Library as Journal Publisher:
Student Research Journals

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Library Services for Creating and Publishing Student Research Journals

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IN THIS CHAPTER

Theme

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Conducting research is an integral part of graduate education. To enhance students' learning and research skills, some institutions have launched journals to publish noteworthy scholarly works by graduate students. As Pearson, VanNest, and Jasinski (2004) explain, a graduate student journal encourages contributors to review the professional literature, promotes publishing of original findings, and creates mentoring opportunities for students (p. 68). Meanwhile, research has gained

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prominence in undergraduate education. The Council on Undergraduate Research, for example, has held an annual conference since 1987 to highlight and celebrate undergraduate students' contributions to research and scholarship. Educators have contended that it is beneficial to create an undergraduate research journal because it provides the students on the editorial board with opportunities to augment their learning, sharpen their critical thinking, and acquire new skills (Bauer, Ogas, Shakir, Oxley, & Clawson, 2009; Deonandan, Patel, & Winterbottom, 2012; Ware & Burns, 2008).

> ...a graduate student journal encourages contributors to review the professional literature, promotes publishing of original findings, and creates mentoring opportunities for students.

Thanks to technological advancement, academic libraries have been engaged in scholarly publishing to "bring their values to bear on scholarly communication processes" (Harboe-Ree, 2007, p. 17). A survey conducted by Mullins et al. (2012) reports that almost two-thirds of the respondents' library publishing programs involve collaboration with one or more units on campus (p. 6). Unsurprisingly, the collaborators include academic departments and student organizations that wish to bring to fruition the publishing of student journals. Phillips (2010) applauds academic libraries' publishing initiatives because they facilitate access to their parent institutions' intellectual outputs and help enhance the institutions' stature (p. 156).

As one of the stakeholders in the scholarly communication life cycle, the academic library has built working relationships with constituents on and off campus. Therefore, it has much to offer when it comes to campus-based journal publishing. This paper aims to provide an overview of library services, especially for creating and publishing open access student research journals (regardless of whether they are run entirely by students or led by a faculty member[s]). Its coverage is not meant to be all-inclusive. Resources relevant to the mentioned services are listed in Appendix 1. A list of issues related to this topic are presented in Appendix 2.

Faculty members and students may not perceive the library as a player in the dissemination of original research outcomes, even though the library's endeavors in this area have been documented in the professional literature. Thus, it is important to raise the campus's awareness of what resources and services the library has to offer to support online publishing. The annual Open Access Week is an apt occasion for such a publicity event. However, the promotion has to be ongoing and across the campus. One effective way to achieve this is by word of mouth. Liaison librarians, for instance, can draw faculty members' attention to the services when communicating with their departments. Library administrators can highlight the services at meetings with their counterparts from other units and encourage them to spread the word. Librarians can also take the initiative to contact existing print-only student journals on campus,

introduce the services, and explore the possibility of transforming the publications to open access journals. Although outreach activities are time-consuming, they are worthwhile because they help identify potential collaborators and build relationships with them. Additionally, they provide a means for the library to gauge what services for online publishing are sought after from different perspectives. That will assist the library with the allocation of resources for the provision and possible growth of the concerned services.

Assistance With Planning and Organizing

While faculty members can be staunch advocates for the creation of student research journals, enthusiastic students may also take the lead to start up such journals because they wish to increase the visibility of outstanding research conducted by their peers. For students who plan to further their academic pursuits, they may volunteer to assume responsibilities for the journal operations in order to familiarize themselves with scholarly publishing practices and gain valuable credentials. If it is a faculty member who intends to start a student research journal, s/he may have a clear idea with regard to the staffing and necessary resources for the journal operations. If it is students who seek assistance from the library for the launch of a journal, they may not be fully aware of the issues and responsibilities entailed by developing and managing an open access journal. Bittman, Lynch, and Pauls (2007) state that there are a wide variety of tasks involved in running a journal (p. 8). They range from strategic planning and operational oversight to marketing, financial management, and journal site maintenance. They differ in nature and are divided up among a team of individuals who work closely to keep the journal alive. As the *Online Guide to Open Access Journals Publishing* points out, it is crucial that the members of a journal team assume appropriate roles and "understand what activities need to be carried out, who ought to carry them out and how they relate to other activities" (n.d.). To ensure that a student-initiated journal will take off and continue over time, the library ought to get these points across to the students right at the beginning:

- Publishing a journal is a team effort that requires the recruitment of committed fellow students to fill the positions on the team and perform different tasks.

- It is likely that the team members have to acquire new skills in order to carry out the responsibilities they undertake.

- The members have to communicate with each other constantly to facilitate the collaboration.

- There is usually an annual staff rotation due to some members' graduation or departure. Therefore, the outgoing team has to recruit new members to run the journal in the next year. Moreover, departing members should hand over their responsibilities to their successors before the end of their terms.

As part of the education, the library can recommend these useful resources to the students for reference:

- *Developing Open Access Journals: A Practical Guide*
- The *Online Guide to Open Access Journals Publishing*
- Open-Access Journal Publishing Resource Index
- Student Journal Editor Resource Centre

Meanwhile, it is advisable to recommend that the students invite interested faculty members to participate in developing and managing the journal because the latter will be able to offer advice and coach the students from the researcher's perspective. The involvement of faculty may bring about recognition and sponsorship from an academic department or a campus unit. Last but not least, the presence of faculty on the team will be conducive to the journal's success and continuity if they provide oversight of the students' performance. As Froman (2008) cautions, "Without commitment from key faculty members, the journal will not last long" (p. 250).

With at least one faculty member on board, the journal team has to make a decision on how different responsibilities are divided among the members. Common staffing models include but are not limited to:

Editor-in-Chief	Reviewers	Production and Administrative Support (e.g., Copyediting, Marketing, etc.)
Faculty member(s)	Students trained to be reviewers	Faculty members, trained students, and/or liaison librarians
Faculty member(s)	Faculty members	Faculty members, trained students, and/or liaison librarians
Student(s) guided by faculty advisor(s)	Students trained to be reviewers	Faculty members, trained students, and/or liaison librarians
Student(s) guided by faculty advisor(s)	Faculty members	Faculty members, trained students, and/or liaison librarians

Which model a student journal adopts is contingent on factors such as who initiated the creation of the journal, how many faculty members have expressed interest in serving on the editorial board, whether and how many students volunteer for the journal, and the educational level of the students involved. For instance, a subject-based undergraduate journal could have a faculty member as the editor-in-chief and upper-level undergraduate students would be trained as reviewers. A multidisciplinary undergraduate journal, however, could be based on the model that faculty members from various academic departments are appointed as editors-in-chief and

reviewers. If the journal is sponsored by a campus unit, the production and administrative support might become the unit's responsibilities. For a graduate journal, one or two students might be assigned as the editor(s)-in-chief and would be mentored by faculty members. Other students on the team would receive training and become reviewers and copy editors. The library and the faculty can work with the journal team to assess the situation, identify the available resources, weigh the pros and cons of different models, and select the one that suits the journal the best. Opportunities may arise for librarians to help coordinate and participate in the student training. Given that each journal has its own mission and characteristics, the adopted model may be none of the four listed above. Nevertheless, it is suggested that the model be evaluated in due course and tweaked as needed to ensure its efficiency and appropriateness.

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To secure the commitment of the journal team, it is not uncommon that a memorandum of understanding is signed between the library and the team to formalize their publishing partnership. The document clarifies the roles and responsibilities of the two parties and ensures that there will be an ongoing mutually beneficial relationship between them. The terms therein are often determined by the library's service level and the journal's needs.

In addition to assistance with team building, the library can provide input in formulating journal policies. While the faculty members involved are familiar with journal publishing in general, they may not have a solid grasp of open access. This presents the library with a prime opportunity to fill both the students and the faculty in on the economics of traditional journal publishing and the rationale behind open access. Moreover, an introduction to copyright law as well as Creative Commons licenses can illuminate the significance of open access and how publishing is interwoven with teaching, learning, research, and scholarship advancement. Resources from SPARC and the Right to Research Coalition are especially useful and valuable in this regard. A discussion of these topics not only reveals the downsides of subscription-based journal publishing with respect to knowledge sharing, but also highlights how authors' retention of rights in their works can enhance the dissemination, dialoguing, and constructive reuse of their intellectual outputs. Furthermore, it orients the journal team members to their roles as consumers and creators of information in the scholarly communication ecosystem. As

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the Association of College and Research Libraries (2013) states, such knowledge is important because it is fundamental to being information literate. Cognizant of the impact of access and copyright issues, the journal team will likely place emphasis on maximizing the dissemination and reuse of the published content when laying down policies and practices. Its members will be able to speak of the journal cogently and be prepared to tackle potential authors' queries confidently.

While addressing scholarly communication issues, the library can go further and draw the journal team's attention to such new developments as open peer review, alternative metrics, data management, and researcher identity management. Lapinski, Piwowar, and Priem (2013) assert that librarians can play a critical role in educating campus constituents about article-level metrics and relevant resources. The same is true when it comes to informing faculty and students of other developments in the scholarly communication arena. A variety of guides to these topics are readily available online. If the journal team is interested in integrating these practices into its operations, the library could provide training and offer support as appropriate. Doing so would be an effective way to demonstrate the library's value and leadership in preparing the campus community for open digital scholarship.

> **...librarians can play a critical role in educating campus constituents about article-level metrics and relevant resources.**

An essential part of the planning process is the graphic design of the journal site and the technical setup of the online publishing system. If the library is able to help with graphic design, it may be a boon to the journal team. In case the library cannot help, it can refer the team to appropriate service units on campus for assistance. It can also alert the team to open-licensed resources so that its members can adapt them for the graphic design if they prefer. With regard to setting up the online publishing system, the library introduces the journal team to the system's features, configures its functionality in consultation with the editors, and provides training (and refreshers) to ensure that the team members are able to perform the editorial work using the system. Once the inaugural issue has been published, the library could touch base with the team to discuss if the system needs to be fine-tuned to streamline the operations. What is involved in this stage to a large extent depends on how the library installs the technical infrastructure for publishing. If it has opted for a hosted service approach and offers its publishing services through licensing a vendor's online platform, the vendor will cover some of the graphic design and technical issues on behalf of the library.

Support for Content Management

Furlough (2010) notes that content management services "are frequently cited as a key asset for libraries engaged in publishing" (p. 206). Indeed, the library is able to provide a variety of

services before and after the launch of a student journal. For example, the library can apply for an International Standard Serial Number (ISSN) for the journal before (or after) the publication of the inaugural issue. The assignment of digital object identifiers (DOIs) to articles has become an industry standard among journals. If the library is a publisher member of CrossRef and if the journal team decides to assign DOIs to articles, the library can embed itself in the production workflow and perform certain DOI-related responsibilities as long as both parties are able to work out an agreement on issues such as how to fulfill the requirement for providing outbound DOI links for the works cited by the articles and who will pay the fees incurred by new DOIs.

Thanks to its substantial experience with enhancing the discoverability of information, the library has much to offer after the inaugural issue is published. It can add the journal to its online catalog and export the bibliographic record to WorldCat if the library is an OCLC member. Other libraries may import the record into their online catalogs so that their users can find the journal. If the library licenses a vendor's knowledge base to maintain an electronic journal list, it can create an entry for the journal to make it readily accessible to users of the list. Similarly, the library can work with vendors of Web-scale discovery tools to set up metadata harvesting for the journal in order to boost the discoverability of the published articles. As the journal grows and accumulates quality content over time, the library can explore the possibility of having the journal included in academic databases. Besides its array of licensed information resources, the library can also register the journal with online finding aids such as the Directory of Open Access Journals (DOAJ). It can even supply the metadata of published articles to enable article-level searching on DOAJ. Meanwhile, the library could provide assistance with identifying subject-specific online search tools and have the journal content indexed by them. It could also make suggestions for promoting the journal through appropriate avenues such as social media and online communities.

Some services are truly valuable to a new online journal. They include search engine optimization, an RSS feed for newly published content, download rate tracking, periodic delivery of download statistics to editors and authors, and the tracking of the journal site traffic. Data about downloads and site visits inform the journal team of how well its publication is received. It also helps the team determine whether it needs to work on promotion in order to increase readership and recruit more promising manuscripts. The availability of these services is tied to the publishing system. If the library utilizes a vendor's online platform to publish the journal, the vendor will cover at least some of these services. If the library publishes the journal on its own instance of an open source platform, the library probably has to sort out certain technical issues before it can deliver these services.

Last but not least, the library can identify possible means to preserve the journal content for long-term access. Some libraries have their own digital preservation programs and can tackle this issue by themselves. In case the library does not have this advantage, it can look to library consortia of which it is a member for assistance or an opportunity for collaboration. It can also consider participating as a publisher in such digital preservation initiatives as CLOCKSS and Portico.

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The content management services support the journal in different ways. They establish its legitimacy, integrate it into the existing scholarly literature, and enhance its discoverability in a sea of online content. They provide data on which the journal team relies to chart its operational activities and future directions. They also ensure long-term access to the journal content in spite of possible disruption caused by technological innovation. The journal team may not think of the need for these services in the first place, but it usually appreciates them once it has realized their importance.

Conclusion

The library is well positioned to educate the team of a student research journal about publishing in an open access environment. It can assist the members with team building, policy setting, and decision-making with regard to the journal operations. The team effort is indispensable in laying the groundwork for the launch and continuity of the journal. The library assumes a different role after the journal has gone live. Its expertise in organizing information can translate into services for managing the published content. In sum, there is a wide range of possible services that cater to the creation and publishing of open access student research journals. As discussed by Perry, Borchert, Deliyannides, Kosavic, & Kennison (2011), what services are offered is predicated upon the library's resources, abilities, and strategic plan. To ensure positive outcomes, Mullins et al. (2012) recommend that positions dedicated to library publishing be created "to provide program champions and improve program continuity and success" (p. 20).

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Appendix 1: Select Resources

Online Forums

LIBPRESS-L Listserv

http://listserv.ucop.edu/cgi-bin/wa.exe?A0=LIBPRESS-L

Libpub Google Group

https://groups.google.com/forum/#!forum/libpub

Planning, Organizing, and Managing

Developing Open Access Journals: A Practical Guide

http://www.developing-oa-journals.org/

(an abridged version freely available at: http://www.developing-oa-journals.org/Guide_to_developing_oa_journals.pdf)

Library Publishing Services: Strategies for Success: Final Research Report (March 2012)

http://docs.lib.purdue.edu/purduepress_ebooks/24/

Online Guide to Open Access Journals Publishing

http://www.doaj.org/bpguide/

Open-Access Journal Publishing Resource Index

http://www.sparc.arl.org/partnering/planning/

Student Journal Editor Resource Centre

http://studenteditors.org/

Sample Agreements Between Library and Journal

Hosting Agreement for Open-Access or Embargoed Journals (from MPublishing in University of Michigan Library)

http://wiki.publishing.umich.edu/sites/mpublishing/uploads/4/4a/Editors-MPub_journal_license_OA.pdf

Master Service Agreement—Basic Service Level (from CDRS in Columbia University Libraries)

http://cdrs.columbia.edu/cdrsmain/wp-content/uploads/2009/05/Basic_MSA_Journals.pdf

Open Access E-Journal Hosting Agreement (from University of South Florida Libraries)

http://scholarcommons.usf.edu/tlar/10/

Sample Agreements Between Journal and Author

Agreement for Publication and Sharing of Rights (from CDRS in Columbia University Libraries)

http://cdrs.columbia.edu/cdrsmain/wp-content/uploads/2009/05/sampleauthoragreement.pdf

Author Publishing Agreement (from MPublishing in University of Michigan Library)

http://wiki.publishing.umich.edu/sites/mpublishing/uploads/d/d3/Author-journal_article_license.pdf

Standard Author Copyright Agreement (from University of Pittsburgh Library)

http://www.library.pitt.edu/e-journals/Public/authorcopyrightagreement-2012-03-28.docx

Suggested Language for Author Agreements (from California Digital Library)

http://www.escholarship.org/sample_author_agreement_final.doc

Scholarly Communication Issues

Article Level Metrics: A SPARC Primer

http://www.sparc.arl.org/bm~doc/sparc-alm-primer.pdf

Copyright in General

http://copyright.columbia.edu/copyright/copyright-in-general/

Creative Commons: About the Licenses

http://creativecommons.org/licenses/

MANTRA: Research Data Management Training

http://datalib.edina.ac.uk/mantra/

Open Access Scholarly Information Sourcebook (OASIS)

http://www.openoasis.org/

Open Review: A Study of Contexts and Practices

http://mediacommons.futureofthebook.org/mcpress/open-review/files/2012/06/MediaCommons_Open_Review_White_Paper_final.pdf

ORCID: A System to Uniquely Identify Researchers

http://dx.doi.org/10.1087/20120404

Right to Research Coalition

http://www.righttoresearch.org/

SPARC's Author Rights Initiative

http://www.sparc.arl.org/author/

Information Literacy and Scholarly Communication

Common Ground at the Nexus of Information Literacy and Scholarly Communication

http://www.ala.org/acrl/sites/ala.org.acrl/files/content/publications/ booksanddigitalresources/digital/commonground_oa.pdf

Intersections of Scholarly Communication and Information Literacy: Creating Strategic Collaborations for a Changing Academic Environment

http://www.ala.org/acrl/sites/ala.org.acrl/files/content/publications/whitepapers/ Intersections.pdf

Scholarly Publishing Tutorial (for Information Literacy)

http://liblearn.osu.edu/tutor/scholarlypublishing/

Content Management of Open Access Journals

CLOCKSS

http://www.clockss.org/

CrossRef

http://www.crossref.org/

Directory of Open Access Journals

http://www.doaj.org/

Portico

http://www.portico.org/digital-preservation/

Appendix 2: Issues to Consider

This list aims to help the founder(s) of a student research journal brainstorm and organize. It is by no means comprehensive. Members of a journal team may want to refer to the Student Journal Editor Resource Centre's advice on the important steps in getting started in student publishing: (http://studenteditors.org/important-steps/).

