PUBLISHING PUBLIC HISTORY: PUBLISHING OPTIONS FOR SMALL

ORGANIZATIONS

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Publishing Public History: Publishing Options For Small Organizations

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ABSTRACT

Publishing books and catalogs has long been the domain of large museums and historical societies that have an equally large budget. While large organizations can commit vast amounts of time and resources to publishing, many small organizations cannot. Before recent technological advances, small museums and local history organizations were unable to participate in the publishing of books and catalogs easily. However, today, there are several viable options for these organizations to begin publishing. This research aims to highlight the ways that small organizations in the Upper Midwest have been utilizing technological advances and strategic partnerships to publish. Using these tools and partnerships, independently published books, catalogs, and other publications can be academically sound, including peer review, while also being affordable and easily created.

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INTRODUCTION

Publishing books and catalogs has long been the domain of large museums and historical societies that have an equally large budget. For example, the Smithsonian Institution Scholarly Press publishes an average of forty to fifty books per year, with over one thousand books in print. Their Press employs a staff of twenty-eight and has over forty members on editorial review boards. Their scholarly books cover a vast array of topics and also feature exhibition guides and catalogs for the multiple museums under the Smithsonian umbrella. While large organizations can commit vast amounts of time and resources to publishing, most small organizations cannot. Before recent technological advances, small museums and local history organizations were unable to participate in the publishing of books and catalogs easily. However, today, there are several viable options for these organizations to begin publishing material to further their mission. Using publishing as a tool, they can also increase the amount and quality of their publications and reach new audiences, as well as use publications to raise revenue. This research aims to highlight the ways that small organizations in the Upper Midwest have been utilizing technological advances and strategic partnerships to publish books and will provide comprehensive guidelines for other museums to emulate. Using these tools and partnerships, independently published books, catalogs, and other publications can be academically sound and peer reviewed, while also being affordable and easily created.

This research will examine several case studies to demonstrate the publication paths that some public history organizations selected. The North Dakota State University Archives partnered with publishing company Arcadia Publishing to create two books featuring popular collections that the archives hold. The Goodhue County Historical Society utilized self-publishing software through Amazon's Kindle Direct Printing program. This case study will

walk through the process of using this program. The Hanover Historical Society hired a consultant to manage vendors for independently publishing a local history book. The consultant handles requesting bids, evaluating offers, hiring vendors, and moving the manuscript through the publishing process. The Ramsey County Historical Society has a long tradition of publishing books and magazines. They have hired a dedicated staff person to manage their publishing efforts. This case study will look at the role of their editor, how often they publish, and advice for other organizations looking to create a publishing department. Each of these case studies will highlight a variety of ways small organizations can use to turn manuscripts into published books.

This research will examine real-life examples of small museums that have published books and how they did it. Chapter one will describe the current landscape in the publishing field as it relates to public history. This chapter will connect how the public in public history relates to publishing. It also describes the broad impact of the digital revolution on printing and publishing. The cost of design, production, and printing has declined. New digital content options are easily available to consumers. Content producers such as small museums or historical societies now have affordable options for publishing books that relate to their organizations. This chapter examines this evolution and demonstrates how small historical organizations can utilize publishing to connect their mission to their audience. The second chapter will feature several case studies taken from small to mid-sized organizations in the Upper Midwest that have used alternatives to major publishing houses to publish books. The case studies will outline the type of book published, the type of publishing model used, and the impact on their staff and organization. The third chapter will feature decision rubrics that

correspond to the case studies and guides organizations looking to adopt these ideas for their use.

Publishing has evolved dramatically in the last forty years. Consequently, there are now cost-effective ways to integrate publishing into small organizations. Some may find that they have talented enough staff to write publications for their readers. In addition to regular staff, organizations could also hire or contract a full- or part-time staff person dedicated to getting these written works into publishable shape and guiding them through the process. This staff person could end up paying for their own time in increased revenue from the book sales. The organization would also have the option of creating their own publishing department, which saves time and money compared to working with an outside publisher for several publications. The Ramsey County Historical Society will showcase this option with their publishing department.

Other organizations may find a better fit in working with freelancers to turn articles, exhibit text, or even book-length works into publications. Investing minimal time and resources, these organizations could train staff to get their manuscripts ready to pass on to freelance editors and designers and could then independently publish the book. By using freelance cover and book interior designers to turn a raw manuscript into a publishable format, the museum can then utilize numerous online platforms to publish the book, including Amazon. This cost-effective option was used by the Hanover Historical Society to publish an expanded edition of their town history book and by the Goodhue County Historical Society to publish two books about World War I in 2017.

Another option that organizations have is to work with an established press. Many states have state historical society presses that frequently work with other historical

organizations within their boundaries. Academic presses can also be used to move a manuscript through the entire publishing process. Some small national publishing houses, such as Arcadia Publishing, specifically focus on publishing books about local history. These options utilize experienced publishers to get manuscripts published. However, this route can take much longer than others, with many presses requiring twelve to twenty-four months to move a manuscript through all phases of the process and into a book in hand. The North Dakota State University Archives utilized a partnership with an established press to publish two books. This case study will examine the experience they had working with Arcadia Publishing.

The final chapter will introduce a decision-making guide for small historical organizations and include a usable list of steps for them. It will provide a framework for deciding what publishing avenue is most appropriate for small organizations with various sized staff and budgets. It will also outline all the steps involved in the publishing process.

HISTORY AND LANDSCAPE OF PUBLISHING AND PUBLIC HISTORY

The existing literature on the topic of publishing as a tool for public historians is limited. Much of the scholarly literature focuses on a broader interpretation of academic publishing and does not focus specifically on history itself. Many historians have written about the state of academic publishing within the field, but few have expanded that to look specifically at publishing as a public history tool for public audiences. Other sources outline the evolution and history of the fields of both trade and academic publishing, but do not intersect with the specific needs of history organizations. Some sources emphasize practical publishing techniques, guidelines for writing about local history, and the recent technological advances that have impacted the field of publishing. After examining these sources and determining where the gaps in existing scholarship lay, it is evident that there is room for further research within this topic.

During most of the twentieth century, academics considered publishing scholarly monographs to be the cornerstone of defining academic success. University presses were the most accepted publishing houses for scholars and other forms of academic publishing did not take off until post-World War II.[1] The traditional model of academic publishing consisted of universities and other academic institutions seeing dissemination of research results as a part of their essential activity, with little to no expectations of profit. Many copies of monographs and scholarly journals were distributed free to public, academic, and scholarly subscription libraries by academic presses.[2] This type of academic publishing was essential to the careers of the scholars as well as the standing of the universities for which they worked. Since these

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[1] Richard E, Abel, et al. *Scholarly Publishing: Books, Journals, Publishers, and Libraries in the Twentieth Century* (New York: John Wiley, 2002) 24.
[2] Abel et al., 29.

publishers were not looking at profit, they were selective in the books they chose to publish. If a university press denied an academic's work for publication, they had very few other options.

Self-publishing at that time was generally restricted to wealthy writers who could afford the fees associated with using a so-called vanity press. This term was meant to be derogatory and implied that the books were only published because the author paid the appropriate fees. Fees would range between $5,000 and $10,000, due upfront before the press would print the books.[3] Many of these presses included stipulations that the authors did not retain copyright of their work or any control over the distribution of the copies. Because of the social stigma of self-publishing at the time, it was not a viable option for many academics. Some museums and local history institutions, however, would use these presses to print books about their collections or histories if no other options were available to them. But this route proved to have the same roadblocks for small organizations as it did for unknown writers: the prohibitive upfront costs.

Between the 1940s and the 1980s, the publishing landscape changed in fundamental ways that have an impact on academic publishing today. A sharp increase in the number of academics graduating with advanced degrees and seeking to publish their work led to a higher demand for publishing options. This increase was caused in part by the G.I. Bill benefits for veterans, a rising economy, and the baby boom generation reaching college age. Subfields sprang up within all types of academic disciplines because of the rapid growth. Commercial publishers seeking to turn scholarly publications into a profitable business began setting up journals for these new sub-disciplines and selling them to institutions.[4] It was during this time

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[3] Abel et al., 48.