Planning and Policies

1. Ownership

   • Who owns the journal (e.g., an academic department, a student society on campus, etc.)?

2. Continuity

   • What mechanism is in place to ensure the journal's continuity?

3. Faculty involvement

   • How many faculty members are involved in the journal's operations?

4. Title

   • What is the journal title? Has it been used by another journal or publication?

5. Purpose

   • Why has the journal been created? What purpose(s) does it serve?

   • How will it contribute to research and scholarship?

6. Scope

   • What will be the scope or subject area(s) of the journal?

   • Will it cover interdisciplinary works?

7. Authors and readers

   • Who will be eligible to contribute to the journal?

   • Who will be the target readers?

8. Content

   • What kind of article will be published (e.g., original research articles, review essays, opinion pieces, etc.)?

9. Language

   • Will the journal only publish articles written in English?

10. Submission guidelines

   • Will there be a page or word limit per article?

   • What citation style should be used?

   • How should the manuscript be formatted (e.g., double-spaced, line-numbered, etc.)?

   • Will previously published materials be accepted?

   • What content type(s) will be accepted (e.g., texts, charts, tables, graphics, multimedia, supplementary datasets, etc.)?

   • What file format(s) will be published (e.g., .pdf, .xls, .jpg, .mp3, etc.)?

11. Author agreement

- What should be the terms for the author agreement?

- Will the journal publish particular information about authors (e.g., a brief bio, a picture, etc.)?

12. Copyright

- Who will own the copyright of published articles?

- Will the articles be published with a Creative Commons license to facilitate knowledge sharing? If so, which license will be adopted?

13. Frequency/publication schedule

- How many times will the journal be published in a calendar year?

- Will articles be grouped and published together as an issue? Or will they be published on a rolling basis (i.e., they are published individually whenever they are ready)?

14. Numbering

- How will the journal be numbered? By volume and issue (when articles are grouped and published together) or by year and article number (when articles are published individually on a rolling basis)?

- Will articles published in different issues have continuous page numbering?

15. Site design

- Is there a logo, banner, theme color(s), and/or cover image for the journal site?

- What is the timeline for the development and launch of the site?

16. Launch

- When will a call for papers be issued?

- When will the inaugural issue be published?

Staffing and Editorial Workflow

1. Editor(s) and contact person

- How many editor(s) will there be?

- What will be the requirements for the editor position(s)?

- Who will receive and respond to questions and comments about the journal?

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2. Journal team

- How many positions will there be on the journal team?

- What will be the responsibilities for the positions?

- How long will the terms be for the positions?

- How many reviewers will there be in total?

- What will be the requirements for journal team members and reviewers?

- How will journal team members and reviewers be recruited and evaluated?

3. Editorial workflow

- What will be the review procedure?

- How many reviewer(s) will be involved in reviewing a manuscript?

- What will be the review criteria?

- If students will be reviewers, what training will be provided to them?

- How many days will a reviewer have for completing a review?

- How much time will be appropriate for the entire editorial workflow?

Production, Promotion, and Preservation

1. Copyediting, layout editing, and publishing

- Who will be responsible for the proofreading, copyediting, and layout editing of accepted manuscripts?

- If translation is required for accepted manuscripts, who will be the translators?

- How much time will be appropriate for the proofreading, copyediting, layout editing, and/or translation?

- Will there be a budget for proofreading, copyediting, layout editing, and/or translation if the work has to be outsourced?

- What information will be displayed in the online article record (e.g., an abstract, keywords, the article citation in a particular style, etc.)?

- Should the system be configured to generate a cover page and an abstract page for the downloaded article?

- Should the system be configured to generate a header and a footer on the content pages of the downloaded article?

- Will a digital object identifier (DOI) be assigned to each published article? If so, who will be responsible for providing the outbound DOI links for the papers cited in an article? What will be the funding source for new DOIs?

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2. Marketing
   - Who will be responsible for the ongoing marketing of the journal to attract readers and recruit authors?
   - What will be appropriate and effective marketing channels for targeted readers and potential authors?
   - Will the journal create an RSS feed for newly published articles?
   - Will the journal use Google Analytics or a similar tool to track readership?
   - Will there be a budget for marketing? Will it be ongoing?
3. Impact assessment
   - Will the journal provide article-level metrics?
4. Archiving and preservation
   - What will be the plan for archiving and preservation?

The *USFSP Student Research Journal* and the Library's Role as Publisher and Champion

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2 IN THIS CHAPTER

Theme

Case study in the development of a graduate student research journal

Highlighted Service

Online journal hosting and support

Resources

Discusses journals setup and launch, applying metadata, & outreach

Acknowledging and recognizing graduate student research has long been a routine part of academic life at colleges and universities, evidenced by the long-standing requirements for the creation and publication/archiving of master's and doctoral theses and dissertations. More recently, colleges and universities have become much more actively engaged in supporting undergraduate research to develop stronger mentoring relationships between students and faculty, to improve student retention, and to develop strong research and writing skills among undergraduates. Groups such as the Council on Undergraduate Research (CUR), whose mission "is to support and promote high-quality undergraduate student-faculty collaborative research and scholarship" (Council on Undergraduate Research, 2013), hold workshops and conferences to showcase work being

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done nationally to enhance undergraduate research and to provide support and guidance for such efforts.

At the University of South Florida St. Petersburg (USFSP), a separately accredited master's-level institution within the University of South Florida system, interest in and support for undergraduate as well as graduate student research has been growing. Since 2003 the university has hosted an undergraduate research symposium whose purpose is "to showcase the innovative research and creative work that USF St. Petersburg undergraduate students have produced during the year under the tutelage and with the support of the university's faculty" (Undergraduate Research Symposium, 2013).

Within USFSP, the Nelson Poynter Memorial Library's mission is "to be an active partner in the teaching, research, and learning of the University of South Florida St. Petersburg's students, faculty, and staff" (*Gateway*, p. 4). Two of the strategic goals enumerated in the 2010–2014 library's strategic plan, *Gateway to the World's Information,* were to "support USFSP's undergraduate and master's level research and instruction" and to "increase effective use of technology to improve library services and support a collaborative learning environment, including the creation and preservation of digital collections" *(Gateway*, p. 4). The dean charged several work groups with implementing the strategic plan, including a Digital Collections Team consisting of the library's dean, the head of Public Services, the Special Collections librarian, and the head of Systems. The Digital Collections Team began planning for the establishment of an open-access digital archive for the campus in the spring of 2010. The group selected DSpace because it was open source, was the most widely adopted software in the world for institutional repositories, had a robust user community, was compliant with the Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH), had the functionality desired by the library, and had been used twice before by the library dean at other institutions.

While the library was laying the groundwork for the digital archive, Dr. Alejandro Brice, a professor in the College of Education, approached the dean of the library in the fall of 2010 looking for support in establishing an online student research journal. During discussions, Dr. Brice and Dean Hixson determined that the planned digital archive met all of the functionality requirements of the proposed student research journal, including that:

- It would provide for articles to be published through online submissions.
- It would allow Dr. Brice, as editor of the journal, to add approved articles without intervention or mediation by the library.
- It would provide a platform that would index, retrieve, and track the usage of its articles.
- It would provide a consistent and unchanging form for citing articles.
- It would provide an open access platform that could be promoted from and linked to appropriate websites and other marketing outlets.

The digital archive would also provide some benefits that were not a requirement of the journal, such as full-text indexing of submissions and the ability to find archived materials by searching on the open Internet.

In early 2011, the library hired an experienced contractor to establish an instance of DSpace hosted by Poynter Library and also provide training to local staff in the system configuration and server backup protocols. The contractor also set up nightly full-text indexing and implemented some requested additions to the Dublin Core metadata element set to allow for tracking peer-reviewed items, along with author status relative to the university. In the spring of 2011, the library implemented the USFSP Digital Archive (http://dspace.nelson.usf.edu/). The mission of the archive is to:

- Promote the scholarship and intellectual activity of USFSP faculty and students.
- Collect and preserve the institutional history and official documents of the university.
- Showcase and provide access to digitized versions of unique scholarly resources.
- Build and strengthen partnerships between USFSP and the broader community.
- Provide a platform to support and utilize a wide range of open educational resources.

Because we are a small library, each member of the team, including the dean, serves as an administrator within DSpace and has the lead responsibility for acquiring different types of content. The dean of the library has the lead responsibility for acquiring student content.

In the first two years, the USFSP digital archive grew to include over 6,000 items of scholarship, community engagement, institutional history, and official documentation in six broad communities and dozens of focused collections. As the first unique content submitted to the archive, the newly formed *University of South Florida St. Petersburg Student Research Journal (SRJ)* launched the USFSP digital archive. The first article in the journal was published through the digital archive on March 29, 2011. In two years, 10 articles were published in the first two issues of the journal.

Technical How-To's and the Editorial Process

Using the DSpace software, the library dean first established a community for student research and within that community a collection for the *Student Research Journal*. In consultation with the journal editor, the dean established a submission and review process in DSpace for the acquisition of new articles. The dean then created a template (Appendix A) for the journal articles that contained all the recurring information for each article, along with prompts for article-specific information. The library dean established the metadata template in consultation with the journal editor, Dr. Brice, and refined it after the first few submissions. In order to facilitate a browse display that mimics a table of contents in an issue of a journal, all articles in a given issue begin with the full title of the journal, followed by issue and article number. The specific title of the individual article only appears as a subtitle (Appendix B). When the number of the issue changes the library dean modifies the template to reflect the new issue numbering.

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Within the digital archive, the journal has a homepage (Appendix C), created by the library dean, which links back to a website that the journal editor maintains with information about the journal, the submission process for editorial review, and with a link to the published articles in the archive (Appendix D). Each article gets a separate item record listing all authors, as well as the title, the date of publication, and other descriptive information (Appendix E).

> One or more faculty members who sponsor each student-authored article also perform the role that peer reviewers play in traditional academic journals by reviewing the content of the article and the writing.

The dean of the library serves on the *Student Research Journal's* editorial board, along with Dr. Brice and the members of the USFSP Research Council (one faculty member each from each college and the library). One or more faculty members who sponsor each student-authored article also perform the role that peer reviewers play in traditional academic journals by reviewing the content of the article and the writing. When the faculty sponsors are satisfied with the quality of the article, they pass the article on to the journal editor. The journal editor formats submissions according to the journal's style guidelines and then submits new articles using the template established in the digital archive. Within DSpace, a submission template consists of three fixed screens for collecting data about the item being submitted, with the data fields being mapped to modified Dublin Core metadata. The data fields collect information about the date, description, creators, titles, keywords, abstracts, standard numbers of URIs affiliated with the item, and more. It is possible to create a collection-specific template where some of the data has been already supplied. The person submitting a new item to the collection must decide whether it is necessary to modify some of the pre-supplied data or accept the values already there. In the case of the *Student Research Journal,* the title field will always need modification to reflect the correct volume, issue, and article number, as well as the title of the specific article being submitted because the template only provides generic prompts for the item-specific data (Appendix F). After the metadata has been supplied, the submission software prompts for one or more affiliated files to be uploaded and then takes the journal editor to a screen where he or he is able to review the metadata and files and make corrections. When the editor, Dr. Brice, is satisfied with the submission and the metadata, he accepts the embedded license, which adds the new article to the archive and automatically assigns a unique and unchanging Corporation for National Research Initiatives (CNRI) handle. The article is dynamically indexed and starts to collect statistics every time the item record describing the article or the file containing the article itself is viewed. Detailed screen shots of the generic

submission process can be seen in the step-by-step guide for submitting to the archive, available online (Hixson, 2011).

Next Steps

While the existing 10 articles received more than 5,700 hits from 29 countries in the first two years (see Appendix G for a sample statistics page), the journal faces an uphill battle in getting new submissions. Only three faculty members have sponsored the first 10 articles. Dean Hixson and Dr. Brice have undertaken a number of steps to increase submissions to the archive, including:

- Presenting at the USFSP Undergraduate Research Symposium about the *SRJ* and the power of publishing in it through the digital archive
- Working to establish a library-sponsored student research award with the top submissions receiving a cash prize and award winners being required to publish in the journal
- Proposing a process whereby library faculty could assist college faculty in the review of student papers to ensure proper research and citations have been employed

In April 2013, Dean Hixson and Dr. Brice prepared a joint presentation (Hixson & Brice, 2013) for the symposium outlining the benefits of publication in the journal and the archive, including enabling students to:

- Share the results of research widely
- Get credit for their work and protect their intellectual property
- Contribute new knowledge to a field
- Build a portfolio for work or graduate school
- Get connected with others interested in the same topic
- Secure grant funding for more research
- Highlight individual, group, and institutional achievement
- Improve access to and discoverability of materials

Dean Hixson made presentations to the Deans' Council and the University Research Council to establish an Undergraduate Library Research Award program, sponsored and administered by the Nelson Poynter Memorial Library, to recognize students who demonstrated skill and creativity in the use of library and information resources to original research and scholarship. Applicants would submit original research to be reviewed and judged by a panel of college and library faculty on how well they met established criteria for research and scholarship. Awards were proposed in two categories, one for upper-level course work completed in a single term and the other for theses or projects developed over more than a single term. Awards were proposed in the range of $500–750, with the number of awards to vary from year to year depending on funds and successful applicants. Individuals or teams would need to be currently enrolled

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USFSP undergraduates or recent graduates, eligible projects must have been completed for an upper division (3000–4000 level) USFSP credit course, projects would need to be nominated by the instructor responsible for the course, and individuals or teams would need to agree to contribute their projects to the permanent collections of the USFSP Libraries and the USFSP digital archive. Dr. Brice and Dean Hixson are now working to secure funding and to modify the proposal to include publication in the *Student Research Journal* as one of the requirements for award winners.

> ## Applicants would submit original research to be reviewed and judged by a panel of college and library faculty on how well they met established criteria for research and scholarship.

Discussions to gauge interest in and support for the idea of having library faculty assist college faculty in reviewing student research papers for submission to the *SRJ* are in the very preliminary stages. While there are some challenges to overcome, the hope is that the common interest in advancing student research will make it possible to move forward.

Conclusions

The library at USFSP has been accepted readily as a partner in the publishing of student research. The *Student Research Journal* has readers from around the world, simply by virtue of being published in an OAI-PMH based archive that is registered with various indexers and harvesting services. With so many undergraduates and graduate students already actively engaged in scholarly research at the university, finding high-quality content is not a problem. The immediate challenge currently lies in enlisting the support of college and library faculty to serve as mentors and reviewers for the student submissions. The success of the *USFSP Student Research Journal* from the standpoint of ease of publication and finding an international audience has inspired the journal's editor to undertake the establishment of an open access journal for faculty authors in his discipline that will be published exclusively in the USFSP digital archive. The library's role as publisher and champion of scholarly research is assured.

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Hixson, C., & Brice, A. (2013). *Promote and publish your work: A presentation to the USFSP undergraduate research symposium, April 11, 2013*. Retrieved from http://dspace.nelson.usf.edu/xmlui/handle/10806/6415

Hixson, C. (2011). *1st steps for submitting to the USFSP digital archive: A step-by-step guide.* Retrieved from http://dspace.nelson.usf.edu/xmlui/handle/10806/411

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Undergraduate Research Symposium. (2013). Retrieved from http://www.usfsp.edu/research/undergrad-research/undergraduate-research-symposium/

Appendix A

Metadata Template for Student Research Journal

Appendix B

Title Browse Listing for Student Research Journal

Appendix C

Home Page of the Student Research Journal in the USFSP Digital Archive

Appendix D

Web Site Promoting the Journal and Linking to the Published Articles in the Digital Archive

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Appendix E

Listing of All Authors and Title on Article Record

Appendix F

Metadata Supplied for Student Research Journal in the Submission Template

Appendix G
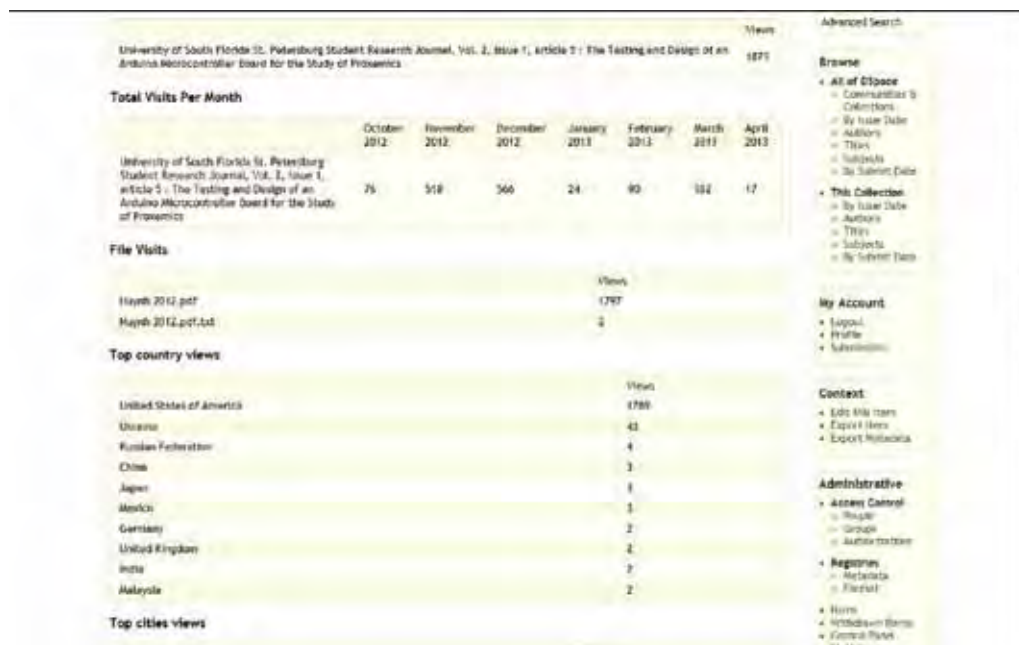
Sample Statistics Page for One of the Journal Articles

Libraries Publishing Other Original Content

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IN THIS SECTION

Digital Storytelling: The Library as Place of Creation

Mustafa Sakarya

Mercy College

Libraries Publishing Other Original Content

My first big introduction to libraries as places of creation happened in the 11th grade, back in 1980. On the second floor of the high school library was a loft-like space called the Media Center crammed full of metallic, noisy machines, 16mm projectors, phonographs, filmstrips that went "beep," etc. This jumble of analog technology was managed by an amiable librarian, a man we approved of because he would visit our classes wheeling in a rickety device of some kind so we could watch a documentary about crop infestation, the dangers of drunken driving or, of course, that infamous sex education film.

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One spring day we trooped in to meet the school's artist-in-residence, a woman who introduced us to the new wizardry of portable video production. I was fascinated by the kitchen appliance–size of the camera and tape recorder and the ability to shoot, erase, and shoot again, as many times as you want. She encouraged us to develop a project using the new medium and, being a huge fan of TV and film, I thought, why not shoot a video instead of writing a term paper for my English class? My teacher fell for the idea, and being a bit naïve, I thought it would be easy. It actually took months of excruciating and painfully unanticipated work. But it paid off. I produced a zany version of O. Henry's *The Green Door*, but more significantly, I began to think of libraries as places where you could create cool things using technology, and learn some useful skills at the same time.

> ## [I'm still] hooked to the idea that enabling students to create multimedia-based work can and should become a core function of libraries...

Flash forward 30 years. Now I'm the media librarian at Mercy College, still hooked to the idea that enabling students to create multimedia-based work can and should become a core function of libraries, right next to quiet study, information access, and research instruction. All of these activities can work together to make a richer experience, giving students a full range of 21st century skills. The key is just the willingness to think about information literacy more broadly, to be open-minded and take risks, but above all, be exploratory.

At Mercy College we're encouraged to explore innovative ways of teaching, and the library has supported this initiative in several ways. We've partnered with our Faculty Center for Teaching and Learning, piloted the use of i-clickers and joined learning communities that have coalesced around media-intensive practices such as e-portfolio, game-based learning, and digital storytelling. Digital storytelling, in particular, offers a rich case study of how an academic library develops itself as a place for student scholarship and publication, which in turn demonstrates our value to the college community.

Digital storytelling (DST) is a generic term for a flexible practice of personal story creation told through digital media, popular in the arts and education. In a learning context, students create three- to five-minute multimedia narratives built around a transformative learning experience related to their personal and academic lives, often with an instructional aim. Students perform all the core steps in DST, including writing an effective script; recording voice; gathering, selecting and editing images and video; adding music if desired; screening the story among peers; and finally, after some level of encouragement, publishing the digital story on the school's website, YouTube, or other sites.

When I first heard about DST I saw its potential as a great tool for our first-year students. The first year is a major hurdle at Mercy, a critical turning point where students have to step up their game and negotiate multiple demands and pressures. Freshman Seminar is one of

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those demands. In Freshman Seminar, students must demonstrate the three competencies of critical thinking, critical reading, and information literacy. As a guest member of the Freshman Seminar faculty learning community, I wanted to assist this group in the development of more impactful assignments for the course, projects that could motivate students, get them excited about creating knowledge, and encourage them to complete the year with something powerful and tangible for themselves and their families.

At that time I found a shared interest in DST from a key member of the Freshman Seminar learning community, Mercy's instructional designer, a skillful storyteller himself. We developed a series of summer workshops to introduce DST to the learning community and selected Photostory as our editing platform. Photostory is freely available from Microsoft and very easy to use, requiring only five basic steps (import images, add titles, add narration/customize motion, add music, export/share). The simplicity of Photostory allows the user to focus on developing a narrative, rather than on learning complex software. And while it can only work with still images and not full-motion video, Photostory can incorporate two tracks of audio, enabling a layering of music beneath the voice, which opens up rich, creative possibilities. On the downside, Photostory can only be used in PC/Windows environments.

Our teaching approach for the workshops loosely followed the *seven elements* structure pioneered by Joe Lambert and the Center for Digital Storytelling (Lambert, 2009). Participants are placed in the round, sharing their ideas as part of a story circle. This is followed by a presentation on the seven elements of effective storytelling and then a technical walk-through of the editing software. The remainder of the day is devoted to production, finally concluding with a celebratory screening of the stories. The workshops were a hit! Within a trusting and engaging work atmosphere, faculty learned about each other's backgrounds, struggles, and dreams, and saw the enormous potential for this tool. Several instructors decided to integrate DST the following semester.

To make it easier for other Freshman Seminar instructors to begin using DST, a small group from the Freshman Seminar learning community developed a pilot assignment called *The Most Important Lesson Learned.* Its approach revolved around the making of a short, digital memoir spoken in each student's voice, expressing a key life lesson learned. We hoped the assignment would enable students to take a critical view of their lives, and from it gain insight expressed in the form of a digital story. For assessment purposes, the digital story would provide a vehicle through which students could demonstrate the required competencies, as well as testing their organizational and technology skills. The appendix to this article includes the rubric we developed for *The Most Important Lesson Learned* assignment, tailored to the critical thinking and information literacy requirement.

While we were making headway, there were still some significant logistical hurdles to overcome. Foremost was the need to schedule librarian and/or instructional designer visits into classes in order to provide both a conceptual overview of DST and hands-on training with Photostory. As facilitators we critique scripts, point students toward image databases,

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provide coaching on effective speech and diction, and assist with anything else needed to help students complete their stories. Students also needed access to laptops, microphones, and other technology outside of class. With IT's assistance, library loaner laptops were loaded with Photostory and additional headsets were made available. And because audio-visual service resides in the library, we were able to leverage technical staff to provide live assistance and spaces for private recording and editing. A digital storytelling libguide (http://libguides.mercy.edu/digitalstorytelling) was created to provide quick reference to technology tutorials, sample stories, and other helpful resources (see the appendix for the libguide screenshots).

It was especially important to steer students as much as possible toward royalty-free images and music. As librarians, we promote the ethical use of information and require that students cite all relevant images and sounds in MLA format, generally at the end of their stories. Our digital storytelling libguide includes a tab that lists useful copyright-free sites such as jamendo.com and pics4learning.com (see the appendix for a screenshot). Our libguide also gathers other helpful digital storytelling websites, such as the University of Houston's *Educational Uses of Digital Storytelling* http://digitalstorytelling.coe.uh.edu/, with its tremendous array of helpful resources.

Digital storytelling has grown at Mercy College from an initial base of four instructors in Fall 2010 to nearly 20 assigning DST to their students in Spring 2013. It has also expanded by discipline, from Freshman Seminar to Honors English and Graduate Education, with surprising success in health-related areas including occupational therapy and veterinary technology. Part of its success lies in its flexibility. DST is discipline and technology agnostic, adaptable to almost any academic setting, and students can use a variety of editing or computer system to create stories.

With growth comes the challenge of providing support. Additional librarians have become trained in DST and we hope to construct a small multimedia lab in the library to provide a dedicated space for students working on not just storytelling but other media-based practices such as e-portfolio. Another challenge is Microsoft's recent decision to discontinue updates for Photostory. While still available for download, Photostory may become glitchy as the PC/Windows environment evolves. Finding an alternate free and easy-to-use editing platform is no easy task. Our plan is to switch to either Windows Movie Maker or a Web-based system such as wevideo.com. Unfortunately, cloud-based systems such as wevideo are limited in storage capacity, unless one opts for paid versions. To explore these challenges, a passionate faculty learning community has formed around DST. And to demonstrate DST's value to college administrators, the learning community is exploring and developing assessment tools and rubrics to measure DST's effects on various literacies (see the appendix for rubric examples).

> ...students are genuinely engaged and excited by Digital Story Telling as a form of scholarship, which can be effective as writing but more direct.

But the bottom line is that students are genuinely engaged and excited by DST as a form of scholarship, which can be effective as writing but more direct. The assignments have ignited student imagination and interest, encouraged learning and cultural bridging. Discussions and surveys from students after DST have indicated that most felt empowered by the use of their voices and personal experience, by the freedom of choosing to tell their own unique stories. While some students expressed uncertainty and nervousness at the start of projects, by the end almost all identified DST as being the most rewarding assignment of their semester, and the screening of stories, the best day.

Digital stories represent a vital record and history of the college journey from the point of view of its most important user. As DST continues to grow at Mercy College, the library is well suited to find ways to archive, organize, and publish the stories generated by students each semester. Some students willingly publish on YouTube and others sign releases to enable us to feature their stories on the library website (see the appendix for our currently used release). The capacity to store large numbers of stories will require working with IT to leverage use of a recently acquired Kaltura streaming media server. We've also discussed producing our own library-related digital stories as a form of marketing and community outreach.

The horizon looks bright for digital storytelling, a term that may disappear as authoring with media becomes the status quo in education. Like writing, DST is a form of powerful academic discourse. Libraries can provide resources and instruction to further its growth and development. By enabling students to produce and publish their learning experiences, the library can deepen its role as a place of reflection and creativity, which is just a new take on an ancient idea. Libraries are places to read, write, and learn, and now we can add record, edit, and publish. That's something I learned in my old high school library a long, long time ago.

Reference

Lambert, J. (2009). *Digital Storytelling Capturing Lives, Creating Community.* Berkeley, CA: Digital Diner Press.

Appendix

The following are samples of student digital stories produced at Mercy College:

Guardian Angel, by Francis Roman

http://youtu.be/pOPKxx4kThE

DisAble the Label!!!, by Yolanda Stewart

http://youtu.be/80rumAs1d8k

Turning a Problem Into a Purpose, by Brandon Mejia

http://www.youtube.com/watch?v=-FJeC_t3O4w&feature=youtu.be

Screenshots of Mercy College's Digital Storytelling Libguide:

Libguide home page

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The Royalty Free Sound and Image tab of the Digital Storytelling Libguide

Sample rubric based on the "seven elements" approach of the Center for Digital Storytelling:

CATEGORY	4 Points	3 Points	2 Points	1 Point
1. Purpose of Story	Establishes a purpose early on and maintains a clear focus throughout.	Establishes a purpose early on and maintains focus for most of the presentation.	There are a few lapses in focus, but the purpose is fairly clear.	It is difficult to figure out the purpose of the presentation.
2. Point of View	The point of view is well developed and contributes to the overall meaning of the story.	The point of view is stated but does not connect with eachpart of the story, although an attempt is made to connect it to the overall meaning of the story.	The point of view is stated but no attempt is made to connect it to the overall meaning of the story.	The point of view is only hinted at, or is difficult to discern.
3. Dramatic Question	A meaningful dramatic question is asked and answered within the context of the story.	A dramatic question is asked but not clearly answered within the context of the story.	A dramatic question is hinted at but not clearly established within the context of the story.	Little or no attempt is made to pose a dramatic question or answer it.
4. Choice of Content	Contents create a distinct atmosphere or tone that matches different parts of the story. The images may communicate symbolism and/or metaphors.	Contents create an atmosphere or tone that matches some parts of the story. The images may communicate symbolism and/or metaphors.	An attempt was made to use contents to create an atmosphere/tone but it needed more work. Image choice is logical.	Little or no attempt to use contents to create an appropriate atmosphere/tone.
5. Clarity of Voice	Voice quality is clear and consistently audible throughout the presentation.	Voice quality is clear and consistently audible throughout the majority (85-95%) of the presentation.	Voice quality is clear and consistently audible through some (70-84%)of the presentation.	Voice quality needs more attention.

6. Pacing of Narrative	The pace (rhythm and voice punctuation) fits the story line and helps the audience really "get into" the story.	Occasionally speaks too fast or too slowly for the story line. The pacing (rhythm and voice punctuation) is relatively engaging for the audience.	Tries to use pacing (rhythm and voice punctuation), but it is often noticeable that the pacing does not fit the story line. Audience is not consistently engaged.	No attempt to match the pace of the storytelling to the story line or the audience.
7. Meaningful Audio Soundtrack	Music stirs a rich emotional response that matches the story line well. Images coordinated with the music.	Music stirs a rich emotional response that somewhat matches the story line. Images mostly coordinated with the music.	Music is ok, and not distracting, but it does not add much to the story. Not coordinated with images.	Music is distracting, inappropriate, OR was not used.
8. Quality of Images	Images create a distinct atmosphere or tone that matches different parts of the story. The images may communicate symbolism and/or metaphors.	Images create an atmosphere or tone that matches some parts of the story. The images may communicate symbolism and/or metaphors.	An attempt was made to use images to create an atmosphere/tone but it needed more work. Image choice is logical.	Little or no attempt to use images to create an appropriate atmosphere/tone.

Release form used to gain student permission to publish digital stories:

I hereby authorize_____College and those acting as authorized representatives of _____ College to:

1. Record my likeness and voice on a video, audio, photographic, digital, electronic or any other medium.

2. Use my name in connection with these recordings.

3. Use, reproduce, exhibit or distribute in any medium (e.g. print publications, video tapes, CD-ROM, Internet) these recordings for any purpose that_____College, and those acting as authorized representatives of the College, deem appropriate, including promotional or advertising efforts.

I release_____College and those acting pursuant to its authority from liability for any violation of any personal or proprietary right I may have in connection with such use. I understand that all such recordings, in whatever medium, shall remain the property of _____College. I have read and fully understand the terms of this release.

Name:

Address:

Street

CityState   Zip

Phone:

Signature: Date:

Parent/Guardian Name (if under 18) :

Date:

Parent/Guardian Signature (if under 18):

Date:

Content and Collaboration II: Opportunities to Host, Possibilities to Publish

Andrew Wesolek & Michael Spooner

Utah State University, University Press of Colorado

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IN THIS CHAPTER

Theme

Niche publishing through an institutional repository

Highlighted Service

Online book publishing & multimedia components

Software/Platforms Utilized

Digital Commons by bepress

Resources

Examples of different ways to structure an online monograph within an IR

The integration of the Utah State University Press and USU Libraries enhanced access to scholarly materials in a variety of ways. The press utilizes USU's institutional repository, the Digital Commons, to facilitate the open access distribution of its works subsequent to a 12-month embargo. Additionally, the collaborative environment created by shared space within the library fosters innovation. The library benefits from the extensive knowledge of the press and applies it to its nascent library-based publishing efforts. The press has also adopted some of the open access ethos prevalent in library philosophy and practices and applied it to high-quality peer-reviewed and immediately open access online scholarly works. More information on the development of this collaborative relationship may be

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found in .

Launched in October 2008, Utah State University's institutional repository (http://digitalcommons.usu.edu), an instance of Digital Commons by bepress, is thriving. With the aim of capturing the intellectual output of the university and making it openly available to the world, the repository currently houses more than 36,000 records. Where full-text is available, those records have been downloaded nearly 1.6 million times, with 900,000 of those downloads occurring within the past 12 months. Nearly 20% of Utah State's faculty have submitted at least some of their work for deposit in the Digital Commons.

The repository provides the infrastructure to *host* scholarly articles when permissible, but also to *publish* unique scholarly materials created at USU. These include all graduate theses and dissertations completed at USU after 2008, conference proceedings, posters, lectures, seven open access journals, grey literature, and now new types of born-digital open access monographs. This distinction between hosting and publishing is important, yet still developing.

We consider hosted materials to be those that have been published via traditional avenues, and then made openly available in some form through the repository. However, the repository also "publishes" in the sense that it provides a platform to make materials that may be intellectually important but unavailable or inappropriate for publication via traditional venues available and openly accessible to the public. Providing this type of access should not be conflated with the service of disseminating materials that traditional presses provide. The latter is more an active pushing out of scholarship through advertising, marketing, and other sales techniques. Without reliable sources of revenue, the repository cannot actively push out materials. Instead, it facilitates public accessibility. So, while both presses and libraries "publish," this activity differs per community of practice.

> **The relationship between the press and the repository allows for the open access hosting of the backlist of the press, while providing the collaborative space and varying perspectives to facilitate public access to current and future unique publications.**

At Utah State, the relationship between the press and the repository allows for the open access hosting of the backlist of the press, while providing the collaborative space and varying perspectives to facilitate public access to current and future unique publications. More information on the hosting of the press's backlist and the negligible impact on sales may be found in .

Publishing Efforts

The hosting of USU Press monographs, in addition to the repository's other hosted materials, has been tremendously successful. However, we are also beginning to use our repository as a platform to publish fully open access scholarly materials. Due to budgetary and labor considerations, the repository cannot publish works with the full suite of value-added services that the press does. However, this limitation may also be seen as an opportunity for the repository. Our lack of reliance on reliable sources of revenue allows us to fill an important role: the publication of niche materials that may be of scholarly importance but out of scope for traditional journal or monograph publishers.

To date, we have published three unique monographs, all three of which are diverse in both scope and structure, thus providing a range of models for future publications. The unifying strand between these examples, though, is that they were developed to be traditional linear monographs. At the initial stages of their development, no thought was given to their full potential as born-digital open access works. Our hope is that by establishing a range of potential modes of publication for existing texts through the IR we can encourage our faculty to experiment with these possibilities at the early stages of monograph production. These examples, then, represent a step in the transition from traditional monographs to born-digital post-monographic texts.

Our first publication, *An Introduction to Editing Manuscripts for Medievalists* (http://digitalcommons.usu.edu/lib_mono/1/), is both highly specialized and relatively short. This makes it economically unattractive to traditional publishers and university presses. By publishing through the IR, though, we can provide a specialized textbook by a recognized authority to the hundreds of graduate students worldwide who will use this text as part of an advanced course in medieval manuscripts. Indeed, in less than a year since publication the work has been downloaded 183 times.