[4] Thompson, *Books in the Digital Age*, 76.

that academics developed the current system of peer review. Publication metrics were increasingly used to rate the prestige of individual scholar and reward them with funding and career progression.[5] Designed as a quality control mechanism, having a peer-reviewed publication was, and still is, a major benchmark of academic success. Experts in a given field evaluate a publication and make recommendations to the publisher. If a book or article does not pass the peer review process, it is typically rejected for publication by university presses or scholarly journals.[6]

One of the new sub-disciplines was public history itself. Robert Kelley of the University of California, Santa Barbara, first used the term public history in the late 1970s, but the concept was rooted in the earliest forms of history as a professional discipline. The American Historical Association, founded in 1884, was developed to professionalize the discipline and build and serve audiences among local historical societies, educators, and amateur historians. At its core, the AHA was about doing historical scholarship and communicating with public audiences. However, AHA became more and more focused on academic history, and the American Association for State and Local History (AASLH) split into a separate organization in 1940. It was not until the 1970s that public history officially emerged as a subfield of history.[7] The field grew primarily out of two forces, economic pressures in higher education during the late 1970s and the need for specialized training for those working in the history field outside of the academy. Because new programs were

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[5] Abel et al., *Scholarly Publishing*, 55.
[6] Abel et al., 108.
[7] Cherstin M. Lyon, Elizabeth M. Nix, and Rebecca K. Shrum, *Introduction to Public History: Interpreting the Past, Engaging Audiences* (Lanham, Maryland: Rowman & Littlefield Publishers, 2017), 26.

graduating PhDs at such a fast rate, there were not enough academic jobs open to accommodate them. These new graduates began to look for opportunities outside of academia, and so they needed to hone skills for this outside work. This led to the development of organized public history, including the publication of *The Public Historian*, a journal dedicated to public history, in 1978 by the newly created National Council on Public History (NCPH) and the University of California, Santa Barbara.

The term public history can be used to describe the type of historical endeavors that serve a public audience, in the myriad ways in which that happens.[8] In the early days of the historical field, public history did not need its own term. Most historians made history with a public audience in mind. However, academic historians quickly began to differentiate themselves from public, or applied, historians. Museums, National Parks, and historical societies became increasingly isolated from their academic counterparts. Recent professionalization of public history grew from a confluence of issues in the 1960s and 1970s. However, its roots trace back to the turn of the 20th century when history itself as a field in American academia was taking shape.

As an academic field, history is rather young. Before the mid-19th century, studying history generally meant studying classics: ancient history, languages, and myths.[9] Leopold von Ranke and his students in the late 1800s transformed the field of history by pulling it away from its philosophical origins and focusing on empirical data pulled from documentary

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[8] "About the Field | National Council on Public History." Accessed October 26, 2019. https://ncph.org/what-is-public-history/about-the-field/.

[9] James M. Banner Jr, *Being a Historian: An Introduction to the Professional World of History*, 1 edition (Cambridge ; New York: Cambridge University Press, 2012), 7.

evidence.[10] Ranke implemented the seminar-style class for his students, and he and his successors are credited with forming the modern field of history.

In the United States, history professors were not common, even at major universities, until the 1870s.[11] In 1884, the American Historical Association (AHA) was formed by "professors, teachers, specialists, and others interested in the advancement of history in this country" to establish professional standards for research and training.[12] From the beginning, the AHA was concerned with involving state and local historical societies. Many state historical societies pre-dated the Civil War and were older even than the academic programs. In 1903, the AHA annual conference organized the first session of the Association of State and Local Historical Societies during their annual conference. By 1905, the theme of the annual AHA conference was cooperation. William O. Scroggs of the Harvard History Club called for increased cooperation between academics and historical societies because he believed that students should have access to the documentary records that historical societies collected to inform their research better.[13]

If the early field of professionalized history saw little distinction between academic and public or applied history, it did not last long. By 1925, fewer and fewer academic historians were taking part in the Conference of Historical Societies. The AHA increasingly catered to the academics and began turning down ideas that sprung from the Conference, including a proposal in 1939 for a popular history magazine.[14]The following year, the

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[10] Banner, 10.
[11] Rebecca Conard, *Benjamin Shambaugh and the Intellectual Foundations of Public Hisory*, 1st ed. (University Of Iowa Press, 2001), 22.
[12] "Brief History of the AHA."
[13] Conard, *Benjamin Shambaugh,* 24.
[14] Conard, *Benjamin Shambaugh*, 32.

participants of the AHA's Conference of Historical Societies voted to break away and form an independent group, the American Associational of State and Local History (AASLH). After this separation, the AHA had even less of an interest in public history. AASLH focused on practical issues that historical societies had while the AHA continued to focus on academic scholarship. The two separate professional organizations led to further isolation from one another in the following decades.

It was not until the rise of the New Social History in the 1960s, that sparked an interest in the history of ordinary people and "others" like women and minorities, that public history began to reemerge as a field.[15] The Civil Rights and feminist movements inspired people to explore their own history and fight for its place within the greater narrative. The upcoming bicentennial in 1976 also spurred a movement of reflecting on America's past, and institutions such as Colonial Williamsburg flourished in popularity. This increased interest in history led to a major issue in the development of the first public history program: too many new history PhDs.[16] By the 1970s, academic programs were churning out more PhDs in American History than existing university jobs could accommodate.

Reflecting on this issue, Robert Kelley of the University of California at Santa Barbara recalled in his own career the many instances in which he worked outside of the academy. He determined that a potential fix for the job crisis would be to launch his students into public careers. In the fall of 1976, with funding from the Rockefeller Foundation and the National Endowment for the Humanities, UCSB admitted students into the very first public history

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[15] Banner, *Being a Historian*, 42.
[16] Banner, 134.

program in the country.[17] In short order, a journal, *The Public Historian* (1978), and a national

organization, the National Council on Public History (1979), were founded. Kelley's article,

"Public History: Its Origins, Nature, and Prospects," from *The Public Historian*, Vol. 1, traces

his ideas and the origins of his program.[18] Graduates of this program, and of its successors at

other universities from the 1970s to today, went on to find employment in a variety of fields

and public historians are frequently members of other professional organizations, such as the

American Alliance of Museums, American Association for State and Local History, Society

for American Archivists, and the Oral History Association, to name only a few.

Today, public historians work in a wide variety of institutions and organizations,

including academia, non-profit organizations, the federal government, and corporations.

Museums, archives, and historic sites are perhaps the most common places to find public

historians, but they are only a small portion of the ever-expanding list. Public historians also

work with the federal government at all levels, within the National Park Service, in libraries,

at historic houses, as oral historians, as cultural resource managers, as historic preservation

officers, as community activists, as local historians, as policy advisers, and in the archives and

museums of businesses and corporations. Denise Meringolo's work on the National Park

Service, *Museums, Monuments, and National Parks: Toward a New Genealogy of Public

History*, traces the origins of the Park Service and historians in parks and government and

documents the spread of public historians into other fields.[19] Since the digital turn, public

historians are also found doing web-based projects such as building interactive museum

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[17] Conard, *Benjamin Shambaugh and the Intellectual Foundations of Public History*, 164.

[18] Kelley, "Public History."

[19] Denise D Meringolo, *Museums, Monuments, and National Parks: Toward a New Genealogy of Public History* (Amherst: University of Massachusetts Press, 2012).

websites and working with film and media companies. Many public historians also work as independent consultants and do contract work for a variety of clients in all sectors. Students in modern public history programs are encouraged to select one or two subfields in which to focus their studies. Graduates can find employment anywhere from small, local historic houses to behemoth national museums like the Smithsonian and anywhere in-between. With such a diverse set of skills needed, the different subfields of public history can seem too different from each other to be grouped together. However, there are core frameworks that all public historians in any of these subfields work within.

Some of the common tenets of public history are an emphasis on scholarly research, content dissemination directed toward public audiences, and inclusivity of a variety of voice, or shared authority. All good public history must first be sound history, in that public historians' research is held to the same high standard as academic historians. There is no difference in research methods or in the imperativeness of evidence-based arguments. Historian James M. Banner, Jr. sums up the difference between the two by saying, "Public history and academic history are professions and roles rather than essentialist qualities."[20] Meaning, both are historians first, with the differences coming down to audience and purpose. Banner's work, *Being a Historian*, outlines the modern historical profession and provides great insight into the differences between public and academic historians' work. He argues that public historians strive to advance understanding of the past in a non-classroom setting for any audience, as opposed to academic historians who mainly write for the benefit of other scholars.

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[20] Banner, *Being a Historian*, 142.

The present-day field of public history is constantly evolving, and its borders are shifting. Historical content that is developed for consumption by a public audience, as opposed to an academic audience, is one of the most concise definitions. The variety of ways in which these public audiences access the content – museums, historic sites, academic publications, archives, genealogy, parks, monuments, documentaries, websites, and others - all make up public history. Public historians can be found in so many different places and doing so many different things that it is hard to define them as a singular whole. Nevertheless, public history scholarship is still defined by the same tenets as academic history: sound scholarship based on evidence. It is important for public historians in all areas, including small organizations, to have ways to disseminate their work. The advances in the publishing field, including easy access to self-publishing programs, is one way to do just that.

Since about the1980s, the interests of scholars and commercial publishers have diverged. Reduced library budgets due to inflation and funding cuts have hampered many universities from purchasing books and journal subscriptions at the rates in which they were accustomed. These issues led to the publication of scores of articles and conference talks about the publishing crisis facing academics in the past twenty years. Many scholars have been turning to open access, web-based, or self- publishing to try and circumvent the traditional barriers to access to published academic research for their readers.[21] These alternative publishing methods, already established and used by academics, provide a working template for museum and historical society staff looking to also work around the barriers of traditional publishing. Technological advances of the past decade alone have made the

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[21] Susan Ann Adele Hesemeier. "Academic Publishing in a Digital World and the Future of the University Press." (MA Thesis, University of Alberta, 2004) 36.

prospect of self-publishing much more cost-efficient and streamlined, providing for features like print-on-demand, book design software, and freelance, web-based artists and editors.