This work shares many characteristics with a traditional monograph in e-book form. We published it and continue to host it as a single PDF that is intended to be read linearly. Again, the repository does not have the resources available to provide copyediting or (at this stage) formal peer-reviewing services. As such, we rely on authors to submit a complete edited manuscript that we will publish as is. Our in-house graphic designer does add a decorative cover page to the works, but the scalability of this option remains to be seen.

We also publish texts that were conceptualized in a traditional linear sense but can be transformed into highly dynamic and socially responsive works by tailoring them to suit our IR. USU is quite happy with bepress's Digital Commons. The system is reliable and highly attractive to Google and other search engine crawlers, and bepress handles all of the technological support for the repository. However, the outsourcing of tech support does entail a bit of rigidity in the system. In the following examples, we have worked within the rigid structure to break a traditionally conceived monograph into logical segments. This enhances the overall discoverability within the structure of the bepress repository.

The Foundations of Wave Phenomena (http://digitalcommons.usu.edu/foundation_wave/), for example, was conceived in a traditional sense (i.e., as a monograph to be read linearly), but publication through the repository has allowed us to reconceptualize it to draw on the strengths of the vehicle of publication. To this end, we structured the work such that each module (traditional chapter) stands independently, yet is deeply connected with the other modules. Rather than a linear work to be read from start to finish, this transformed text exists as an interrelated web of concepts, where users can enter and exit at points of their choosing, as well as easily trace linked prerequisite concepts, supplemental materials, and practice problem sets.

In essence, the aim of a text is to transmit a complex concept from the author to the reader by way of a set of interrelated sub concepts. When confined to a traditional structure—i.e., a physical book—these sub-concepts progress linearly. Here, though, we are able to present these sub-concepts as a web—one in which the reader may enter and exit at points of his or her choosing, investigate supplemental materials where necessary or ignore them when they are not. This approach has the added benefit of attracting Google and other search engine crawlers to the concepts outlined in each module to a much greater degree than if those chapters remained part of a traditional book. So, rather than attracting users to the text as a whole, crawlers identify and make findable each of the sub-concepts contained within that work.

> ...we are able to present these sub-concepts as a web—one in which the reader may enter and exit at points of his or her choosing

To accomplish this within the bepress system, we must first obtain an edited but unpublished monograph from an author. We then work with the author to divide the work into logical segments or modules. We will then determine which modules are prerequisite for understanding other modules within the work, which allows us to conceptualize the interrelated linking of modules. We will also work with the author to identify relevant appendices, additional materials, problem sets, or external resources that enhance understanding of each module.

After working with the author to develop a thorough conceptualization of the work, we upload it into the repository. Given the structure of the Digital Commons, each "book" actually exists as a "book gallery." So, in the above example, we create a "book gallery" for the *Foundations of Wave Phenomena*, then upload each module as a "book." Once all modules have been uploaded, we add "additional files" (such as those mentioned above). Here, we will also make a prerequisite module downloadable. If multiple prerequisites are necessary, we can add additional links to them in the Comments field.
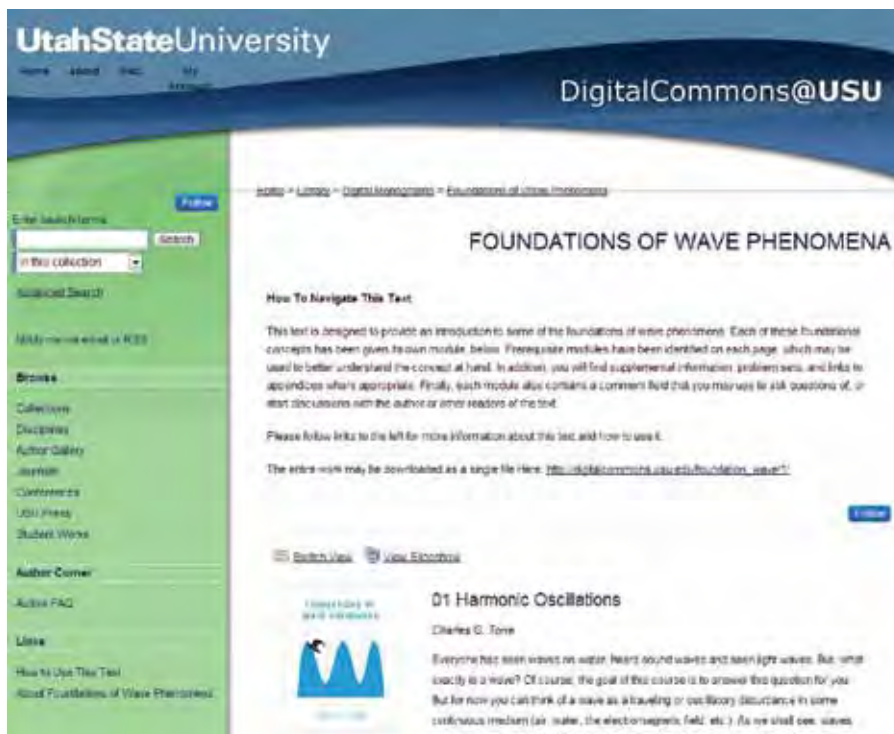
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Figure 1 illustrates our use of the book gallery structure to introduce the text and explain the navigation of modules.

Figure 2 illustrates one module of the work, which has actually been uploaded to the digital commons as a "book." Note the additional problem set and link back to the prerequisite module, "How to Find Normal Modes."

Publishing through the repository has the added benefit of allowing us to integrate multimedia components that would be impossible in a traditional work. Our recently published project, Latino Voices in Cache Valley, offers a wonderful example of a work that might not be publishable by a traditional press due to its limited marketability, but which offers a wealth of added scholarship through its multimedia components. This challenge for the press is an opportunity for the repository to make this scholarship available to the world. In addition, digital publication allows us to incorporate audio and video oral histories and presentations given by the authors.

These texts lay a foundation for a promising future. It is important to remember that these two previous examples were not conceived to be non-linear digital texts, but were modified at a later stage of development. Looking forward, though, we can imagine connecting with authors at an early stage in the production of their work. We can then imagine creating truly non-linear texts that incorporate video lectures or labs, or perhaps captured and archived conversations between readers and authors that clarify content, or perhaps link to other relevant content, thus crowdsourcing the deep integration of the text into the broader scholarly dialogue.

Our initial publications, along with the collaborative space shared with the press, offer exciting opportunities moving forward. Without a reliable revenue stream generated by book sales, we cannot provide the value-added services as the press. However, we can potentially leverage the skills of both librarians and the press to locate and manage external peer reviewers and build bridges between authors who desire added value—print on demand comes to mind—and independent contractors that can provide these services. Indeed, bringing our university press and institutional repository together provides us with a collaborative pathway forward to both facilitate accessibility to scholarship and create new modes of openly accessible scholarship.

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Creating Digital Library Content for Integrated Course Development

Erika Bennett, Kim Staley, & Jennie Simning

Capella University Library

3 IN THIS CHAPTER

Theme

Collaboration and workflow in creating online course guides & resources

Highlighted Service

Creating custom research guides

Software/Platforms Utilized

LibGuides & Adobe Captivate

Resources

Sample outreach materials and the details of a collaborative workflow

Capella University Library is a completely virtual library supporting a broad range of degree programs from bachelor to doctoral level. Because it serves as the library for a completely online institution, publishing digital content is an extremely important aspect of our outreach, instruction, and reference services. Most unique is our systematic process of content creation for online courses, including creating point-of-need research guides and instructional media, as well as collaborating with faculty to integrate information literacy-focused assignments into the online courseroom.

Since the Capella Library instituted LibGuides in 2010, they have become our biggest forum for digital content publishing. In a few short years our

libguide use has grown to nearly 500,000 hits per year. In addition to libguides, we also create Adobe Captivates and other digital instructional content for integration within the online courseroom. Last year our instructional materials were assigned over 2,000 times throughout the curriculum.

> # Most unique is our systematic process of content creation for online courses, including creating point-of-need research guides and instructional media...

While the creation of digital content in LibGuides and Adobe Captivate is not unique in itself, our ability to incorporate faculty input and feedback at all stages of creation and implementation has led to guides and other learning objects (see Other Digital Publishing Examples) that are highly customized to specific courses and highly utilized by the student population. We have been able to realize a high rate of usage largely thanks to being involved in the course development process right from the beginning.

Course Development and the Library

Capella University has a very robust and tightly organized course development process. In fact, Capella University was awarded the 2010 CHEA Award for Outstanding Institutional Practice in Student Learning Outcomes by the Council for Higher Education Accreditation. This was due to the fact that its entire curriculum has carefully defined learning outcomes and competencies, and all learning competencies carefully align from program to assignment level.

In 2008, Capella University approved information literacy as its sixth curriculum-wide learning outcome. At this time we were able to make a case to the Course Design department that library involvement in course development was essential to ensuring that this learning outcome was met in all new and revised courses. From that point forward it has become standard practice by the course development project managers to invite a librarian, along with faculty subject matter experts (SMEs), instructional designers, curriculum specialists, media creationists, and faculty chairs to the kickoff meetings for all new and revised courses.

Course development kickoff meetings provide us with the built-in opportunity to promote our LibGuides creation service to faculty and open a discussion on how the libguide (or other library-published content) can be integrated into the course as an essential point-of-need resource for assignment completion. They also provide us insight on how to better leverage our already existing libguides, research tutorials, and other digital content.

Digital Content Publishing Process

Kickoff Meetings

Our digital content publishing process often begins at kickoff meetings by starting a conversation with the faculty SME about the course. The attending librarian begins the conversation by giving an overview of our current library services and emphasizing any information literacy competencies being integrated into the course. The librarian then asks the faculty SME:

- Which library or information research skills do you want students to demonstrate in this course?

- At what point during the course will they demonstrate the skill?

- How will you assess whether they have the skill?

- What should the librarian's role be in this process? (Inspired by Miller, 2010)

Based on the answers we receive to the above questions, and other discussions held during the kickoff meeting, we prepare a written follow-up report for the faculty SME and the instructional designer who will work most closely with the SME to develop the course (see Figure 1). This report summarizes our conversation in the meeting, includes any recommendations for existing library guides that could be integrated into the course, and offers to create course- or assignment-specific research guides based on their need.

Figure 1. Library Recommendations report. Capella librarians send library resource suggestions to the members of each course development team.

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All course stakeholders are actively encouraged to contact our faculty support inbox or their liaison librarian directly for continuing questions, collaboration, assignment design, or learning tool creation. The liaison librarian for the course will then check back in with the course development team several times during the six- to ten-week development cycle to review assignments, build new guides, and give general library-related advice.

Content Development and Faculty Input

When a member of the course development team asks us to create a custom research guide or other learning object for their course, we begin by asking the faculty member and instructional designer for as much information as possible to ensure that we can get a good start on the material and that we can accommodate their request before their course development deadline.

Once content creation starts, the librarians will send the guide or learning object to faculty periodically for review and input. The vast majority of librarian-faculty communication, collaboration, and feedback is done through the library's dedicated faculty support inbox within Capella's customer relationship management (CRM) system (allowing us to easily track all faculty interactions) or via conference call with the faculty and instructional designer.

Faculty feedback is most useful at strategic points in the creation process to ensure that we are still on the same page and all expectations are being met. For example, we typically solicit feedback once the framework of a libguide is complete (tabs, box headings), but not too much content has been written; once a significant amount of content has been populated into the libguide; and once before we publish the guide live and it is ready to be linked within the course.

Figure 2. Screenshot of Undergraduate First Course libguide. This libguide was created to help new learners navigate the research-based assignments in their first course.

A good example of collaboration with faculty on libguides creation is our First Course Undergraduate guide (see Figure 2). We learned that the Undergraduate First Course was being revised at the beginning of the quarterly cycle, so we promoted our services at the team kickoff meeting, soliciting interest from the chair of the program. She expressed the desire to hold weekly conference calls between her faculty and the subject librarian. We created a site map of the libguide using bubbles to represent each page of the guide, which allowed us to build consensus about the topics and learning competencies.

Once the skeleton of the guide was established, the subject librarian fleshed it out and revised it based on faculty feedback from the weekly conference calls and in conjunction with ongoing revisions to the course. The final touches included fixing the navigation hierarchy to ensure the title formatting matched the courseroom, and embedding documents within the libguide to support assignments. This last step proved more difficult than anticipated, as faculty liked the libguide so much that they kept asking for additional pages and content to support aspects of the course that went outside the original scope.

We have found that partnering with faculty to develop guides and other learning objects, as described above, typically increases the number of hits on the guide. Whether this is because the co-creation process helps faculty members feel more ownership, or because they realize the helpful potential of the guide and promote its use more heavily in the online courseroom, is unclear. In either case, this collaborative strategy often builds better digital guides and better relationships between faculty and the library.

Workflow Process

Our content creation process can be summed up in the following steps:

1. Establish our expertise as helpful.
2. Clarify our roles and processes.
3. Build awareness of the problems of unsupported learning outcomes and information literacy integration across the curriculum.
4. Agree upon the deliverables.
5. Create the product.
6. Incorporate input on the alignment, content, and fit.
7. Revise and publish our learning resources (LibGuides, Captivates, etc.).
8. Review the language that supports the guides in the courseroom.

Other Digital Publishing Examples

Normally, our assignment support work focuses on building LibGuides or Adobe Captivates, because those don't require extra budget allotment for interactive designers. In those cases, we internally develop learning resources to support research competencies in a manner that saves

the course media budget. In other cases, the faculty may allot us some of their course media budget to get more complex interactive media built.

For instance, we worked with the MBA chair and instructional designers to create a larger piece called Business Information Sources (Capella, 2010). The school leadership allotted us the media hours needed to create a flash-based accordion piece that allows students to explore information about different areas of the business literature (see Figure 3). The allotted media hours meant that we could focus on creating the content and hand off the majority of the layout design to interactive designers.
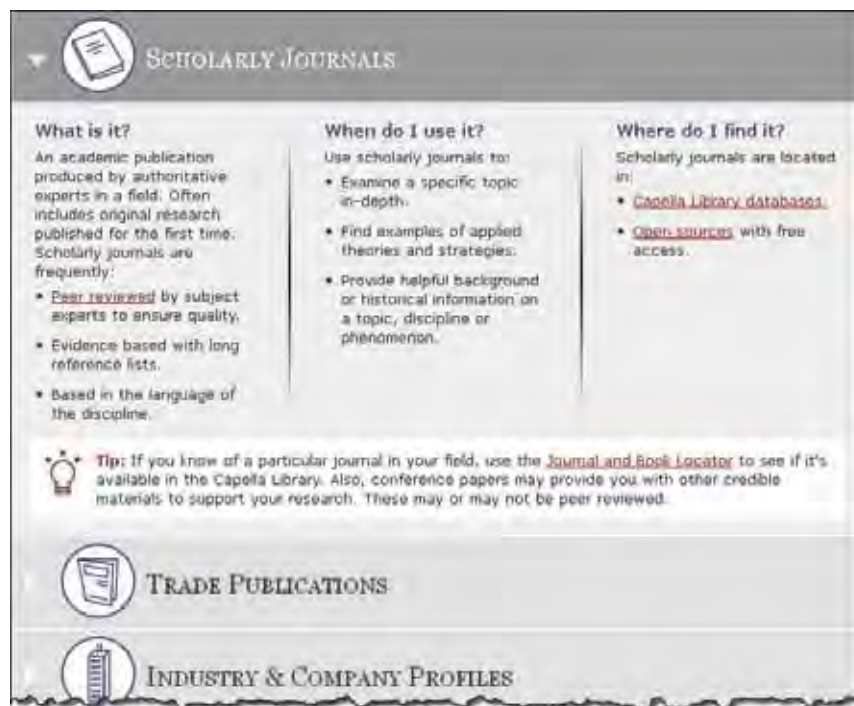
Figure 3. Business Information Sources. This is an accordion-style media piece created by a collaboration of librarians, instructional designers, and the MBA chair.

In 2011, we combined our labor-intensive embedded librarian model with our aging, PRIMO-recognized basic information literacy and library skills website. To do this, we pulled the content of the website into our virtual campus and updated it based on information literacy standards and the FAQs from our embedded experience to create a unified new skills website (see Figure 4). It includes interactive media, video tutorials, and navigational assessments that arrange the content according to student knowledge gaps. (For further information, see Shumaker, 2011. We are Site 5.)

Creating this information literacy and library skills website was a long process with many people involved. To begin, the information literacy librarian worked with a curriculum specialist to define the learning outcomes of the site. A project manager was selected to coordinate meetings and keep everyone on track. Two librarians were responsible for writing all of the text content of the site, the integrated media content, and the assessments. The librarians worked closely

with both instructional design and interactive design to present the content in an effective and user-friendly way. This site has proved successful and nearly every new First Course (first required course in any program) since 2011 has included the new website in its curriculum.

Figure 4. Library Research & Information Literacy Skills site. This main page includes links to the four major skill areas as well as to pre- and post-assessments.

In general, the creation of these complex media-driven learning objects often involves much more collaboration between the librarian, instructional designer, and interactive designers than a basic libguide or Adobe Captivate; but the basic publishing process is similar. The librarian and instructional designer work with the faculty to ensure a good understanding of their information literacy needs, the librarian writes the content, and the instructional and interactive designers build the media and collaborate with the librarian and faculty member to present the content in a way that most effectively facilitates learning.

We plan to base our rubric on the one our interactive design department uses, which judges both the critical thinking level and the design effectiveness.

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Our Next Steps

As we continue to promote the inclusion of library resources into courses, we have been working toward a universal measurement rubric that can help us score the quality of any given learning object. We plan to base our rubric on the one our interactive design department uses, which judges both the critical thinking level (based on Bloom's taxonomy) and the design effectiveness (based on interactivity, learning outcome alignment, etc.). We will score each of our learning objects based on these criteria and assign sunset dates to help prioritize regular revisions.