The evolution of these changes in the publishing landscape is evident when evaluating existing literature on academic publishing. Published in 1985, *Scholarly Writing and Publishing: Issues, Problems, and Solutions*, edited by Mary Frank Fox, consists of essays written by various authors on the issues facing academics trying to publish their first manuscripts. The overarching theme of the essay collection is that of bridging the gap between researcher and published scholar. The essays touch on all aspects of getting published, and the content gives readers a view of the landscape of academic publishing at the time.[22] The evolution of the field of public history was also fast-moving in the 1970s and 1980s. Published in the Spring 1982 edition of *The Public Historian*, "Common Ground: Crossing Over Between History and Publishing" by historian James B. Roscow highlights the emerging trend of public historians embracing publishing. With the advent of public history into its own field during this period, Roscow's insights show how the young field was adapting to new challenges facing scholarly publishing to establish its necessity.

> "The common ground of history and publishing is not only interesting and fertile ground, it is an expanding territory. The arrival there of public historians is an important development. . . . Within this common ground there is a valuable intermixing of the skills and expertise of both fields, and the production of new modes of communication that didn't exist before. That is most welcome in a world dependent on new and better forms of information."[23]

This article was ahead of its time in addressing both public history as a separate school of historical thought and a growing concern for the future of academic publishing.

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[22] Mary Frank Fox, *Scholarly Writing and Publishing*: *Issues, Problems, and Solutions*. (Boulder, CO: Westview Press, 1985) 32.

[23] James P. Roscow, "Common Ground: Crossing Over between History and Publishing." *The Public Historian* 4, no. 2, (1982): 34.

The 1980s also saw a major change in the publishing landscape with the introduction of the personal computer and related programs, especially desktop publishing. Desktop publishing is the "process of using personal computers and peripheral devices to produce professional-quality formatted publications."[24] It originated with Apple Computer Inc.'s Macintosh system, whose interface allowed users to see directly on-screen the exact formatting that would print.[25] The term desktop publishing was coined in 1985 by Aldus Corp., makers of a program called PageMaker, the first successful desktop publishing software.[26] Soon, competition led to a proliferation of desktop publishing software programs for both Macintosh and its competitor IBM. This competition drove down prices and resulted in more efficient programs.[27]

By the early 1990s, buying a basic desktop publishing system was only a modest investment of several thousand dollars. There were low entry barriers in terms of training, and users were able to create professional-looking publications with ease. [28] Desktop publishing also appealed to larger businesses because they could greatly reduce their reliance on costly outside services. It replaced expensive proprietary typesetting and color separation systems run by specialty graphic companies. The introduction of Quark XPress in the 1990s brought an ever-increasing number of digital typefaces to desktop publishers. Xpress became the dominant program in the publishing world until the early 2000s when Adobe InDesign grew in popularity. InDesign developed typographic controls and integration with other Adobe

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[24] Steve Jones, *Encyclopedia of New Media: An Essential Reference to Communication and Technology*. (Thousand Oaks, CA: SAGE Publications, 2002), 128.

[25] Jones, *Encyclopedia of New Media*, 129.

[26] "Desktop Publishing." *Encyclopedia of Busineess*

[27] "Desktop Publishing."

[28] Jones, *Encyclopedia of New Media*, 129.

publishing products that were popular within the design, photography, publishing, printing, and digital media industries.[29] By the late 1990s, virtually all publishing had become desktop publishing. The superior flexibility and speed of desktop publishing systems had greatly reduced the production time for all forms of publication. These tools revolutionized the printing market by dramatically reducing costs over the last 30 years.

The turn of the new millennium in the year 2000 brought with it many new technology-based fears. However, the fears of academics and publishers were less about computer processing errors and more about the perceived death of print media due to electronic resources. Three important advances in the ebook world happened in 1998: companies launched the first dedicated ebook readers, the Library of Congress issued the first ebook ISBNs, and libraries in the United States began lending ebooks through their borrowing services.[30] By the early 2000s, many publishing companies were afraid that the new ebooks would devastate the market for print books. However, Kate Wittenberg's article "Digital Technology and Historical Scholarship: A Publishing Experiment," published in May of 2002, outlined the promise of new opportunities in digital publishing. Wittenberg, who served as Editor-in-Chief of Columbia University Press, was cautiously optimistic that digital publishing will be a positive change. Other articles from that time frame backed up her assertions. Published in October of 2003, "History and the Future of Scholarly Publishing" by Robert B. Townsend discusses the perceived crisis in print publishing caused by ebooks and other digital platforms. Townsend uses statistics from 1980-2000 to show that academic

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[29] Christopher Lumgair, *Desktop Publishing* (London: Teach Yourself Press, 2003) 48.

[30] International Conference on the Book, Bill Cope, and Angus Phillips, *The Future of the Book in the Digital Age* (Oxford: Chondos, 2006) 110.

publishing, especially in the field of history, had actually been increasing during this time.[31]

Towsend, who was the deputy director of the American Historical Association (AHA) for over twenty years, also outlined how historians were utilizing alternative publishing methods, such as the AHA's Gutenberg-e project and the American Council of Learned Societies History E-Book project. This article illustrates how the field was adapting to new publishing platforms and formats in the early 2000s.

These new digital mediums were exciting, especially for public historians who saw them as opportunities to move publishing out of the ivory tower. "The Pasts and Futures of Digital History," published in 1999 by Ed Ayers, argues that "publishing, too, is beginning to change . . . Robert Darnton, the president of the American Historical Association and a leading historian of print technologies, has recently issued a call for using digital media to revive the monograph. He, along with important allies in the world of publishing, learned societies, and foundations, has launched a coordinated effort to make that happen."[32] Ayers and others envisioned a new path of publishing that included ebooks and online journals. Published in 2005, Daniel J. Cohen and Roy Rosenzweig's *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* identified "seven qualities of digital media and networks that potentially allow us to do things better: capacity, accessibility, flexibility, diversity, manipulability, interactivity, and nonlinearity."[33] He saw the great

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[31] Robert B. Townsend, "History and the Future of Scholarly Publishing," *Perspectives on History* (October 2003) 38.

[32] Edward L. Ayers "The Pasts and Futures of Digital History." (University of Virginia, 1999).

[33] Daniel J. Cohen, Roy Rosenzweig, George Mason University, and Center for History and New Media. *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*. (Fairfax, VA: George Mason University, CHNM, 2006)

potential for the digital age concerning public history. This same publication also outlined five dangers or "hazards on the information superhighway: quality, durability, readability, passivity, and inaccessibility."[34] These articles show that while many academics were leery of the digital turn in the 1990s and early 2000s, at least by 2005 Rosenzweig, Ayers, and other public historians were cautiously optimistic about how the field could grow and impact public audiences.

As the digital revolution continued to evolve in the 2010s and beyond, historians began to argue for adapting to the new publishing realities. An article from September 2012, titled "AHA Statement on Scholarly Journal Publishing," discusses the debate over open access publishing and how it impacts historical journals. While this deals specifically with journal publishing, it contains insight into how professional associations were viewing digital and open access publishing at the time. "Is Digital Publishing Killing Books?" by Dr. Claire Bond Potter and published by AHA in April 2015 argues that "digital technology is diversifying, not destroying, scholarly publication."[35] Dr. Potter is a professor of history at The New School, where she directs the Digital Humanities Initiative. She argues that "Perhaps the greatest misconception about digital history is that it makes everyone her own publisher, bypassing peer review. To the contrary, digital historians tend to expand the review process beyond one or two experts, often asking a crowd to evaluate the content and design of a digital book or project."[36] These historians tackled the issues of how historians publish in

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[34] Cohen et al., *Digital History.*

[35] Claire Bond Potter, "Is Digital Publishing Killing Books?" *Perspectives on History, American Historical Association* (April 1, 2015)

[36] Potter, "Is Digital Publishing Killing Books?"

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the new world of digital publishing and how, collectively, access to digital resources helps

both writers and readers.

A major publication that connects public history, digital history, and digital publishing

is *Writing History in the Digital Age*, edited by Jack Dougherty and Kristen Nawrotzki. It

began as a what-if experiment by posing a question: How have Internet technologies

influenced how historians think, teach, author, and publish? To illustrate their answer, the

contributors agreed to share the stages of their book-in-progress as they constructed it on the

public web. To facilitate this project, the editors designed a born-digital, open-access, and

open peer review process to capture commentary from both experts and general readers. A

customized WordPress plug-in allowed audiences to add page- and paragraph-level comments

to the manuscript, transforming it into a socially networked text. The initial six-week proposal

phase generated over 250 comments and the subsequent eight-week public review of full

drafts drew 942 additional comments from readers across different parts of the globe. The

finished product includes 20 essays from a wide array of notable scholars, each examining if

and how digital and emergent technologies have changed the historical profession.