The last five years have provided us with many challenges, successes, and further opportunities to expand our digital publishing role within the college curriculum. Though we have integrated library research and information literacy resources into a number of courses, we will continue to use the course development process to advocate for the ultimate goal that every course will include the necessary research or information literacy resources our learners need to be successful students and lifelong learners.

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An Experiment in Progress: The MSU Student Comic Art Anthology

Ruth Ann Jones

Michigan State University Libraries

4 IN THIS CHAPTER

Theme

Outreach & process for publishing student work

Highlighted services

Print on Demand with the Espresso Book Machine

Resources

Example submission requirements, and discussion of pricing, online vendors and marketing efforts

In Autumn 2011, the Michigan State University Libraries (http://lib.msu.edu/) acquired an Espresso Book Machine (EBM), a print-on-demand installation allowing us to print trade-quality paperback books. Over the last 18 months, we've had a steady flow of faculty and students coming to print materials they've created: seminar workbooks, job-hunting portfolios, and conference programs, to name just a few. We've also done a modest business in printing public domain works from the On Demand Books (http://www.ondemandbooks.com/) catalog. The service models we've developed are described in Kyle Pressley's chapter "Client-Driven Workflows and Publishing Models" on page 127 in this collection.

The EBM also makes it possible for MSU Libraries to publish our own works. Our first efforts have centered on reprints from our own collection,

primarily rare cookbooks from our Cookery & Food Collection (http://specialcollections.lib.msu.edu/html/materials/collections/cookery_coll.jsp). We've also reprinted several works related to our institution, including an early history of MSU, a memoir on college life from an early graduate, and a mid-century etiquette book for students.

During the first year of our EBM service, library staff often brainstormed on ways to use the print-on-demand capability. One recurring suggestion was to collaborate with other campus units to publish student writing. There are many possible genres and candidates for partnerships: a poetry volume, working with the Department of English; student reflections on study abroad experiences with International Studies and Programs; sports writing with the School of Journalism, and more.

Detail from "This Isn't a Movie" by Gabriel P. Cooper.

In the fall of 2012, I proposed that the library produce our first student anthology as a solo project. This would be an opportunity to iron out the wrinkles in a first-time effort, and give us a completed volume to show potential partners. This was also our first effort to create new content for the EBM instead of reproductions or customer work. The content—comic art by students—was a natural choice, as MSU's Special Collections (http://specialcollections.lib.msu.edu/) are widely known for comic art.

Preparing to Publish

In addition to the Espresso Book Machine, MSU Libraries had significant resources to draw on for this project. The mechanics for promoting a call for submissions were already in place, thanks to the frequent public events we offer, and our active social media presence: MSU was recently ranked #22 in the list of 100 Most Social Media Friendly College & University Libraries for 2013 (http://librarysciencelist.com/100-most-social-media-friendly-college-university-libraries/).

The MSU libraries also have some experience running student competitions. From 1998 to 2010, the library held an annual MSU Student Book Collection Competition, with winning collections on view at a public event and the top winner entered into the National Collegiate Book Collecting Contest. Beginning in 2010, an MSU Student Art Competition (http://lib.msu.

edu/artcontest.jsp) was created, with prizes funded by an endowment from a generous donor. Each year, two works are acquired by the library and displayed in public areas of the library, which enhances our space and gives exposure to student artists.

The library's print office is managed by a staff member with excellent graphic design skills. The book design was handled in-house, which allowed us to produce a 92-page book within three weeks of finalizing the content.

A final resource was my own experience in publishing. Before becoming a librarian, I worked in ALA's publishing division for six years, and handled marketing for the ALA Books imprint (now ALA Editions). Publishing technology and the book market have changed dramatically since then, but familiarity with the traditional publishing model has been useful.

The MSU Student Comic Art Anthology

Once the library administration gave permission, *The MSU Student Comic Art Anthology* was a go. The first three priorities were:

- Developing submission guidelines

- Recruiting a jury to select works from the submissions

- Advertising the call for submissions

The submission guidelines clearly had to be ready before the competition was announced. We had decided not to limit the themes or subject matter, so the guidelines were merely technical, based on EBM production specifications. I also wanted entrants to know who the jury members were, so securing commitments from three faculty members had to be finished early on.

With those two pieces ready, the competition was announced in late October 2012, with a submission deadline of January 18, 2013 (http://lib.msu.edu/cartooncontest.jsp). We were pleased to receive a total of 30 submissions from 17 artists.

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Selecting Content

The next task was to select material to publish from the larger group of submissions. The process went smoothly, but in retrospect, this area will need more attention in future publications.

The three jury members recruited in October were Randy Scott, curator of the library's Comic Art Collection (http://specialcollections.lib.msu.edu/html/materials/collections/comicart_coll.jsp); Ryan Claytor, the faculty member who teaches MSU's one cartooning course in the Department of Art, Art History, and Design; and Samuel Thomas, a recent retired faculty member from the Department of History, whose research interests include editorial cartoons.

Submissions were compiled with the artists' names removed, and distributed to the jury before we met to discuss the entries in person. I attended to facilitate, but did not vote on individual entries. The discussions were cordial, and the two jury members with a background in comic art shared useful background and insights on what made a given work successful or not. At the same time, they were very interested in hearing the third faculty member's perspective. The three selectors were able to reach a consensus in every case, and the resulting volume is a delightful mix of artistic styles, subject matter, and narrative techniques.

What would I do differently next time?

I'm not sure it was necessary to have all three selectors be knowledgeable about comic art, or in Professor Thomas's case, a related genre. While Professor Claytor's background as a teacher of cartooning was extremely helpful, Professor Thomas's contributions were just as valuable—and my sense was that his reactions were not so much based on his editorial cartoon research as on decades of evaluating student writing.

Expanding the field of potential selectors (and allowing more time to recruit) would address an important issue: the potential conflict of interest in having a faculty member judge a pool of submissions that included some of his own students. This was hard to avoid if the jury had to be made up of comic art experts, but not ideal. The fact that the three selectors were able to reach a consensus about every entry suggests
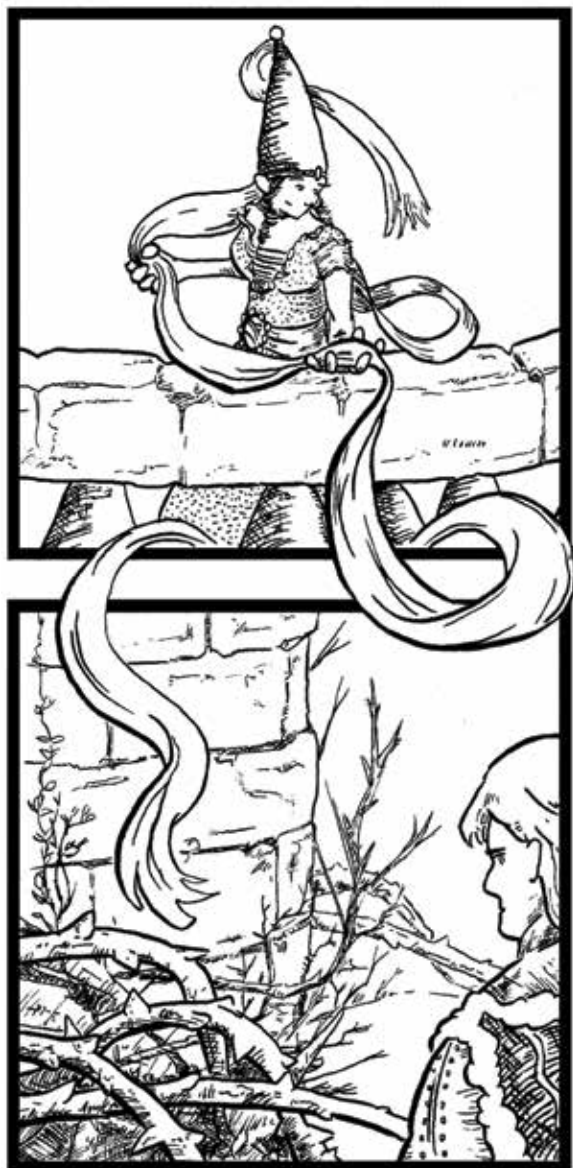
Detail from "Rapunzel" by Ryan Esch.

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that they were able to approach each work on its merits. Nevertheless, in the future, I would like to invite jury members from a wider range of disciplines.
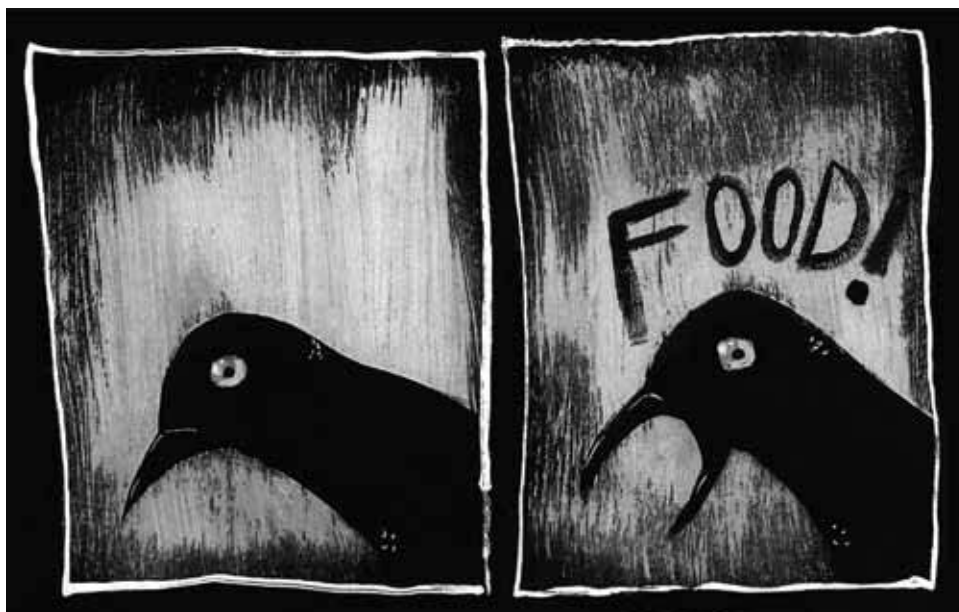
Detail from "The Grackle" by Leslie J. Anderson.

Production and Pricing

All editorial chores and book design were handled within the library, so the direct production costs included only the cost of printing books on the Espresso Book Machine. For internal pricing, we use a cost estimator tool provided by Xerox, which handles EBM sales and maintenance. (See Kyle Pressley's chapter, "Client-Driven Workflows and Publishing Models" on page 127 for more on the estimator tool.)

The great benefit of print-on-demand publishing is the ability to produce very low quantities of trade-quality paperback books. The downside is that there is no economy of scale for multiple copies. The internal price for our 92-page paperback, with a color cover and black & white interior, is $7.64.

For commercial publishers, paper, printing, and binding usually account for about 20% of the retail price (Dreher, 2002). A unit cost of $7.64 would price out to about $38, which would most likely represent a longer volume with color inserts, hardcover binding, and dust jacket. However, the cost of preparing an offset press for any print job means it is rare to print fewer than 1,000 copies at a time.

For now, our working assumption is that the purpose of publishing our own books— whether reprinted or original—is to promote the library on campus, in the community, and in the profession; and to help to preserve rare material by making affordable reprints available to libraries. Thus, prices are set as low as possible, to cover only our direct printing costs and fees for selling on Amazon, plus a token $1 toward indirect costs. In the case of the comic art

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anthology, the $1 was waived, as this particular volume is potentially of greater interest to students than the historical volumes in our reprint series.

> ...the purpose of publishing our own books—whether reprinted or original—is to promote the library on campus, in the community, and in the profession; and to help to preserve rare material by making affordable reprints available to libraries.

The MSU libraries are currently registered as an individual seller on Amazon.com, a category representing sales of fewer than 40 units per month (Sell on Amazon, n.d.). Individual sellers are charged a $0.99 selling fee per transaction. For those with higher sales volumes, the Professional Seller category offers a flat selling fee of $39.99 per month, which becomes cost effective when selling more than 40 units a month.

The selling fee is accompanied by a referral fee of 15% of the retail price and a closing fee of $1.35 per item sold. Both of these fees are the same for Individual and Professional Sellers.

Opening panel from "Chewski Goes Sledding" by Matt Dye.

The Individual and Professional selling categories are both offered under the heading "Sell on Amazon," which does not include fulfillment services. Amazon adds a shipping fee for each book, handles the payment transaction with the customer, and sends shipping information to the seller. The sellers ship books from their own locations, so books in this program are not eligible for Amazon's free shipping for orders over $25. Amazon credits the seller's account with the retail price of the book plus the shipping fee, less the selling fee, the referral fee, and the closing fee. Amazon also offers the "Fulfillment by Amazon" option, in which Amazon fulfill

orders generated either by its own website or the customer's website [http://services.amazon.com/fulfillment-by-amazon/benefits.htm]. Fulfillment by Amazon has its own fee structure.
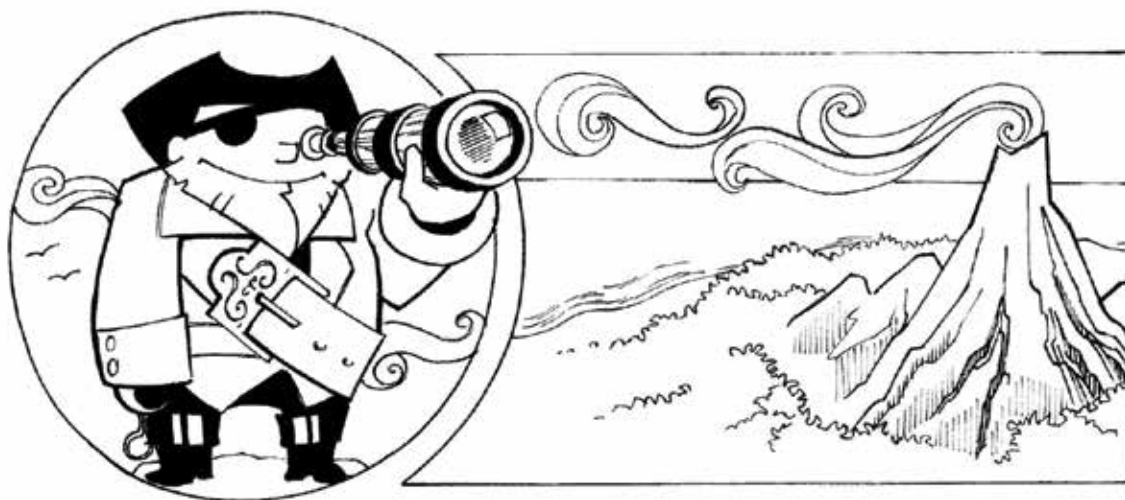
Detail from "Treasure Island" by Marie Lazar.

With these figures, it's possible to identify the break-even point for books sold on Amazon and set the retail price accordingly. For *The MSU Student Comic Art Anthology*, the break-even would be a retail price of $11.64. The actual retail price was set at $12.00, which yields a princely 22-cent profit after Amazon fees and production costs are subtracted. The anthology's Amazon listing is http://www.amazon.com/MSU-Student-Comic-Art-Anthology/dp/1626100012/.

Of course, Amazon is not our only sales outlet, and it is the most expensive in terms of fees. The book is also sold through shop.msu.edu (http://shop.msu.edu/product_p/lib-21.htm), an online storefront for MSU-related products, and at the library's Copy Center (where customers can also see the book being printed if they wish). Copies were sold at the MSU Comics Forum in March and can be sold at future events. The prominence of MSU's Comic Art Collection means that we are regularly requested to attend both public and campus gatherings with displays and examples from the collection.

Thus far, promotion for the new book has been limited to the free coverage I can arrange. The anthology was featured in the MSU student newspaper, *The State News* (http://statenews.com/article/2013/03/spartan-made-comics-featured-in-new-book), and in a local alternative paper, *The Lansing City Pulse*. It was a section leader in the University's news website, *MSU Today* (http://msutoday.msu.edu/news/2013/msu-libraries-publishes-anthology-of-student-comic-art/), and was featured in the online alumni newsletter in April.

The number of books sold so far has been somewhat disappointing: 22 copies in the first 10 weeks, including Amazon, shop.msu.edu, the Comics Forum, and our over-the-counter sales in the library. However, the media coverage has been stronger than I'm usually able to generate for new initiatives, resources, services, and events at the library. The perennial challenge of public relations is that it's impossible to quantify the value of that exposure.

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There are promising sales opportunities still ahead. The campus bookstore has agreed to feature *The MSU Student Comic Art Anthology* prominently during football season this fall, when alumni visit campus in the thousands. Approaching local off-campus bookstores will be a priority this summer, with the goal of placing the student anthology and our most significant historic cookbook reprints on sale. September will see the publication of our first comic strip reprint volume: a two-year run of the Golden Age strip *Tim Tyler's Luck*, by Lyman Young. With a small critical mass of comics-related publications, it will be possible to consider paid advertisements for the books in the MSU alumni magazine and in online venues such as *Comic Book Resources* (http://www.comicbookresources.com), *The Comics Journal* (http://www.tcj.com), and the Comic-Con *Pulse* (http://comicon.com/pulse).

Conclusion

Will publishing become so lucrative that MSU Libraries no longer faces budget constraints? Unlikely, but early reactions to *The MSU Student Comic Art Anthology* clearly indicate that this type of project can be a source of positive media attention, opportunities for collaboration, and even advertising for our Espresso Book Machine service.