Throughout the text, the authors argue that digital history and open access publishing go

hand-in-hand and that other historians can learn from this project about ways in which to

make their scholarship more inclusive and accessible.[37]

Turning towards the practical elements of publishing, a multitude of resources exist

that discuss digital and self-publishing, as well as general information on the financial side of

publishing. *Books in the Digital Age: The Transformation of Academic and Higher Education*

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[37] Kirsten Dougherty and Jack Nawrotzki, *Writing History in the Digital Age* (University of Michigan Press, 2013)

Publishing in Britain and the United States by John B. Thompson, a sociology professor at the University of Cambridge, is a useful source on the state of academic publishing. It is a thorough history and overview specifically on academic publishing with a closing section on the impacts of the digital revolution in the field. His other book, *Merchants of Culture: The Publishing Business in the Twenty-First Century,* focuses more on trade book publishing but includes a very detailed history of the evolution of the publishing field. A trade book is a book published by a commercial publisher and intended for a general readership. The publication of trade books is significantly different from academic publishing, but the historical survey of publishing as a whole in *Merchants of Culture* helps understand how it has evolved. These two books help set the foundation of the current landscape in publishing both as a whole and specifically within academic publishing. *Publishing for Profit: Successful Bottom-Line Management for Book Publishers* by Thomas Woll is a guide to turning a profit for publishers. Woll is the president of Cross River Publishing Consultants and has held a variety of executive positions in publishing throughout his career. The book contains many practical resources, such as sample budgets, proposals, and contracts. While geared more towards trade publishers, the samples can be adjusted to fit any budget size.

One recent monograph published by the AASLH focuses specifically on local history book development. *Writing Local History Today* by Thomas A. Mason and J. Kent Calder is a practical guide intended for use by small museum professionals or individual writers. It focuses on selecting a topic, research tips, identifying an audience, marketing tools, and contains a slim section on publishing. The publishing section consists of ten pages that discuss using online resources to self-publish and tips on writing a book proposal to submit to

publishers.[38] The groundwork in the book is a great framework for museum staff to utilize when selecting a topic, identifying their audience, and completing research and a manuscript. However, the short section on publishing needs to be expanded to include more detailed information and other publishing options. Though relatively recent, the 2013 book does lack information on newer development platforms.

By examining the limited existing scholarship that focuses specifically on publishing done by small museums or historical organizations, it is evident that this remains an underdeveloped tool for the public historian that needs further research. History as an academic discipline is dependent on publishing at both the individual and institutional levels. Arguably, public history is even further intertwined with publishing, not only for traditional historical monographs, but also things like nominations to the U.S. National Register of Historic Places and other historic site listings, museum scripts and labels, interpretative talks, historical society newsletters, and even digital content from websites to social media. All of these mediums require research, analysis, and skilled writing to help further the mission of presenting history to public audiences. Publishing is intertwined with public history at a very integral level. Staff members at museums and historical societies are already producing this written work, and the ephemeral nature of things like museum exhibits increases the importance of retaining them for posterity. By taking advantage of the digital publishing options that are now inexpensive and readily available, small organizations with limited budgets can start publishing this work easily and with professional results.

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[38] Thomas A. Mason and J. Kent Calder, *Writing Local History Today*: *A Guide to Researching, Publishing, and Marketing Your Book* (Lanham, Maryland: Rowman & Littlefield, 2013) 42.

CASE STUDIES

The following case studies feature examples of different types of publishing. Each organization had its own path for moving from a manuscript to a printed book. An overview of their publishing process follows a brief outline of the size, mission, and type of organization. There are options available for any size organization and budget. The author selected the cases after reviewing recently published books by area historical sites, museums, and archives for examples of excellent publications. After the books were selected, surveys were sent to the staff members that asked questions about their organization, their publishing history and habits, the process they used to publish, and if they had any advice for others. [39] Email and phone conversations also provided more information for each case. The cases are organized by the publishing path used.

Partnering with a Publisher

Partnering with an established publisher or press is an option for organizations looking for a polished product and assistance with the technical aspects of publishing. Some press partners could include a local independent press, a university press, or a national publishing company. Each type of press will have its own process for accepting, editing, and publishing manuscripts. The timeframe from submission to books-in-hand can vary greatly. For a small organization looking to publish quickly, a university or independent press may prove too slow. These routes can take between twelve and twenty-four months to complete. While they are a great option for academic or scholarly works, the more image-driven publications of museums or historic sites may benefit from other types of press partners.

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[39] See Appendix A for publishing survey questions.

North Dakota State University Archives

A very popular national publishing option for local history is Arcadia Publishing. Arcadia was founded in 1993 in New Hampshire by a United Kingdom-based company and later became an independent organization in 2004. It has a catalog of more than 12,000 titles and publishes 900 new titles annually.[40] Arcadia books are photograph heavy, with each publication requiring between 180-240 images in a 120-page book. Their most popular series is called *Images of America* and features photo-based stories of local history topics. *Images of America* is a prolific series, with over 8,000 current titles in print. Small museums, local diners, hardware stores, rural libraries, and historical sites are frequent sellers of these books. The topics vary from hyperlocal, such as their 2001 title *Jewish Community of North Minneapolis*, to regional topics like *Midwest Skiing*, published in 2000.

Arcadia also manages a second imprint titled The History Press, which focuses on more-text based material. The History Press has several popular series, including *American Legends*: a series focused on local mythology, legends, and mysteries; *Forgotten Tales*: a line of books that catalog near-forgotten stories; and *Haunted America*: paranormal history books.[41] Both Arcadia and The History Press have easy application processes for aspiring authors and focus on making the publishing process as smooth as possible. Arcadia believes they are "empowering history and culture enthusiasts to write local stories for local audiences, we create exceptional books that are relevant on a local and personal level, enrich lives, and bring readers closer – to their community, their neighbors, and their past. We are committed

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[40] "Our Story." n.d. Accessed October 4, 2019. https://www.arcadiapublishing.com/About/OurStory.

[41] "The History Press." N.d. Accessed October 1, 2019. https://www.arcadiapublishing.com/The-History-Press

to the pursuit of new growth opportunities and to increasing the availability, depth, and breadth of local books."[42]

Arcadia also actively pursues authors in search of new manuscripts. This was the case for the North Dakota State University (NDSU) Archives. In 2015, a representative from Arcadia contacted staff at the archives about writing a book about Fargo, North Dakota. NDSU is a state university that enrolls approximately 14,000 students per year. The NDSU Archives is made up of two collections: the University Archives and the Institute for Regional Studies (IRS). The IRS is a regional collection that "preserves personal papers and organization records of enduring historic value to support the research needs of undergraduates, graduate students, faculty and other scholars at NDSU and beyond." The IRS collection has over 1,200 different collections. The NDSU Archives first published the book *Herbst Department Store* in 2016. It shared the story of a popular local department store that was a cornerstone of downtown Fargo for decades. The NDSU Archives then published another book with Arcadia in 2018 titled *1957 Fargo Tornado*. This book showed the aftermath of a major storm that hit the Fargo area in 1957. Both books were in the *Images of America* series and featured local history topics for which the archives had significant photographic collections.

Visually, Arcadia books are all quite similar, especially those within the *Images of America* series. They limit the page number to 121 pages and require between 180-240 photographs in each title. Their cover images are all branded with the *Images of America* series design and feature a full-page photograph.[43] These books are easily identifiable and

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[42]"Our Story."

[43] John Hallberg, email message to author, September 8, 2019.

found in gift shops across the country. This brand identification makes Arcadia books a popular choice for local history writers. The books can sell well, depending on the topic. For example, their title *Biltmore Estate* about George Washington Biltmore II's historic estate in Asheville, North Carolina, has sold over 80,000 copies since its publication in 2005. However, most of their publications have more modest sales. Their model is typically to find topics that will be of interest in a local community for years to come, ensuring more consistent sales of smaller numbers. "It's a unique publishing approach," says Arcadia's president and chief executive, David Steinberger. "The books are completely evergreen. Once you publish them, they sell forever. So even though the initial numbers are modest, you're creating a kind of annuity."[44]

Staff members John Hallberg and Trista Raezer-Stursa at the NDSU Archives were the lead writers for both NDSU projects. Their answers to the survey outlined the process for working with Arcadia. Since Arcadia approached them, they did not have these topics originally picked out to publish. The first publication, *Herbst Department Store*, was selected because of the importance of the story to the community and because the archives holds a large collection of records and photos from the store. The archives staff did the researching, writing, and selecting of photographs with some guidelines on style, length, and layout from their Arcadia representative. The authors also maintain the copyright for their work. Arcadia handled all other aspects of publication, including the cover and interior design, layout,

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[44] Ron Charles, "In the Age of Distraction, One Small Publisher Keeps Local History Alive in Sepia Tones." *Washington Post*, March 18, 2019. https://www.washingtonpost.com/entertainment/books/in-the-age-of-distraction-one-small-publisher-keeps-local-history-alive-in-sepia-tones/2019/03/17/b1aa5272-459f-11e9-90f0-0ccfeec87a61_story.html

printing, and marketing. This arrangement makes it easy for authors to publish books with little to no publishing background required. By taking on all of the technical processes of publishing, Arcadia provides an easy route for organizations with limited staff and budget.