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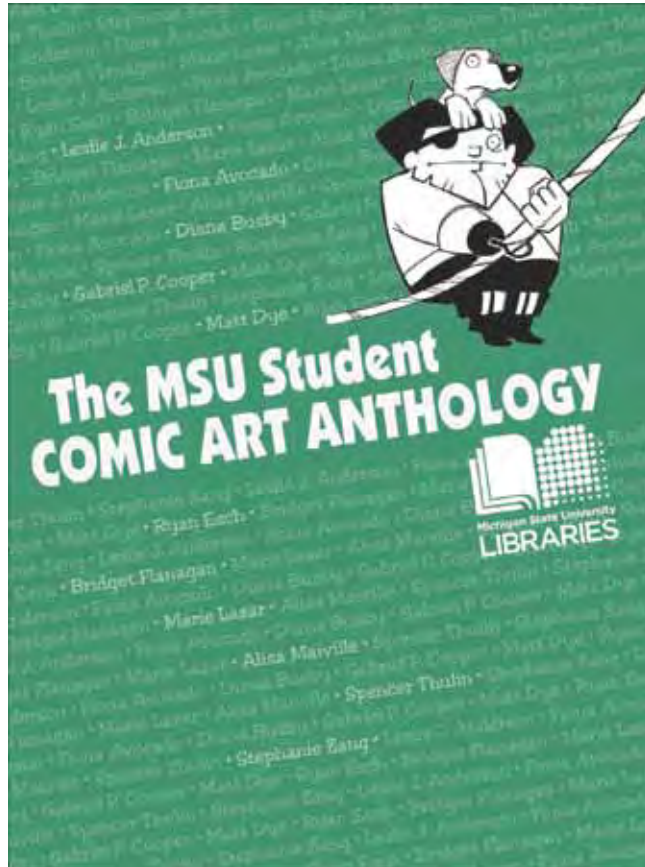
The MSU Student Comic Art Anthology. Cover design by Theresa Moore.

Contributor Gabriel P. Cooper with a fresh copy of The MSU Student Comic Art Anthology, newly printed on the Espresso Book Machine at right.

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A Production Process for Library Help Videos

Shawn Vaillancourt, Kelsey Brett, Katie Buehner, Andrea Malone, & Ayla Stein

University of Houston

5 IN THIS CHAPTER

Theme

Assessment & workflow for writing & producing video content

Highlighted Service

Tutorial videos for a variety of library services

Software/Platforms Utilized

YouTube

Resources

Shared production criteria, workflow, & checklist

When it comes to the editorial process, video content does not differ fundamentally from other published content. Videos must be vetted and edited with a scrupulous eye to ensure quality of construction and validity of content. The University of Houston Libraries govern their video program using a procedure designed to track videos through development, production, and distribution. This rigorous editorial process frees librarians from agonizing over logistics and technical issues so they can spend the bulk of their efforts on content development.

In 2010, the University of Houston Libraries posted their first video to YouTube. This first video, produced by the Marketing Committee, was an orientation video that gave an overview of the libraries' locations, collections,

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and services. In three years, the libraries have posted approximately 90 videos, added over 100 subscribers, and received more than 40,000 views. In 2011, the Help Videos committee was created to oversee the migration of an older set of how-to videos into YouTube (e.g., How to use Interlibrary Loan, How to use Course Reserves) and to manage new video creation. Despite the committee's best efforts, videos often stalled in production or languished post-publication. It became clear that a standardized publication process was needed, so that the committee could maintain production consistency, delegate responsibilities, vet prospective videos, and ensure quality.

> To manage new video creation…[i]t became clear that a standardized publication process was needed, so that the committee could maintain production consistency, delegate responsibilities, vet prospective videos, and ensure quality.

Maintain Production Consistency

Because the libraries intended to create many videos over a period of time, it was necessary to establish a consistent viewing experience for patrons. For example, each video now uses the same basic color scheme, and is branded with the libraries' wordmark.

Production consistency is not limited to the video itself; consistency is also of vital importance in the hosting environment. For instance, all UH Libraries' videos are posted to our YouTube channel, tagged with a common set of metadata, and are Creative Commons licensed.

One of the hidden benefits of production consistency is that it eliminates the need to start from scratch with every new video. For example, the libraries produce approximately 20 videos every year for the university's reading series, Poetry & Prose. In 2011, a reusable color scheme, standard font, and branding was formulated for Poetry & Prose videos. This saves hours of editorial work, as editors can simply copy and paste the template and drop in the new footage.

The last, and perhaps most important element of production consistency, is that each video should be designed around a clearly defined outcome. Many of the videos that stalled in production did so because they either had no stated outcome or because they tried to accomplish too many outcomes in a two-minute time frame. Consistent outcomes have the potential to be multi-purpose, or to fuel learning across multiple videos. In this way, librarians are not limited to teaching one concept or procedure per video, but can layer learning through a series of videos. The Libraries' "Developing Keywords" (http://www.youtube.com/watch?v=Ui-iFnS-9hs) and "Search Using Keywords" (http://www.youtube.com/watch?v=1tUqc4gnxc8) videos illustrate this principle.

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Delegate Responsibilities

The video publishing process typically involves several librarians or staff members. This created two specific problems at UH: the same people made all the videos, and it was difficult to train or involve additional collaborators. Our solution was to create three primary production roles—producer, director, and editor. The producer is the individual (or individuals) who proposes the video and writes its initial script. The producer may or may not be a committee member. Directors and editors are always members of the committee, because their responsibilities require a specialized skill set and/or depth of experience. The director is responsible for keeping the production moving forward or on schedule, and the editor puts the video together.

This system meant that producers focus on crafting effective outcomes and content, while the committee concentrates on providing expert advice and technical support. The committee shoulders the responsibility for developing the necessary hardware and software skills instead of trying to train every librarian who proposed a new video. Most of all, it meant that each participant had a clear understanding of their responsibilities and expected investment in any video project.

> The hours required to produce a quality video are significant, and that time should not be wasted producing videos that no one will watch or that are ineffective.

Vet Prospective Videos

While video is an excellent communication medium, it is not the appropriate tool for every situation. The hours required to produce a quality video are significant, and that time should not be wasted producing videos that no one will watch or that are ineffective. Therefore, it is necessary to vet video ideas before dedicating staff time and resources to the production process.

Sometimes, the best way to vet a video is through "self-weeding." At Houston, several librarians experienced this after failing to produce videos introducing our discovery platform. A brief reflection on our attempts revealed that we could not establish a clear outcome, target audience, or promotion platform for the proposed videos. Also, it was difficult to conceive of a video that provided meaningful coverage of any of the platform's features within our target length of one to two minutes. Instead, we produced a short series of videos that modeled the use of specific features (e.g., RSS feeds and citation tools; http://www.youtube.com/playlist?list=PLbiKDGQR5r5RZVv1atijlQJUucBreMN5). However, there have also been times when a video concept never fully materialized, and the committee has discarded it.

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Now producers must complete several requirements in a checklist (Appendix 1) in order to ensure that vetting occurs before video production begins. The checklist requires producers to complete essential steps, such as writing a script or stating a learning objective, before the video reaches later—and more time-intensive—stages of production. If a producer struggles to complete parts of the checklist (e.g., unable to secure visuals that effectively illustrate the script), then video production ceases via self-weeding. Producers receive support for problem-solving from members of the committee or other experts for relevant portions (e.g., the Libraries' Instruction Team for developing learning outcomes). Despite best intentions or conscientious effort, some videos will never make it past the drawing board. Vetting is a vital part of the publishing process, and while it can foster disappointment, it can also end cycles of failure or halt an unsupportable project before it starts.

Ensure Quality

Many YouTube videos are simply unwatchable because of their sound and/or video quality. In consultation with a member of the School of Communications faculty, the University of Houston Libraries invested in some basic, affordable equipment that would mean that our videos would be both seen and heard, including a HD video camera with audio inputs, two microphones, and the creation of a green screen room. In addition to this equipment, the libraries' Learning Commons is home to a recording studio that can be used to create crisp, professional spoken audio tracks. Many universities have such a space available for campus media production, even if it is not located in the library proper. In the end, the greatest content in the world can be ruined by a cheap microphone or a grainy image. A standardized production process is an excellent opportunity to establish uniform benchmarks of product quality.

The production process has standardized the basic task flow for video creation, which has allowed committee members and producers to focus on content creation and placement. The committee is using assessment data to adjust the publication process as needed. The committee's Video Assessment Plan outlines four criteria for the assessment of video efficacy:

1. Find: Users should easily be able to locate videos, especially at point-of-need.

2. Watch: Users should stay engaged throughout the video.

3. Learn: Users should learn a process, concept, or about using products or services at their disposal.

4. Promote: Library staff will use videos in their instruction and reference work, both in person and online.

Currently, the group is working to shorten all video introductions to less than three seconds based on data mined from YouTube analytics. This change responds to evaluation of the second criteria, Watch, as it should decrease the initial fall-off in viewership many of our videos experience in the first seven to ten seconds.

The UH Libraries also continues to develop its production process through meeting with producers to solicit feedback concerning their experiences with both creating and utilizing videos. Our last feedback session affirmed that producers find the process useful overall. However, they made several suggestions for improvement. Several librarians asked for a set of best practices to assist in the early stages of video development. One librarian commented that, "It would be nice to know from the onset that videos are most useful if they don't exceed this amount of time, and they meet these goals."

> No editorial process is self-contained; instead, it is built on levels of expertise that work together to produce the best possible publication.

In addition to supporting producers' needs, the committee's role as the in-house experts is important to the process. One librarian stated that, "We went into our videos clearly wanting something very short and concise and I don't think that is what everyone goes into the video with. So if you have someone whose role is to proofread and cut down, I think that it is helpful."

No editorial process is self-contained; instead, it is built on levels of expertise that work together to produce the best possible publication. The University of Houston Libraries' video production process has simplified the creation of effective help videos through the implementation of basic editorial principles and practices. The process will continue to evolve as the committee solicits feedback and evaluates assessment data.

Appendix A

Video Production Checklist

Name of Video:
Producer:
Director:
Editor:
Learning Objective(s):

		PRODUCER	DIRECTOR	EDITOR
PRE-PRODUCTION		Create a file repository in the 'O drive		
		Write script		
		Create storyboard		
		Collect all graphics and still images needed for the video		
PRODUCTION		Create live video	Film all live video	Create screen captures
		Create voice over	Assist with voice recording	
POST-PRODUCTION		Proof the video		Edit Video
		Request any changes		Implement changes requested by producer
PUBLISHING		Tag video	Save & share embedd code	Upload video to YouTube
		Describe video	Create captions	Obtain Creative Commons license
		Assign video to playlist		Add video to requested playlists

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Publishing in the Archives

Open (Flu) Season: A Case Study of The American Influenza Epidemic of 1918: A Digital Encyclopedia

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1 IN THIS CHAPTER

Theme

Building a digital encyclopedia & conducting an open peer-review

Highlighted Service

Curating a digital archive

Software/Platforms Utilized

Wordpress & Digital Library eXtension Service (DLXS)

Resources

Example usability testing procedures & survey

The *American Influenza Epidemic of 1918: A Digital Encyclopedia* (*AIE*) (2012) is an undertaking by the University of Michigan's Center for the History of Medicine (CHM) in partnership with the University of Michigan Library's MPublishing division, to create an open source digital collection of archival, primary, and interpretive materials related to the history of the 1918 influenza pandemic in the United States. This virtual collection, powered by the University of Michigan's Digital Library eXtension Service (DLXS), documents the experiences of diverse communities in the United States in the fall of 1918 and winter of 1919 when influenza took the lives of approximately 675,000 Americans. The National Endowment for the Humanities (NEH) awarded the project a prestigious "We the People"

Publishing in the Archives

designation for its contribution to the teaching, study, and understanding of American history and culture.

The *AIE* was officially released to the public on October 10th, 2012, at a celebratory event held in the University of Michigan's Harlan Hatcher Graduate Library Gallery. To date, the website attracts an average of 100 unique users a day. An active Twitter feed (@1918FluArchive) complements the website.

Project Background

The materials in the *AIE* collection originated as research for two government-commissioned reports. In 2005, the Defense Threat Reduction Agency contacted CHM and asked the staff to conduct a study of "escape communities," or places that experienced few influenza cases and no deaths during the 1918 pandemic. A formal report (Markel, Stern, Navarro, & Michalsen, 2006) focused on a historical evaluation of the non-pharmaceutical interventions employed by seven communities[1] was delivered to DTRA in early 2006. Following the DTRA study, in 2007, the CDC tasked CHM with conducting a quantitative historical study of American cities during the pandemic. Expanding their original project a great deal, CHM researchers studied 50 diverse cities across the United States. At the project's end, they concluded that cities that acted early, implemented a layered response, and kept health measures in place for longer fared better, experiencing lower influenza and pneumonia mortality rates. Their final report, published in *JAMA*, is the basis for the United States government's pandemic preparedness policy (Markel et al., 2007).

Recognizing the importance of the materials collected during the DTRA and CDC projects, CHM staff members originally intended to pursue publication of a print-based encyclopedia based on their research. However, when it became clear that the comprehensive volume they envisioned would be cost-prohibitive, the CHM staff decided to adapt the project for a digital format. With the guidance of colleagues in the University of Michigan's Scholarly Publishing Office (later renamed MPublishing), the CHM staff began to prepare a digital encyclopedia drawing on their research and subject expertise. Funding for the project was provided by CHM, the CDC, and an NEH Preservation and Access grant.

Project Features

The *AIE* collocates an estimated 50,000 pages of digitized reproductions of archival materials gathered by CHM staff at over 140 national institutions. It is intended for a wide-ranging audience that encompasses high school and college students, historians and social scientists, epidemiologists and public health practitioners, journalists and writers, as well as casual Internet users interested in the period.

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[1] The communities studied include: the San Francisco Naval Training Station (Yerba Buena Island, California); Gunnison, Colorado; Princeton University (Princeton, New Jersey); the Western Pennsylvania Institution for the Blind (Pittsburgh, Pennsylvania); Trudeau Tuberculosis Sanatorium (Saranac Lake, New York); Bryn Mawr College (Bryn Mawr, Pennsylvania); and Fletcher, Vermont.

The *AIE* is the first digital encyclopedia to document the social, cultural, public health, and human dimensions of the most devastating infectious health crisis to occur during the post–germ theory era and it is the first to highlight the responses of over 50 American communities. In addition to archival materials, the website offers interpretative documents that serve as templates for self-guided research projects. The most notable set of interpretative documents are the 50 "city biographies" written by CHM's research team. These essays explore the responses taken by 50 of the most populous cities during the fall of 1918 and winter of 1919 as influenza ravaged their communities. The essays present the social and cultural context of each city and explore the issues that became significant as the epidemic unfolded over the fall and winter. Each essay is approximately 2,000 words and provides not only a portrait of the city during the epidemic—steps taken to prevent infection and the spread of disease, death totals, and introduction to major officials—but also the current state of the city at the time. Interactive timelines complement the essays.
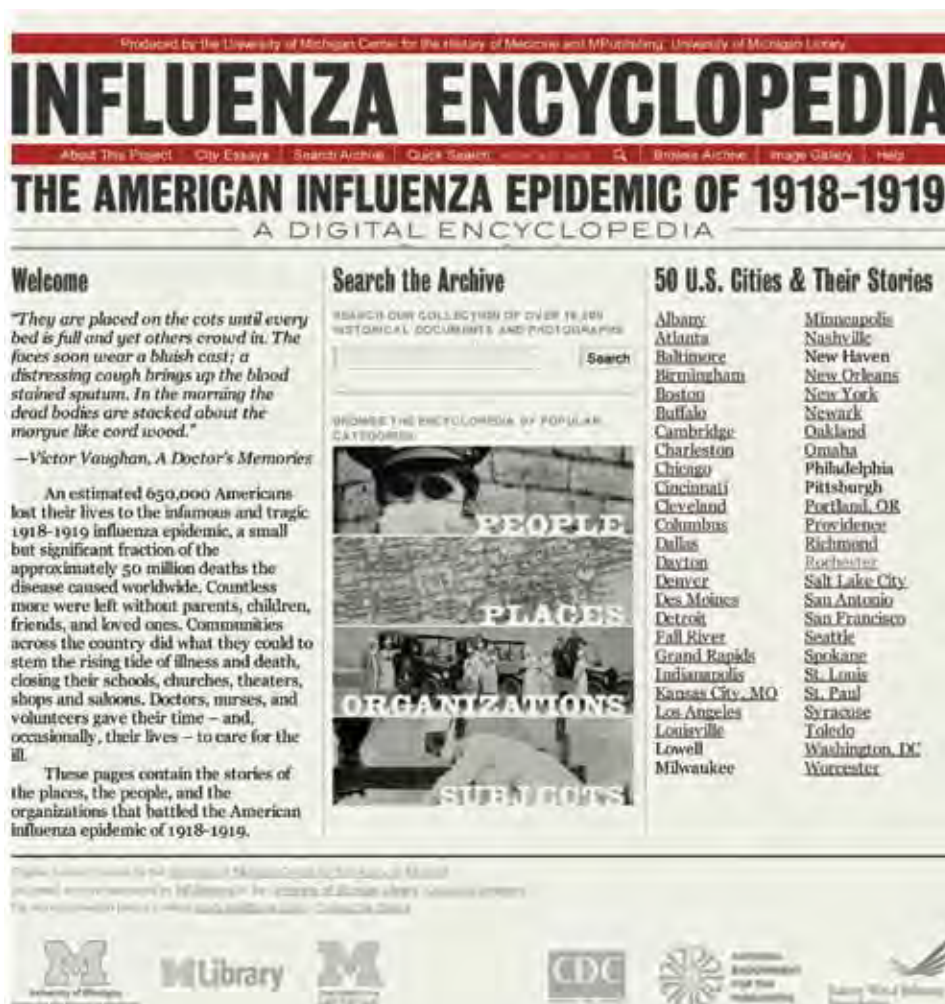
Writing History in the Digital Age Open Peer Review

In Fall 2011, one year before the *AIE*'s public launch, a preliminary case study appeared in the open peer review edition of *Writing History in the Digital Age*, a born-digital, open access

book edited by Jack Dougherty and Kristen Nawrotzki. The six-week open peer review process, which generated 945 comments across all contributed articles, was a valuable opportunity to interact with scholars involved with similar projects and a chance to gauge future public reactions to CHM's then forthcoming digital encyclopedia.

During *Writing History*'s open peer review process, hosted on the project's WordPress website under a Creative Commons Attribution-Non-Commercial 3.0 license, members of the general public were invited to comment on the publication in general, on individual essays, and on specific paragraphs within each essay. All comments required an author to submit his or her full name and e-mail address (kept private), to minimize flaming and facilitate communication with the editors. The *AIE* case study received 10 constructive reader comments. Digital Curator Julie Judkins made an additional four comments in response to questions. Responses to the *AIE* case study centered around three broad themes: inquires about technical specifications, appreciation of the *AIE*'s open source format, and reactions to the *AIE* as a pioneering piece of historical scholarship.

Although support for open access projects might be expected within the confines of an open access experiment like *Writing History*, the CHM development team was nevertheless gratified to read readers' enthusiasm for projects like the *AIE*. In response to the *AIE* case study, Abbey Lowe wrote, "It was interesting to see this type of archival research that is intended, not to be insular only for academic or scholarly uses, but also hopes to reach the public sphere in terms of health related issues. This led me to think about how collaboration […] brings relevancy to work that, although actively pursued by a few, can now be accessed and used by communities." As champions of open access content and believers in the power of shared research, the *AIE* team is pleased that users find CHM's work relevant outside of its original intent. We hope projects like *Writing History* and the *Library Publishing Toolkit* galvanize this exciting trend in scholarly communication.

Participating in the *Writing History* open peer review process was a catalyst for the *AIE*'s final stages of development. Receiving a reaction to the encyclopedia while it was still in progress allowed the development team to prioritize necessary actions in the months before the public launch. Given the novelty of a project like the *AIE*, future users were as interested in the technical and legal aspects of the project as the encyclopedia's archival content. An FAQ regarding copyright and citation methods was added to the final *AIE* website in response to questions asked by *Writing History* commenters (Appendix A). The concerns and questions raised during the open peer review also helped refine the user testing protocol used prior to the *AIE*'s public release (Appendices B and C) and inspired a presentation at the American Library Association's 2012 Annual Conference (Judkins & Thomas, 2012).

> **Receiving a reaction to the encyclopedia while it was still in progress allowed the development team to prioritize necessary actions in the months before the public launch.**

Reflecting on the open peer review process ("General comments on the book," 2011), *Writing History* participants observed that essays appearing later in the electronic book received fewer comments than those appearing at the beginning. This might explain why the *AIE* case study, positioned in the book's final section well below "the jump," did not draw as many comments as other essays. Although this technical aspect had no impact on the value of the comments received (quality over quantity should be the watchword in such endeavors), those interested in pursuing similar open peer review projects might reflect on how interfaces should be designed to encourage conversation on a more egalitarian level.

User Testing

In early August 2012, two months before the website's public release on October 10, the first users outside the development team tested the fledging *AIE* website. Initial user testing was carried out prior to the website's official release to ensure the most polished final product at the launch event.

Jonathan McGlone, Digital Publishing Project Manager at the University of Michigan Library, was the primary author of the *AIE* user testing protocol (Appendices B and C), developed in collaboration with CHM's Assistant Managing Director Alex Navarro and Digital Curator Julie Judkins. Questions were developed in respect to McGlone's prior experience with user testing, guidance from Suzanne Chapman and Sonali Mishra of the Michigan Library User Experience Department, and concerns brought forth during the *Writing History* open peer review process. Two practice tests were conducted with volunteer staff members prior to the official tests and adjustments were made to the protocol as needed.

Because the prototype website was not accessible to the public and required a credentialed log-in, all user tests were conducted in person with testers from Metro Detroit. Every effort was made to recruit the most diverse pool of testers possible, despite the limitations. Candidate testers were recruited from colleagues with backgrounds in medical history and/or archives, interested members of the community, and librarians working at the University of Michigan's Taubman Health Sciences Library. All communication with testers prior to the tests, from recruitment to scheduling, was conducted by e-mail.

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> **...those interested in pursuing similar open peer review projects might reflect on how interfaces should be designed to encourage conversation on a more egalitarian level.**

The testers' response to the prototype website was largely positive. Testers liked the website's design, found the content interesting, and said the website was easy to navigate. Negative comments prompted a change to the way document images were displayed and fonts and graphics were adjusted on the homepage to facilitate comprehension. User testing also revealed a bug in search capabilities from the homepage that was corrected prior to the website's release.

Conclusion

The *AIE* is a living document by design. The development team looks forward to increasing the digital encyclopedia's value in the coming years as new technologies and collaborations arise. We hope the *AIE* will prove useful to historians today and well into the future. Our goal is to maintain an innovative database that will inspire other scholars to share their research in a similar manner, making it accessible to a larger audience. Although the future of publishing is a moving target, the *AIE* development team looks forward to participating fully in this inspiring time for digital humanists and librarians alike.

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Appendix A

FAQ

Where did these materials come from? Where can I find them?

Please see our list of Acknowledgements.

Why can't I download every image?

Although the majority of materials in the AIE are out of copyright or otherwise in the public domain, some are not. Any materials protected by copyright cannot be downloaded.

Please use any images you download from our site for personal or scholarly use only. If you wish to distribute these materials in print or electronically, you must receive permission. You can contact mpub-help@umich.edu for more information.

If I want to use images or text, may I do so?

These pages may be freely searched and displayed. Permission must be received for subsequent print or electronic distribution. For more information, please read the University of Michigan Library access and usage policy, or contact

mpub-help@umich.edu.

Is there an official citation for the encyclopedia?

The preferred citation of our site is as follows:

["Name of Article or Item," if applicable] *American Influenza Epidemic of 1918 - 1919: A Digital Encyclopedia*. http://www.influenzaarchive.org. Date accessed.

Is there an official citation for items in the archive?

The preferred citation for items in the archive, such as a newspaper article, should look like:

"Grade Schools Will Not Open Here Tuesday." *The Dayton Daily News*. December 9, 1918. 1, 12. American Influenza Epidemic of 1918 - 1919: A Digital Encyclopedia. http://www.influenzaarchive.org. October 10, 2012.

Can I contribute photographs or other similar original materials to the archive?

You may inquire about contributing materials by using the information provided on the Contact the Editors page. Submitting materials does not guarantee that they will appear on the website as we must abide by our collections policy and copyright restrictions, as appropriate. We appreciate your interest in contributing to our project!

Appendix B

Talk Aloud Protocol for American Influenza Encyclopedia Usability Testing (Takes about 45 min - 1 hour to complete)

Background: The AIE Project Team is conducting usability testing of this online resource in order to get direct feedback on use of the tool and ideas for improvements. We are asking that faculty, staff, and students assist us in this work, and their input is essential. The procedure below was established to get their key input efficiently and then allow them to proceed with their day.

1. Moderator should greet and thank the participant

2. Conduct them to the testing area.

3. Introduce the note taker. Give the participant an overview of why we're doing this, ask if they have any questions.

4. Notetaker: Assign the user a code name, your [interviewer] last name with a number. For example, if Jonathan was working with a tester and she was his second tester, the code would be McGlone2.

5. Provide a brief training for the participant on the use of the resource and an overview.

6. Ask the participant to use the AIE to do the following:

    a. Ask the participant to find a newspaper article mentioning the United States Public Health Service ["Correct" answer: Organization -- United States Public Health Service].

    b. Ask the participant to find (San Francisco) Mayor James Rolph, Jr.'s papers ["Correct" answer: James Rolph, Jr. Papers, 1911-1930 (MS 1818) at the CA Historical Society]

    c. Ask them if there is anything they would like to search for.

7. Ask the participant to think out loud as they work with the resource, make decisions, and perhaps get stuck doing what they want to do. Set them at ease: remind them we

from The Library Publishing Toolkit, ed. Allison P. Brown, IDS Project Press, 2013. Available at http://opensuny.org/omp/index.php/IDSProject

are testing the website, not them, that they can't make mistakes here, and we want their honest feedback -- it won't hurt our feelings.

8. Note taker should begin taking notes as soon as the tester begins working with the site.

9. Offer assistance as needed, but let them work out problems if they can. Don't let them struggle or become frustrated. Each person will be different so remain aware of their progress and how it is going with them.

10. Follow up on tasks if it isn't clear they successfully completed it -- if they said they completed it, but it is not clear if they really did, ask them "so, you got it?"

11. Observations will include misconceptions, vocabulary, problems, and aspirations. Make quick notes on these.

12. After the tester has finished, the moderator should follow up the session with the AIE Usability Questionnaire. While you are making observations, you may already have answers to these questions, and if so there is no need to ask again.

13. Thank the tester and be sure to ask and answer any questions they may have.

Appendix C

AIE Talk Aloud Protocol Usability Questionnaire

Participant code name _____

1. What'd you think?

2. On a scale of 1 to 5 (1 being easy, 5 being difficult), rate the level of difficulty you encountered when searching and finding your documents?

3. If you used the browse feature, what'd you think? Was it easy or difficult to browse your given topic?

4. In what ways would this resource be of use to you? How do you envision using this in your research? Would you ever use it?

5. Were there any areas in which difficulties arose?

6. Would you recommend this resource to other people?

7. What advice would you give for improving this resource?

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Digitizing an Oral History from Analog Audio Cassettes and Typewritten Documents: A Case Study

Matthew M. Best

SUNY Erie Community College

2 IN THIS CHAPTER

Theme

Selection of materials and choosing equipment for digitization

Highlighted Project

Audio digitization

Software/Platforms Utilized

DSpace, LibGuides, & Audacity

Resources

Discussion of material selection & recommended standards

T his case study examines the steps taken by the Library Resource Center (LRC) at Erie Community College (ECC) to digitally reproduce the analog content of an oral history created by James E. Shenton entitled *A Verbal History of Erie Community College*. Mr. Shenton was instrumental in the college's inception in 1946 and served as the college's president from 1963 to 1974. As such, his audio memoirs of his time at ECC serve as a primary source detailing the beginnings of the college and the effort to create the first community colleges within the State University of New York system. Mr. Shenton recorded his oral history in 1982 and died in 2003. The ECC LRC staff approached the digitization of Mr. Shenton's oral history in 2010. We did so with no budget and no established infrastructure for performing

digital content creation projects. Instead, the staff relied on combinations of loaned and readily available hardware, commercially available and open source software, and published best practices for digitizing archival materials.

Material Selection

The LRC staff began materials selection in September 2010. We selected Mr. Shenton's oral history as the subject of our first digitization project primarily because of its enduring value and unique characteristics. ECC's archival storage room houses the oral history's analog master. It consists of six analog audio cassettes, a one-page typewritten outline, and a 55-page typewritten transcript. The transcript is legible, but the sound of Mr. Shenton's voice telling his story was in danger of being lost to an outmoded media format: the analog audiocassette tape. The LRC staff agreed that digitizing the oral history would prevent loss of information due to obsolescence and deterioration of the original analog audio format.

The LRC staff also took the physical condition and extent of the oral history into consideration during material selection. In October 2010, the LRC staff examined the entire content of the oral history to validate its condition and overall completeness. We considered the oral history to be a manageable candidate for digitization because it consists of only eight physical units. We believed that its inherently limited physical scope could potentially reduce the labor required to digitize it and provide a greater chance that users would fully experience the project upon its completion. The LRC staff considered other archived items for this foray into digitization before we settled on the oral history. Student newspapers, yearbooks, photograph collections, college catalogs, scrapbooks, etc., were also available in the college's archival storage. However, we did not characterize these items with the same value or risk of loss as the oral history.

> We considered the oral history to be a manageable candidate for digitization because it consists of only eight physical units... its inherently limited physical scope could potentially reduce the labor required to digitize it and provide a greater chance that users would fully experience the project upon its completion.

The Federal Agencies Digitization Guidelines Initiative (FADGI) (2010) recommends the use of digital repositories for long-term storage of digital files and metadata (p. 82). Following this recommendation, the LRC staff selected the SUNY Digital Repository (http://dspace.sunyconnect.suny.edu/) as the location for long-term storage and access to the digital files created for this project. As a member of the State University of New York system, ECC can add content to the SUNY digital repository at no charge. Once content and metadata is loaded into

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the repository's online DSpace software application, the application automatically indexes and makes the content available via the Internet.

With a digital repository selected, the LRC staff chose SpringShare's content management software application, LibGuides (http://springshare.com/libguides/), for the creation of an appealing and accessible online exhibit of the content within the repository. Utilizing LibGuides required no additional cost to the LRC because it already maintained subscription access to the application for the creation of online subject-based research guides.

The material selection process continued with an assessment of the oral history's copyright. The LRC staff conducted the initial assessment using Peter B. Hirtle's (2013) "Copyright Term and the Public Domain in the United States" as a reference. Hirtle's document indicates that the oral history is likely part of the public domain because ECC's LRC originally published it between 1978 and March 1, 1989, without copyright notice or subsequent copyright registration within five years of publication. An examination of the oral history's content indicates a 1982 publication date, and no copyright notices appear within any of its parts. Title, author, and keyword searches at the U.S. Copyright Office's Search Copyright Records database (http://www.copyright.gov/records) on October 27, 2010, revealed no indication that a subsequent registration was completed within five years of the publication of the oral history or afterward. Given these circumstances, it is our best assessment that *A Verbal History of Erie Community College* is part of the public domain. This assessment is further justified by Section 405 of the Copyrights Act (2011).

> **Title, author, and keyword searches...revealed no indication that a subsequent registration was completed within five years of the publication of the oral history or afterward.**

The final stage of material selection, metadata assessment, began at the end of October. FADGI (2010) recommends collecting existing metadata before beginning any digitization activities. FADGI also notes that it is extremely beneficial to export existing metadata from other systems to a production database before digitizing (p. 76). Several instances of metadata appear within the content of the oral history and in some instances exist within ECC's library catalog records. The LRC staff collected initial descriptive metadata from these resources (the *who*, *what*, *when*, and *where* of the oral history) in a spreadsheet for use throughout the project. LRC staff agreed to collect additional metadata as it became available and required during each subsequent stage of the project. The staff referred to FADGI guidelines (p. 70–79) for further understanding of the importance of metadata and detailed explanations of metadata types.

Equipment Selection

In November, the LRC staff established the necessary equipment in the form of hardware, software, and file formats that were required to capture the oral history digitally. Lacking a budget, the LRC staff utilized loaned, readily available, and open source resources (see the appendix to learn more about the LRC staff's selected equipment, means of acquisition, and URL links to additional information about each selection).

Digital Capture: Audio

During the audio capture, LRC staff played the six analog master audio cassettes through a loaned RCA SCT-510 stereo cassette tape deck. The staff used a loaned 3.5mm male-to-RCA stereo audio cable to create an RCA line-out connection from the tape deck to the 3.5mm line-in of a Microsoft/Intel high-definition audio device. The Microsoft/Intel high-definition audio device acted as an analog-to-digital audio converter; it was installed in a personal computer consisting of an Intel Pentium dual-core CPU E2200 (2.20 GHz, 2 Gb RAM, Windows Vista Enterprise). Access to the high-definition audio device was a serendipitous occurrence for the LRC staff. It could be configured for high-resolution analog-to-digital audio conversion and was part of the factory-installed equipment in a staff member's office computer.

The LRC staff digitally recorded the audio with the free, open source software application Audacity Digital Audio Editor v. 1.2.6. The staff created digital master recordings with a sample rate of 96 kHz, 24-bit bit depth, and exported them in WAVE (.wav) file format while maintaining the initial sample rate and bit depth. These specifications and the use of the high-resolution, uncompressed WAVE file format represent archival digital audio reproduction recommendations in 2010 (Fleischhauer, 2010, p. 36). The LRC staff applied no editing, effects, or filtering to the high-resolution digital master recordings. We derived production recordings from the digital masters. The LRC staff edited the production recordings lightly in Audacity to remove or reduce extraneous noise and silent passages that are present in the original analog recordings. Using the LAME MP3 encoder plug-in for Audacity, we exported the production recordings in MP3 (.mp3) file format at 128 Kbit/s, constant bit-rate, mono. The LRC staff selected the low-resolution, compressed MP3 file format to ensure successful dissemination via slower Internet connections without dramatically affecting the quality of the audio reproduction.

Digital Capture: Text

The LRC staff scanned the text of the original outline and transcript digitally using a loaned Epson Perfection 3490 PHOTO scanner. The scanner resolution was set to 300dpi and a 12-bit bit-depth. We selected these specifications based on calculations made with the Image Quality Calculator (http://images.library.uiuc.edu/calculator), an online tool maintained by the library at University of Illinois at Urbana-Champaign. The Image Quality Calculator is designed to calculate the minimum recommended resolution necessary to capture all of the details of a printed manuscript when scanned optically and saved in an uncompressed image file format. The LRC staff exported the page images as uncompressed black-and-white TIFF (.tif) files using

a loaned copy of ABBYY FineReader 10 Professional Edition software. We also used ABBYY FineReader 10 to perform optical character recognition (OCR) on the page images to create editable and searchable text. Subsequently, the LRC staff merged and exported the page images and searchable text in the compressed Portable Document Format (.pdf) file format.

Archival and Public Access

In July 2011, following the digital capture of the oral history's audio and text, the LRC staff uploaded the uncompressed files and their compressed derivatives with their corresponding metadata to the SUNY digital repository. Direct access to these files and metadata is available as a collection in the repository at http://hdl.handle.net/1951/52520. The LRC staff used the LibGuides' content management application to create an online exhibit that links to the files and showcases their historical context. Access to this online exhibit is available at http://

> # The online exhibit allows users mediated access to the oral history's low-resolution, compressed files located in the SUNY digital repository.

libguides.ecc.edu/ecchistory within the ECC LRC website (http://library.ecc.edu). The online exhibit allows users mediated access to the oral history's low-resolution, compressed files located in the SUNY digital repository. While viewing the online exhibit, users can stream the oral history's audio and read its textual content. Links to related resources and additional information are also available in the online exhibit. Downloading the audio and text is possible, but not necessary. Additionally, if users desire access to the oral history's uncompressed, high-resolution master files, the online exhibit contains links to their location within the SUNY digital repository.