Some criticism of the Arcadia process includes very little creative freedom, potential communication concerns in working with a large company, and some legal issues regarding royalties. The similar layout and design of each book make the costs of production quite low, but the tradeoff is fewer options for creative design work. One specific detail pointed out by NDSU archive staff is that each chapter must start on a right-hand page. This design requirement limited the photographs they could choose for each chapter and layout. They were also unable to tweak some interior layout designs that they would have liked to customize. Another difficulty they encountered was only an issue for their second publication. Each author or book team is assigned an editor to liaise with through Arcadia. For *Herbst Department Store*, the authors state they had no problems with communication with their editor. However, their second title, *1957 Fargo Tornado*, did face some difficulties. Their initial editor left the company partway through the production of their book. Arcadia appointed a new editor to them, but there was a significant delay in getting back on track for publication. Some details were communicated differently between the two editors, and working with representatives from the large company led to some difficulty. [45] There are occasional issues regarding royalties. Since the writers are employees of an organization and worked on the project during company time, they had to waive their royalty rights. All proceeds go directly into the organization's funds. Royalties are something that can be negotiated with employers and adjusted to fit each situation.

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[45] John Hallberg, email message to author, September 8, 2019.

When discussing why they chose to publish with Arcadia, the authors cite fulfilling their organization's mission and ease of publication as major factors. Every author interviewed echoed the sentiments that promoting their mission of outreach and education was the main priority in publishing. The ease of working with a company that takes on all the technical sides of publishing so the writers could focus solely on researching and writing was another major consideration. The staff at the NDSU Archives would not have published a book if Arcadia had not contacted them. However, since then, they have published two books and are open to writing more with the company. Arcadia can be a great resource for organizations looking for a cost-effective way to publish a photograph collection or illustrate a local event, museum exhibit, sports team, neighborhood, or location.

Independent Publishing

With the advent of new digital publishing tools and programs, independently publishing books is becoming an increasingly viable option for authors of all varieties. Small organizations can take advantage of these new tools to create books from their written material. Paperback books are especially easy and affordable to design, create, and print. The following case studies will highlight two ways in which organizations have used independent publishing platforms and resources. These examples show how organizations of any size staff can publish books.

Goodhue County Historical Society

The Goodhue County Historical Society has a long history in the community of Red Wing, Minnesota. The Old Settlers Association organized in 1869 as the first historical

society in the state.[46] By 1927, the organization restructured and renamed itself the

Goodhue County Historical Society. The Society hired its first paid employee, a curator, in

1938, and the Society hired their first museum director in 1995. Since then, the staff has

increased to its present makeup of four employees governed by a thirteen-member Board of

Directors. Goodhue County is home to twenty-four towns and villages and has a population of

approximately 47,000 people. Red Wing is the county seat and home to the Goodhue County

Historical Society, with a population of approximately 17,000.[47]

In 2017, the Goodhue County Historical Society (GCHS) published a book

entitled *With Love To All: The World War I Letters of two Minnesota Brothers Marland and

Stanley Williams*. The book consists of letters compiled by Elizabeth Williams Gomoll, the

granddaughter of Marland Williams, and a historical background section written by historian

Frederick L. Johnson. That same year, they published another book titled *Patriot Hearts:

World War I Passion and Prejudice in a Minnesota County,* also written by Johnson. These

were the first books published by GCHS.

GCHS used Amazon's CreateSpace platform to independently publish both books.

Amazon has since combined CreateSpace with their Print on Demand platform.[48] They are

now together known as Amazon's Kindle Direct Print (KDP). A full account of how to use

the KDP program can be found in the Ramsey County Historical Society case study. *With

Love to All* is a beautiful example of how a county's historical society published an archival

collection. In this case, the collection was the World War I letters of two brothers from

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[46] "History." Goodhue County Historical Society. Accessed October 10,
2019. https://goodhuecountyhistory.org/about-us/history/.

[47] "History." Goodhue County Historical Society.

[48] Dustin Heckman, email message to author, September 9, 2019.

Goodhue County. The brothers both closed each letter with the phrase "with love to all."[49]

With this collection of letters along with their other World War I-related collections, they set out to produce two books for the one-hundredth anniversary of the war.

Gomoll, who works as a professional genealogist, arranged the letters from the brothers and provided family history context and photographs to accompany them. The book features an index and a family tree for use by other genealogical researchers. Local historian Frederick L. Johnson provides the introductory historical context for the book. Using CreateSpace, GCHS staff were able to upload the manuscript files directly to Amazon. CreateSpace also had a free tool for creating a book cover design. GCHS took advantage of these free tools and was able to do all of the layout and design work in house.[50] CreateSpace, and now KDP, provide very easy-to-follow directions that take publishers through each step of the process. They also have downloadable templates that can be used to ensure correct sizing and spacing for the size book to be printed.[51]

Both printed books are paperbacks and sized 8" by 10". Since they are available through Amazon KDP, readers can purchase them directly through Amazon's website for $21.95. GCHS purchased 300 copies of each book in time for their book launch event. At this event, both authors introduced their books, did a short reading, and then answered questions. The books were available for purchase at the event for $21.95 for non-members and $16.95 for GCHS members.[52] After the initial launch, each author hosted several readings in towns

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[49] Dustin Heckman, email message to author.

[50] Dustin Heckman, email message to author.

[51] "KDP Tools and Resources | Amazon Kindle Direct Publishing." Accessed October 7, 2019. https://kdp.amazon.com/en_US/help/topic/G200735480#royalty_calculator.

[52] Dustin Heckman, email message to author.

across Goodhue County. Books were available for purchase at these events as well. Two years later, the GCHS museum's gift shop sells the titles both in-store and on their website.

Hanover Historical Society

Hanover Historical Society (HHS) in Hanover, Minnesota, is in the process of publishing a local history book. They have hired a freelance consultant to manage the publication process for them. Utilizing consultants and other freelancers could be a great option for organizations without the staff time or experience to turn a manuscript into a published book. Hanover is a small town in southeast Minnesota and is home to approximately 3,000 residents.[53] It lies just outside the Minneapolis-St. Paul metropolitan area. A historic bridge and church are two main historical attractions in Hanover. HHS recently moved its office and exhibition space into the historic church. The HHS has no full-time staff, but a six-person board of directors and a part-time membership and events coordinator. The HHS board is looking to publish their third book, titled *Safe from the Outside World: A Social History of Hanover, Second Edition*. This book is a follow-up edition of their first book, which they published in 2004.[54]

To facilitate the publishing of the new book, HHS hired a consultant, Crystal Boyd. Boyd provided information about the project and how they plan to move ahead with publication. A long-time Hanover resident and member of the historical society has already written the manuscript. It is an expanded version of the first edition of the same title, which was written by the same author, and then published through Lifepath Histories, a writing

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[53] "Hanover Historical Society - About Us." Accessed October 7, 2019. https://hanoverhistoricalsociety.org/about-us.html.

[54] Crystal Boyd, Museum Publishing Survey, September 21, 2019. For survey questions, see Appendix A.

service in Minneapolis, Minnesota. With the changes in the publishing field since 2004, HHS decided to hire the consultant to help them navigate the best options for publication. Boyd created Requests for Proposals for both a book designer and a printer. HHS received several bids for each position and learned a lot about publishing in the process.

Boyd received seven bids for the project from potential vendors, including three full-service companies and four design-only companies. The full-service companies provide all the required services for an entire book – the cover design, interior design, including photograph placement and quality touch up, indexing services, and printing. The design-only companies provide the cover and interior design work but do not do indexing or printing.[55] They provide ready-to-print files that HHS would then send to a separate printer that they secure. There was a broad range in the quote prices, with the lowest quote for 500 printed copies from the full-service companies being $8,966.31 and the highest bid being $20,005.00. The design-only bids ranged from $4,800 to $7,547, with only the highest bid, including indexing. The other two design services do not offer indexing, so a separate indexer would need to be secured. An indexer was solicited for a bid and offered a price of $4.50 per page. For the 300-page book, the total bid was $1,350.[56]

The HHS board has not yet made a final decision on the winning bid, but they did share some of their thoughts and insights. The larger, full-service companies were able to offer a better deal overall for design and printing services. The full-service company that bid $8,900.31 for 500 printed copies was the best pricing. Adding the contract for their consultant, the total cost for HHS to select this particular bid would be approximately $11,000

[55] Crystal Boyd, Museum Publishing Survey.
[56] Crystal Boyd, Museum Publishing Survey, September 21, 2019.

for 500 printed copies.[57] This price point is a hurdle for a small organization. HHS has

launched a fundraising campaign within their community with tiered levels of donation

receiving differing rewards. These vary from $50 donations from individuals getting their

names listed in the book to $1,000 donations from a business or organization receiving a full-

page historical biography in the book. [58] HHS is also in the process of writing a grant to help

offset the costs. With a successful fundraising effort, they plan to have the book published by

fall 2020.

      Boyd and HHS offered advice to others looking to publish books. She recommends

starting the process early, especially if organizations need to secure design and indexing

services. They also advise creating bid templates that provide a better structure for applicants.

The bids they received were all laid out differently, and they all did not contain the same type

of information. A more structured bid template would ensure that an organization gets the

same information from each applicant, making it is easier to compare and contrast the bids.

HHS is happy with its decision to hire a consultant to manage the process. They do not have

permanent staff, so the time commitment required would be difficult for their volunteers. By

hiring Boyd, they were able to have one contact person to discuss options with instead of

dealing with all seven companies individually. Working with a consultant would be a great

option for other small organizations looking to compare their options.

Forming a Publishing Department

      For organizations looking even further to expand their publishing efforts, it is possible

to create an internal publishing department. The following case study describes how one

county's historical society has created a long-lasting publishing program by hiring a staff

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[57] Crystal Boyd, Museum Publishing Survey.
[58] Crystal Boyd, Museum Publishing Survey.

member devoted to these projects. Hiring an editor or another staff person that works solely

with these publications can be an option for organizations with the budget available.

Ramsey County Historical Society

The Ramsey County Historical Society (RCHS) is located in St. Paul, Minnesota, and

serves a population of over 540,000 people.[59] RCHS serves both the state capital of

Minnesota and also the more rural populations outside of the city borders. RCHS was formed

in 1949 with the acquisition of a historic farm, the Herman and Jane Gibbs Farm in Falcon

Heights, Minnesota.[60] RCHS considers the Gibbs Farm their primary program, and it has a

staff of four full-time employees and dozens of volunteer tour guides. The second major

program of RCHS is publishing. They began publishing the *Ramsey County History* magazine

in 1964, and it has been published continuously ever since. They began to branch into book

publishing in the 1980s and have been publishing more frequently in recent years due to

changes in the publishing landscape.[61]

RCHS's current publishing set up consists of one part-time employee who serves as

editor for both their quarterly magazine and their books. They publish a book every 12-16

months. They occasionally work with contractors, but the editor does most of the work, and

an editorial board also reviews materials. The board consists of six members who also serve

on their board of directors. Vendors are hired to do the printing, with their most recent titles

available through Amazon's Print on Demand. The time commitment for each book varies

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[59] "About RCHS - Ramsey County Historical Society." Accessed October 7, 2019. https://www.rchs.com/about/.
[60] "About RCHS - Ramsey County Historical Society."
[61] Chad Roberts, email message to the author, August 28, 2019.

widely, as does the number of copies they initially print. A typical print run starts with 300 copies but can go up to 1,000.[62]

Chad Roberts, the President of RCHS, described a walk-through of their most recent publication, *Fort Snelling and the Civil War* by Stephen E. Osman. Released in 2017, RCHS printed the book in a trade-size softcover, with 16 chapters, a bibliography, index, source notes, and over 100 photos in 336 pages. Osman is a retired historian who served as the site manager for Historic Fort Snelling with the Minnesota Historical Society (MNHS) for over three decades. He wrote the manuscript for the book and worked with the editor at RCHS. Using his extensive background and experience with Fort Snelling and the collections at both RCHS and MNHS, he compiled the photos, sources, and bibliographic information for the book. The editor kept the project on track and began sourcing bids for printing. They chose to do the printing with Amazon's Print on Demand program, called Kindle Direct Print (KDP), because of the low cost and flexibility in printing. Osman is a well-known Minnesota historian, and RCHS anticipated high sales for his book, so they ordered a first-run printing of 750 copies. RCHS priced the books at $27.00 for non-members, and members could purchase for the discounted price of $24.00.[63]

To prepare the manuscript for KDP, authors can follow a video tutorial on their website for how to correctly format the book in Microsoft Word. The tutorial is easy to follow with clear steps. It covers things like setting page sizes, margins, formatting front and back matter, adding headers and chapter titles, creating a table of contents, and proofreading. Once finished, the Word document is saved as a PDF and is then ready to upload. After the files are

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[62] Chad Roberts, Museum Publishing Survey, September 12, 2019.
[63] Chad Roberts, Museum Publishing Survey.

uploaded, KDP has a series of automated and manual quality control checks it will go

through. Any mistakes will be sent back to the submitter to correct.[64] There is a separate

tutorial for designing a book cover, including various downloadable templates. Once KDP

accepts both the interior and cover files, the book will be available for printing and purchasing

within five business days. Submitters can also order proof copies of their final product before

listings go live. These will be mailed out for a final review.[65] Organizations can also order

proof copies for reviewers; in the case of RCHS, they ordered enough review copies for their

editorial board to each receive one.

When all the reviews are complete, and the book is ready for sale, submitters can also

order author copies. These copies are available for sale to the submitter at printer's costs.

Organizations can sell these copies in gift shops, museums, at author events, or any other way

they would like. The KDP website features a calculator for determining the printer's cost.

> "It is the Fixed cost + (page count * per page cost). For example, here's how we
> calculate the printing cost of a 300-page black ink paperback sold on the US
> marketplace: $0.85 (fixed cost) + (300 (page count) * $0.012 (per page Cost)) = $4.45
> (printing cost)"[66]

The book set-up tutorial will also automatically calculate this price. Using this, RCHS

purchased 750 initial copies of their book *Fort Snelling in the Civil War*. They then were able

to sell the physical copies of the book for their list prices in their gift shop and at author

signing events.[67] The Amazon Marketplace website also lists the books so that anyone can

purchase them straight from Amazon. These copies are printed on-demand, ensuring little to

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[64] "Getting Started | Amazon Kindle Direct Publishing." Accessed October 7,
2019. https://kdp.amazon.com/en_US/help/topic/G200635650.
[65] Chad Roberts, Museum Publishing Survey, September 12, 2019.
[66] "KDP Tools and Resources | Amazon Kindle Direct Publishing." Accessed October
7, 2019.
[67] Chad Roberts, Museum Publishing Survey, September 12, 2019.

no overstock of physical books that the organization is stuck housing or purchasing. At any time, RCHS could order more physical copies for their gift shop. There are also options for turning the manuscript into an ebook. RCHS chose not to do an ebook version, but it is available as an option to other organizations.

KDP does pay royalties for any copies sold on their platform.

"KDP offers a fixed 60% royalty rate on paperbacks sold on Amazon marketplaces where KDP supports paperback distribution. Your royalty is 60% of your list price. We then subtract printing costs, which depend on page count, ink type, and the Amazon marketplace your paperback was ordered from. (Royalty rate x list price) – Printing costs = royalty. For example, your list price is $15. Your book is a 333-page paperback with black ink sold on the US marketplace: (0.60 x $15) - $4.85 = $4.15."[68]

These royalties may not add up to large amounts, but they do help offset the costs of printing physical copies and other costs associated with the publication of the book. Determining the split of royalties between the organization and the author is something each organization would need to negotiate. Authors also hold the copyright for their work, not KDP. Amazon only has printing and distribution rights. KDP offers step by step video tutorials for all aspects related to costs, copyright, royalties, tax withholding information, and other tax forms on their website.

After receiving the physical copies of Fort Snelling and the Civil War, RCHS held a book launch event. The event featured a reading by the author, a related museum exhibition, and refreshments. The event was very popular with their members, and many books were purchased that night so the author could sign them. The print on demand format also allows the author to purchase copies at cost to distribute to reviewers, friends, journals, or book award competitions. RCHS noted that the books rarely turn a profit, but can pay for

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[68] "KDP Tools and Resources | Amazon Kindle Direct Publishing."

themselves and that the investment is worthwhile. When asked why they publish books,

Roberts answered, "1. Mission, mission, mission,"[69] and elaborated that they view the books

and magazine as an essential part of their mission to disseminate the history of their county to

the public. The books are very popular with their members and with their donors, with special

philanthropic funds raised specifically for the publications.[70] He also advises that an

organization should only publish books if it ties directly to their mission, if they can raise

some of the funds needed through fundraising efforts, and if the manuscript is done correctly

and by a respected historian or writer. Overall, Roberts states that publishing is a very positive

experience and that they will continue to publish frequently.

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[69] Chad Roberts, Museum Publishing Survey, September 12, 2019.
[70] Chad Roberts, Museum Publishing Survey.

CASE STUDY CONCLUSIONS

The preceding examples of publishing paths are not exhaustive, but highlight a few of the easiest and most cost-effective options available to small organizations. Working with an established press, especially with a company like Arcadia Publishing, is one of the easiest ways to publish. They take care of all technical aspects, like layout, printing, and distribution. However, the ease does come with counterpoints, most notably the inflexibility in design or layout. The creative process is limited when using a company with strict guidelines on what and how they publish.

For more control over the process, independent publishing is a great route for organizations with staff members that are comfortable with using the layout software. For publishing through Amazon KDP, minimal technological savvy is required. Their step by step videos detail exactly how to format a Word document properly for their software. They also walk through how to save and upload each portion of the book, including the cover design and the interior. As noted in the Hanover Historical Society case study, some companies will do the layout, design, indexing, and printing. These come at a price that may be too high for some small organizations, but a coordinated fundraising effort could help offset those costs. Hiring a consultant to send out Requests for Proposals (RFP) and compare the resulting bids could save staff time, but will add an additional contractor cost.

For organizations that want to publish many publications or expand their current offerings, creating a publishing department is an option. This would consist of hiring dedicated staff that takes on the editing, developing, publishing, and printing duties. This is how Ramsey County Historical Society does it, a half time editor manages the books and magazines the society publishes. They utilize some of the self-publishing tools and software, like Amazon KDP, as well as other independent publishers. However, the added investment

of a dedicated staff person can be worth it to further the mission of the organization and produce professional publications, while also raising additional revenue.

These examples of independent publishing by small organizations illustrate that the advance of digital tools and programs have helped increase access to publishing. Museums and historic sites have used these tools to independently publish high-quality publications. A criticism of these independent tools is that quality control is lacking. One solution to ensure high academic standards is to seek out peer review before publication. Or, like Goodhue County Historical Society did with their book *With Love to All*, a respected expert in the field could provide a contextual introduction to the manuscript. By combining the ease of independent publishing platforms with the academic tradition of seeking out peer review, organizations can have the best of both worlds – high-quality publications at affordable prices.

Digital tools will only continue to improve in the future. More and more companies may begin to offer these types of platforms and the availability of freelance designers, editors, indexers, and others needed to publish books should continue to grow. As new generations of digital native public historians enter the work force, it should continue to be an effective way to publish materials. Books, catalogs, exhibition guides, and newsletters have always been a part of public history. The new tools and programs have only made it easier for organizations to produce them.

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APPENDIX A: SURVEY QUESTIONS

Museum Publishing Survey Questions

Name:

Organization and Role:

1. How often does your institution publish books?

2. What kind of books do you publish (ex. Exhibit guides, photo books, coffee table books, historical research, etc)?

3. Do regular staff members participate in the researching, writing, reviewing, book design, or printing stage?

   a. If not, do you use paid or volunteer freelancers for this work?

   b. If so, are there staff members whose positions are solely related to publishing work or are they extra tasks for members with other defined positions?

4. Do you partner with other organizations to publish books (such as an academic press, a local independent press, or a national book printing company)?

   a. If yes, how would you describe the partnership and what parts of the book do you provide the press with and which do they manage?

   b. Why did you decide to use a press partner instead of using staff members? (ex. Not enough staff, not familiar with the software, wanted a professional product, etc.)

5. If you did everything in-house, how many staff members were involved and what was their time commitment?

6. What programs did you use for book layout, cover design, and printing preparations?

7. How many copies of the books did or do you typically print?

8. Are profits from selling the books enough to pay for the printing and do they positively influence your budget?

9. What types of marketing do you do to promote book sales?

10. Are the books popular with your visitors or members?

11. Do you plan to continue publishing books and why?

12. If you had advice to give other small organizations trying to publish their own books, what would you say?

13. Would you rate the process and experience of researching, writing, and printing a positive or negative for your organization?

14. What would have helped the process to run smoother if you had known or had experience with?

15. Any final comments on the process or results?

APPENDIX B: OTHER RESOURCES FOR INDEPENDENT PUBLISHING

Books and Articles

How to Get Started with Kindle Direct Publishing (KDP) by David Kudler

Kudler provides step-by-step instructions including screenshots and images of creating a KDP

account, uploading documents, and selecting final

choices. https://www.thebookdesigner.com/2018/06/posting-on-kdp/

How Writing a Book Can Help Your Non-Profit

This article highlights various reasons that publishing can help your non-profit, including

things like creating social media material, attract new volunteers and members, and creating

revenue. https://blog.firespring.com/how-writing-a-book-can-help-your-nonprofit/

The Participatory Museum Process Part 4: Adventures in Self-Publishing by Nina Simon

Prominent public historian Nina Simon used Amazon's self-publishing platform for her hit

book The Participatory Museum. In this article, she outlines the process and why chose to

self-publish. http://museumtwo.blogspot.com/2010/04/participatory-museum-process-part-

4.html.

The Self-Publishing Roadmap: The step-by-step guide for publishing the book of your

dreams by Lois Hoffman

"Whether you are a business professional looking to brand yourself as an expert in your field,

a first-time novelist dreaming of seeing your name in print, or someone who wants to hand

down a treasured family history, The Self-Publishing Roadmap will guide you through each

step of the process. This book is designed for those who are new to the self-publishing world

in an easy-to-follow format with numerous resources to help you on your journey. Updated to

include Kindle Direct Publishing!" https://www.amazon.com/dp/1501078232

Writing Local History Today: A Guide to Researching, Publishing, and Marketing Your Book by American Association for State and Local History

Writing Local History Today guides local historians through the process of researching, writing, and publishing their work. Mason & Calder present step-by-step advice to guide aspiring authors to a successful publication and focus not only on how to write well but also how to market and sell their work. https://www.amazon.com/Writing-Local-History-Today-Researching/dp/0759119023/ref=sr_1_3?keywords=publishing+local+history&qid=15731680 57&s=books&sr=1-3

Websites and blogs

Authority Self-Publishing

Steve Scott and Barrie Davenport are bestselling self-published authors and marketing experts. Along with **a blog** filled with helpful tips, tricks, and advice, they also produce the Authority Self-Publishing podcast, which covers how to grow your author platform, market your books, and build a business around your self-publishing.

The Book Designer

With tons of self-publishing guides, advice, templates, and toolkits, The Book Designer is the go-to place for navigating the publishing world. Joel Friedlander believes every author can make an impact — they just need to get their book out there! With his experience in book design and advertising, he'll show you how.

The Independent Publishing Magazine

As an author, editor and investigative journalist, Mick Rooney is serious about bringing you the latest from the independent publishing world. Here you'll find an expert's perspective on

the future of self-publishing and the reform needed in the industry — along with reviews of many paid-publishing services from printers both large and small..

Self-publishing courses and toolkits

Unconventional Guide to Publishing

Chris Guillebeau's Unconventional Guide to Publishing is a great primer to the publishing world and can help you decide between traditional and self-publishing methods. This package features guides on book marketing, writing a proposal, and community building, and also includes interviews with top editors. Prices range from $58-$129, depending on the package.

Writing Tools

Scrivener

Scrivener is a powerful writing tool that helps you organize research and easily structure long documents. It's the word processor specifically made for writers — though it does have a steep learning curve. When you're done writing, you can export your work in ready-to-go formats for ePub, Kindle, iBooks and more. Scrivener is available for

both Windows and Mac users, with licenses starting at $45.

Author 2.0 Blueprint and *Successful Self-Publishing* by Joanna Penn

In these free ebooks, Joanna Penn gets in depth on the writing and self-publishing process from start to finish. She walks through how to accomplish your first draft, explore publishing options, and build your platform as an author-entrepreneur. You'll also learn how to go about formatting, distributing and marketing your book so that it's a complete success.

Formatting and design

Calibre

This e-book library management application lets you convert your content to and from an extensive list of formats. The conversion feature automatically detects book structure, and the application has a built-in editor where you can preview your changes in real time. Calibre is free, open source and available for both Windows and macOS.

iBooks Author

This free app for macOS makes it easy to create a awesome-looking book. It features drag-and-drop templates and support for movies, audio and widgets, making it a great option for a multi-sensory and interactive experience. iBooks Author is also an author favorite for creating textbooks, since it elegantly supports charts, graphs, and mathematical expressions.

Pressbooks

With Pressbooks, you don't need to know anything about design to make a great-looking book. This online writing software has designs for all types of books, from novels and memoirs to white papers and textbooks. When you're ready to publish, Pressbooks will deliver files optimized for all major ebook platforms along with print-ready files for publishing hard copies through services like CreateSpace and IngramSpark. You can use the software for free with Pressbooks watermarks in your book, or pay to remove watermarks starting at $19.99 per book.

Streetlib

Streetlib is a one-stop shop to write, publish and sell your book. With this free online software, you can draft and edit your content, choose from a set of beautiful themes, and download ready-to-go files for all major platforms. If you wish, you can have Streetlib handle

publishing of your book on any platforms of your choosing — in which case, Streetlib receives 10 percent of each book sold.

Vellum

Vellum helps you polish the look of your book and get it ready for publication. Simply upload your file and use the Book Styles feature to add a coordinated set of typography and flourishes. Then preview and export your book for all major ebook platforms including iBooks, Kindle, Nook, Kobo and Google Play.

Cover design

Book Design Templates

These ready-to-use templates for Microsoft Word and InDesign are a great alternative to the high cost of professional design services. Joel Friedlander (of The Book Designer, mentioned above) takes care of the major details — like typography and industry-standard formatting — so you can add your custom text and be ready to go with a professional-looking book. Licenses start at $59 regularly, but certain designs do go on sale from time to time.

99Designs

At 99Designs, you can pick from a selection of custom-designed covers to find the perfect one for your book. Start by filling out a questionnaire so designers can get an idea of what you're looking for. Designers submit their ideas, and after a few rounds of feedback, you pick the winner. Packages start at $299, with more expensive packages guaranteeing more designs to choose from and more expert designers. You can also choose the "hire a designer" option to work with a designer of your choosing directly; estimated pricing starts at $249 and runs to $699.

DIY Book Covers

This resource gives you access to everything you need to design a beautiful book cover:

Tutorials, fonts, easy-to-edit templates, promotional materials, and more.

SelfPubBookCovers.com

SelfPubBookCovers.com boasts a huge selection of pre-made book covers that are ready for

you to customize and download immediately. Once you buy a book cover it is never sold

again, ensuring your book is one of a kind. Covers start at $69.

Marketing

Author Marketing Club

Jim Krukal knows that is takes a village to get your self-published book off the ground. In this

community, members get access to tools, promotional opportunities, video courses, and other

resources that help with everything from formatting your Amazon

Write. Publish. Repeat.

In this book, independent authors Sean Platt, Johnny Truant and David Wright share their

"no-luck-required" secrets to selling books. They take a business approach to publishing, and

believe that when you start to think of your book as a business, you'll be a self-publishing

success in no time.

Distribution

How To Choose A Self Publishing Service 2018

It's hard to figure out which self-publishing distribution service one is right for you — and if

it's going to provide the best customer experience. This $9.99 book from the Alliance of

Independent Authors reviews and compares all the players in self-publishing, like Kindle,

Createspace, Author Solutions, Lulu, IngramSpark, Apple iBooks, and more. It's also

available for the Kindle for just $4.99.

E-junkie

E-junkie is a well-established service for authors who want to sell directly to their audiences on their own platforms. It's easy to get started: Set up your account, upload your product to E-junkie and embed a shopping cart wherever you want to sell your book. E-junkie handles the rest.Authors pay a monthly subscription depending on how many products you offer. Since there aren't any transaction fees, you can make unlimited sales without having to pay extra.

Draft2Digital

Draft2Digital makes distributing your book easy. Create an account, upload your book, set a price, and choose where you want to sell. Draft2Digital works with many major book vendors, including Barnes & Noble, iBooks, Scribd, and CreateSpace. At Draft2Digital, everything about your book and distribution platforms is in one easy place. Though there aren't any set-up or monthly costs, they keep about 10 percent of the sales price whenever you sell a copy of your book.

Smashwords

As the world's largest distributor of indie ebooks, Smashwords lets you bypass having to deal with multiple author platforms by letting you upload your book and immediately start selling at more than 20 ebook retailers. Authors have control over pricing, marketing and sampling of their book, and Smashwords offers free marketing and sales reporting tools to help you make the most of your launch. Smashwords is free to get started, and they only get paid when your books sell. It depends on the retailer, but generally you get to keep 60-80 percent of each sale.

APPENDIX C: OTHER USES FOR BOOKS FOR NON-PROFIT ORGANIZATIONS

- Use as a thank you to donors or volunteers.

    o An ebook is a cost-effective way to deliver your message and thank your donors and volunteers. A printed version is inexpensive enough to include in a thank you bag at a gala event.

- Use as an opportunity for press coverage.

    o Send out a press release for a book launch, to do interviews and to gain social media attention.

- Use as a source of residual donations.

    o Place a link on your website, sell at events and sell at your location.

- Use as a way to attract donors or volunteers.

    o Mail books to past donors and volunteers, give away at trade booths or use as silent auction item at events.[2]

Sample Publishing Timelines and Checklists

Steps for Independent Publishing Using Vendors

- Contracts and Author Information

    o Develop a contract for the researchers/authors of the exhibit text. This will outline the rest of the schedule for their information and serve as a record of the agreement. We will request a biography and photo from each author and a brief questionnaire.

    o Develop a contract for the book designer. They will take the manuscript and turn it into a publishable format.

- Obtain ISBN and Library of Congress numbers. Begin gathering information for the copyright page.

    o Complete necessary paperwork for ISBN and then LoC Numbers. These will be needed for the copyright page of the book.

    o Begin compiling other needed information for the copyright page, such as permissions, names, and dates.

    o When we have the full manuscript, submit to the Library of Congress for a Cataloging in Publication record.

- Interior. Prep manuscript to be sent to copyeditor and cover designer. This should include the foreword, introduction, and all text. Include any available images. While the copyeditor works with the manuscript, correspond ideas for the book cover with the designer. Finalize a design strategy. Allow both copyeditor and designer time to read the manuscript.

- o   Once a book cover design is finalized, use the image on marketing materials.
- Images. Hire a photographer or take high quality images of the artifacts to be used in the exhibit. If any exhibit panels and labels are ready, photograph those as well.
  - o   Be sure to get proper permissions for all images used in the catalog.
- Review copyedited manuscript.
  - o   Review the copyeditors work. Send a PDF to the authors to review as well. Make any additional changes that are needed.
- Final to designer. All images must be done and included with the manuscript for the designer. Once the designer has the final text and images prepared, request a galley copy from the printer.
- Review galley.
  - o   Last chance to catch any errors and make corrections. Review the galley carefully, paying special attention to the contents page, page numbers, and indexing.
  - o   Send galleys to the authors to review.
  - o   Once the galleys are reviewed and approved, either request corrections or submit the finalized manuscript for printing.
- List the book with Amazon, Barnes and Noble, and other distributors.
  - o   Listing the book with these distributors will help sell the book to a wider audience.
  - o   Use these few weeks before the books arrive in hand to increase marketing efforts.
- Printed copies are shipped to the museum in time for the exhibit opening.

Steps for Independent Publishing Using Amazon KDP

- Write your manuscript
  - Using Amazon KDP requires that your book manuscript be written and ready for print. Any proofreading or copyediting that needs to be done must be completed prior to this stage. Reviews can be done in-house by staff members or freelancers or others can be hired to proof the manuscript.
- Create a Kindle Direct Publishing Account
  - Visit the Amazon KDP website and create your account. At this step, you will need to include tax information for payment purposes. Once your account is set up, you will not have to do it again for any future Amazon publications.
- Enter the book information
  - This will include the book title, subtitle, and description. There are samples available on the KDP website.
- Select keywords and categories
  - One major factor in using Amazon KDP is that your book will be available to anyone who uses their website. To help outside people find your book, selecting the correct categories and keywords is important. There are examples of categories to choose from while you are on their website.
- Upload your manuscript
  - In your account page, you can upload new manuscripts. There are step-by-step videos that walk you through ensuring your manuscript is formatted correctly. When it is, you can upload your manuscript here.
- Create a Book Cover

- Here, you can upload a book cover design that you have created or hired from a designer. You can also use their tools to design a cover if you do not have one made. Again, there are step-by-step videos and instructions of how to do this. You can upload your images into several cover design templates.

- Price your book

  - The next step is to add the price you will be charging for your book.

- Ordering copies

  - Once you have uploaded all materials and information, Amazon will alert you when a proof copy is available to view. When everything looks right, you can go ahead and place an order for physical copies. These will be mailed to organization to use as your discretion.

APPENDIX E: PUBLISHING DECISION MATRIX

	Working with A Press Partner	Independent Publishing with Amazon	Independent Publishing with other Vendors
Ease of Use	High - The press partner will handle most technicial aspects	Medium - Amazon's KDP service offers step-by-step instructions for all	Low - Each vendor will need separate contracts and the bidding process can be complicated
Cost	Low - The press partner typically ahndles most of the costs involved with the preparation and printing costs	Medium- You may want to pay a designer to put together the files or create the cover design. But the printing costs are low and there is no fee for using their platofmr.	High - Prices here can vary widely amongst different vendors. TH price will increase also if you hire a consultant to manage the process.
Support	High - The press partner will handle all questions and concerns about the process	Medium - Amazon's KDP service offers support, but it does require some computer knowledge to use	Low - Each vendor will need to be managed individually
Creative Freedom	Low - The press may have strict guidelie to follow regarding size, layout, and photo requirements	High - Amazon allows many customization options and has no layout requirements	High- Most vendors can accomadate any design requests, but they come at a higher price than standard designs.

Time Commitment	Low - After the manuscript it written and submitted, the time commitment is low while the press arranges other details	Medium - This can vary based on how you do the design work. Doing it in-house will take more time, but hiring it out will be more costly	High - Arranging several different vendors for each step of the process will be more time-consumning but will result in a more costumized look and experience