Discussion

Digitizing *A Verbal History of Erie Community College* was successful. The LRC staff digitally preserved and provided wide access to the oral history's aural and textual content while defining its historical context. In addition, we achieved a means of long-term, off-site digital storage of the content. The do-it-yourself nature of the project is a point of pride for the LRC staff, but it is not without its drawbacks. Learning and experimenting with best practices added substantial time to the project. Securing acceptable hardware and software for the project with no funding also took time and was risky. The condition, quality, and operation of such equipment directly affect a digital project. Borrowing such equipment provides little means of creating a sustainable infrastructure for future digital projects. Under these circumstances, we only achieved our goal by being cautious, methodical, and a little lucky. The LRC staff started this project with no budget and no infrastructure, but we had a tremendous story to share. Ultimately, we hope this digital project promotes awareness of ECC's unique history and honors James E. Shenton's

remarkable legacy as a man who helped forge the college, worked within the college, and went on to successfully lead the college.

References

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Fleischhauer, C. (2010). Format considerations in audio-visual preservation reformatting: Snapshots from the Federal Agencies Digitization Guidelines Initiative. *Information Standards Quarterly, 22*(2), 34–39. doi:10.3789/isqv22n2.2010.07

Hirtle, P. B. (2013). Copyright term and the public domain in the United States. Retrieved from http://copyright.cornell.edu/resources/publicdomain.cfm

Appendix

Equipment Selection for the Digitization of A Verbal History of Erie Community College

Core Equipment	Means of Acquisition	URL For Additional Information
Personal computer: Intel Pentium Dual-Core CPU E2200 (2.20 GHz, 2Gb RAM, Windows Vista Enterprise), color video monitor, mouse	Readily available in the LRC's offices	http://ark.intel.com/products/33925/Intel-Pentium-Processor-E2200-1M-Cache-2_20-GHz-800-MHz-FSB
Audio Reproduction Equipment	**Means of Acquisition**	**URL For Additional Information**
RCA SCT-510 Stereo Cassette Tape Deck	Loaned by participating staff member	http://support.radioshack.com/support_audio/66124.htm
3.5mm male to RCA Stereo Audio Cable	Loaned by participating staff member	http://www.mediabridgeproducts.com/store/pc/3-5mm-To-RCA-Stereo-Cable-c146.htm
Labtec LCS-1070 Amplified PC speakers	Readily available in the LRC's offices	N/A
Microsoft/Intel High Definition Audio Device (analog to digital audio converter)	Factory installed in the personal computer described in Core Equipment	http://www.intel.com/design/chipsets/hdaudio.htm
Audacity Digital Audio Editor v. 1.2.6 with LAME MP3 encoder plug-in	Open-source software download, no cost	http://audacity.sourceforge.net/ http://lame.buanzo.com.ar/ http://lame.sourceforge.net/
Uncompressed, high-resolution file format: WAVE (.wav); Compressed, low-resolution file format: MP3 (.mp3)	Created by Audacity Digital Audio Editor	http://www.digitalpreservation.gov/formats/fdd/fdd000001.shtml http://www.digitalpreservation.gov/formats/fdd/fdd000105.shtml

Publishing in the Archives

Text Reproduction Equipment	Means of Acquisition	URL For Additional information
Image Quality Calculator	Publicly accessible via Internet	http://images.library.uiuc.edu/calculator/
Epson Perfection 3490 PHOTO scanner	Loaned by participating staff member	http://www.epson.com/cgi-bin/Store/support/supDetail.jsp?oid=58609
ABBYY FineReader 10 Professional Edition: OCR software for text recognition and document conversion with OCR and PDF features	Loaned by participating staff member	http://finereader.abbyy.com/
Uncompressed, high-resolution file format: TIFF (.tif); Compressed, low-resolution file format: PDF (.pdf)	Created by ABBYY FineReader 10	http://www.digitalpreservation.gov/formats/fdd/fdd000022.shtml http://www.digitalpreservation.gov/formats/fdd/fdd000030.shtml

Publishing Reprints: Repurposing Free Online Tools

Allison P. Brown & Joe Easterly

SUNY Geneseo

3 IN THIS CHAPTER

Theme
Selection & production of reprinted books

Highlighted project
Production of public domain reprints from an archival collection

Software/Platforms Utilized
Adobe Indesign, Createspace, & Open Monograph Press (OMP)

Resources
Shared documentation of selection & production procedures

In 2012, Milne Library at SUNY Geneseo began exploring a two-pronged publishing model that combines for-profit reprint sales with freely downloadable copies. We collected a list of rare and unusual titles from the library's special collections as candidates, with the goals to make them more widely available through digitization and online access, to preserve them in both electronic and print formats, and to use the experience to reflectively develop administrative and production workflows in pursuit of more efficient publishing services for our wider campus and community. In the process we explored and developed expertise in the platforms we chose—in this case Open Monograph Press (OMP) for managing and distributing the electronic format, and Amazon's CreateSpace™ for the print.

The players in the project were the assembled Publishing Team, a committee which manages Milne's publishing activities, the Electronic Resources & Digital Scholarship Librarian, the Special Collections Librarian, the Access Services and Information Delivery Services Librarian, and the Evening & Weekend Manager, who has previous experience with book layout and design. So far, Milne's reprints initiative has produced five titles, which are currently available on Amazon.com and Open Monograph Press (go.geneseo.edu/omp). With each reprinted title our processes have been refined and updated.

We utilized CreateSpace™, which is generally intended for self-publishers and for original content, to reprint public domain works. We utilized OMP as a project management and file hosting tool, which also has capabilities for hosting many users and roles and the peer-review process. The former was chosen for its ability to distribute easily through Amazon, lack of setup fees, usability, and fair royalties. OMP was chosen because—though we adopted it early in development—its varied capabilities have a lot of potential, and we wish to actively participate in its development.

We recruited other members of our library staff to review candidate reprint titles, and to write a brief summary which would accompany and enhance the reprint they selected. OMP makes it easy to to manage the review process for library staff, and makes it easy for library staff to submit written summaries through the same interface. This not only opens up the intricacies of the publishing process to the larger library body but increases staff awareness of the titles in Milne Library's Special Collections. These staff-written summaries make the reprints more accessible within both library and publishing settings. Lastly, it has prompted those of us involved in managing Milne's publishing activities to develop educational resources related to publishing for use by library staff, and for broader audiences as we market our publishing services to the campus community.

We intend this article to share the workflow and documentation we have developed as an illustration of repurposing readily available publishing tools to engage in relatively small-scale publishing projects. What is shared here is our documentation of the processes of selection, production, and uploading to both CreateSpace™ and Open Monograph Press. Our instructions have been generalized to remove specific references to staff, file locations, and our institution's catalog, but represent the framework that will hopefully aid other libraries in identifying potential projects and services. Our documentation assumes a basic understanding of the Adobe Creative Suite applications.

Selection, Scanning & Producing the Production-Ready Files

A. Select			B. Digitize			C. Design		
Candidate List	Selection	Metadata	Assess	Interior Scan	Exterior Scan	Template	Layout	Proof
Publishing Team	Managing Editor		IDS		Layout Designer			Managing Editor

A. Select Book

1. Criteria

Eligible books for reprint must be all of the following:

- In the public domain
- Not held by other libraries in New York
- Not already available digitally
- Not available as a reprint
- Cannot be unpublished, e.g., manuscript or letters
- Must be complete and readable
- Over 20 pages, to qualify for print production

2. Review Process

While the selected books are being digitized, any library staff member may select a book to review and summarize from the specified list of candidate titles (See Milne Library's example list of candidate titles[2]). This summary should be between 200 and 500 words, and will appear as the product description on Amazon.com, and either on the back cover, or as part of a colophon inside the book. The summary should review, introduce, and entice general readers to pick up the book.

Publishing in the Archives

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[2] http://tinyurl.com/ltjxvpj

3. Stage Selected Book for Reprinting

a. Gather publication metadata

CreateSpace™ and Open Monograph Press both require key pieces of metadata for processing. This data should be entered into these catalogs by the time the book has been scanned.

- **Local Collection/OCLC Number**: The record for the book in the local collection should be located, and used to provide the metadata needed.

- **Title**

- **Primary author**: Even if there is no primary author, CreateSpace™ requires one to be recorded.

- **Editor**: Our project lists the library as editor (e.g. "Milne Library at SUNY Geneseo")

- **Other original contributors**

- **Date of publication, publisher:** Enter original publication date in full format (eg. January 1, 1914)

- **Description**: A proofread version of the submitted/written summary

- **BISAC Code**: This standard is available at through the Book Industry Study Group website[3].

- **Author Bio**

- **Series**

- **Page count of book interior (excluding cover)**

- **Trim Size**

B. Digitize Book

1. Determine Digitization Strategy

Fragile and brittle books should be reviewed by an archivist prior to digitization for any specific guidelines on processing and handling.

Generally, the cover should be scanned on a flatbed scanner, and the interior using a production book scanning appliance. Each page of the book should be reviewed to determine if certain illustrations or pages should be scanned individually, and the appropriate production staff should be notified. Even if informally, begin thinking about how digitization will affect the reprint's design.

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[3]   http://www.bisg.org/what-we-do-0-136-bisac-subject-headings-list-major-subjects.php

2. Scan Book Interior

The book interior should be scanned using the scanning specifications listed below. The interior should be scanned as a multi-page PDF. This PDF, along with the original book, should then be submitted to the staff member responsible for book design. *Note: In our workflow this step is completed by our Information Delivery Services Department using an overhead book scanner. The settings we choose are based on the book's interior content and generally have higher contrast settings as the majority of the content is black and white text.*

- All: 400dpi, no despeckling
- Text only: Black & White
- Simple B&W illustrations: Black & White
- B&W photos: Grayscale
- Color photos: Color

3. Scan Book Exterior

The book cover should be scanned on a flatbed scanner as uncompressed TIFFs, in the CMYK color space at 600 dpi.

C. Design Book

Considerations for the designer

1. All design components should be in CMYK or Grayscale color space.

2. All book exterior elements should have the same color profile (e.g., US Web Coated (SWOP) v2), and interior elements should have the same color profile (e.g., US Web Uncoated v2).

3. No spot colors should be used in the design — any spot colors should be converted to process color by double-clicking on the swatch to edit its settings.

4. No raster graphics (especially for the book exterior) should have partially or fully transparent elements. These graphics should be flattened onto a background layer which is the same color as the page background, or whatever page elements that appear behind the graphic. While this can increase file size, it addresses a potential bug in the CreateSpace™ printing and proofing process. Vector graphics do not seem to be affected by this bug.

5. Wherever practical, all design elements for the book exterior should be at the same resolution (600 DPI recommended), or vector.

6. For both maximizing efficiency and respecting the intent of the original work (as a reprint series), the overall design of the book exterior and interior should reflect the original work.

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1. Design Book Interior

a. Initial proof of scanned .pdf file

Ensure that the quality is workable and no information has been cut off or distorted.

b. Touch up of pages as needed.

Use Adobe Photoshop to edit pages that need major adjustments. To edit the page images without having to reinsert each page into the original file, in Adobe Acrobat use the Touch Up Object Tool under Advanced Editing in the Tools menu. For each page, right-click to choose "edit", which will open the scanned page in Photoshop. After completing the desired edits, save the document and return to the PDF in Acrobat. The PDF will reflect the changes.

c. Determine trim size

Use the printer's specifications and the original trim size[4]:

Note: getting close to the original trim size is ideal, but more importantly the proportions are what you will want to pay attention to. A few things to consider:

- A book's interior that is designed to be more 'square' make look strange on a taller, skinnier trim size.

- If the book is over 150 pages, the margin requirements change, so there is less printable space on the page and the original text may need to be scaled down smaller than anticipated.

- If you are working with scanned cover images staying close to the original is best for the quality.

- These are CreateSpace™'s listed Trim Sizes. They recommend 6" x 9", as the most popular (also see Sacramento Public Library's publication guide[5] for a great intro to industry standards of trim sizes)

	Trim (in.)	White Paper Pg. Count	Cream Paper Pg. Count
	5 x 8	24 - 828	24 - 740
	5.06 x 7.81	24 - 828	24 - 740
	5.25 x 8	24 - 828	24 - 740
	5.5 x 8.5	24 - 828	24 - 740
Most Popular »	**6 x 9**	**24 - 828**	**24 - 740**
	6.14 x 9.21	24 - 828	24 - 740

4   https://www.createspace.com/Products/Book/#content4
5   http://tinyurl.com/pp3wbtj

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6.69 x 9.61	24 - 828	24 - 740
7 x 10	24 - 828	24 - 740
7.44 x 9.69	24 - 828	24 - 740
7.5 x 9.25	24 - 828	24 - 740
8 x 10	24 - 440	24 - 400
8.25 x 6	24 - 220	24 - 200
8.25 x 8.25	24 - 220	24 - 200
8.5 x 11	24 - 630	24 - 570
8.5 x 8.5	24 - 630	24 - 570

d. Create an InDesign document

Note: A well-scanned book can be edited and resized in Acrobat as is described in 1b. We chose to also use InDesign as it provides more tools for working with tilted images and arranging the PDF images on the page.

- Create a new document in InDesign at the chosen trim size. To begin, only a 2-3 page document is needed.
  - ◦ Ensure the margins are set at the printer's specifications to avoid placing text outside the printable area
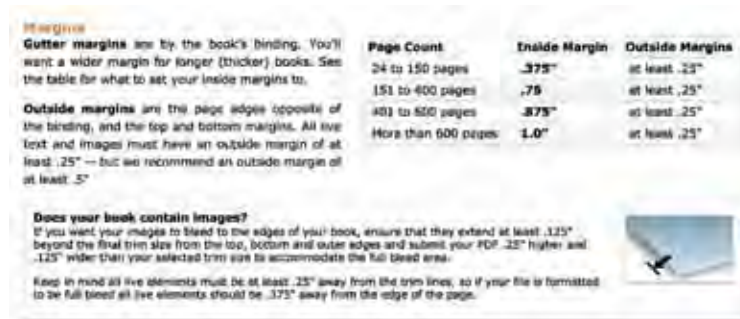
- Insert one or two pages using the rectangle frame tool and placing the PDF file (command d) to see what resizing will need to be done.
- Using a master page create guides for the placement of the text within the page to make sure each page is uniform

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e. Import pages

i. Each page can be placed manually if desired, but if all the pages are in a single PDF document use the plugin from Zanelli.[6] With this tool, run from Adobe ExtendScript Toolkit, pages can be automatically imported, resized, and placed:

ii. In the top lefthand corner set the target application as "Adobe InDesign' and hit the play button. A "clear runtime error?" box may pop up, but just hit continue.

iii. A window with import options will pop up:

iv. If the trim size can accommodate the size of the image, uncheck "Fit to Page", or percentage can be specified under "Scale of Imported Page". The position on the page can also be altered according to the particular book's needs, but "Center", or "Center, relative to spine" are sufficient for most reprints.

Note: there is also a tool within InDesign (Window > Utilities > Scripts > PlaceMultiPagePDF), but in my experience this script does not offer placement or sizing options.

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6   http://tinyurl.com/ycbyd9h

f. Make adjustments

- The pages will be placed, but may need to be moved to fit exactly in the guides that have been set up. If the scan is quite uniform, the images straight and the text/images within the set guides, this process may be skipped over.

- Any skewed or tilted pages can be adjusted using the free rotate tool. Select the content of the image rather than the frame and hover over the corner for the tool to appear. Rotate the image so it fits into the guidelines.

g. Proof & export

- Double-check for errors
- Export two PDF files:
- File > Adobe PDF Presets > [High Quality Print]
  - Name this document "[Book Title] Interior"
- File > Adobe PDF Presets > [Smallest File Size]
  - Name this document "[Book Title] E-book"

2. Design Book Cover

a. Download a template *through Create Space[7] appropriate for the trim size and pagination. This will be a zipped file with a PDF and PNG version of your template.*

- OR use the page count to calculate the spine width[8] and create your own[9]

b. Create an InDesign document

- Create a document with no margins at the same size as the downloaded template (usually 19" x 13").

- Place the CreateSpace™ template (the PNG-formatted template tends to work better) on the master page and place guides that correspond with the trim edges, bleed, and spine

- Place and arrange cover elements. *Note: CreateSpace™ does not print spine content on titles with less than 130 pages.*

- Run a preflight on the document to ensure the images are CMYK and there are no other errors. Window > Output > Preflight

d. Export the document as a PDF

- File > Adobe PDF Presets > [High Quality Print]

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7   http://tinyurl.com/lvbh99e
8   http://tinyurl.com/mb6yklv
9   http://tinyurl.com/kq7aofa

e. Create the e-book cover

- In a new InDesign document sized the same as the interior trim size, create an e-book front cover and back cover by copy/pasting the cover elements onto two separate pages. Export these pages as a PDF (Smallest File Size) and insert the pages at the beginning and end of the e-book PDF document.

3. Review Files

- The final files should be reviewed internally before being uploaded to CreateSpace™: a submission entry in OMP should be created and the Managing Editor should be notified to review the files.

- Make any appropriate fixes and updates.

- Re-export files if any changes have been made, replacing or renaming the incorrect files.

4. Update Metadata

- Note the final page count and trim size for the file setup in CreateSpace™.

Upload Files in CreateSpace

A. Setup Record in CreateSpace™

Note: As of March 2013, there is a known bug in the "Expert Setup" for CreateSpace™ titles, which wipes any publication date data once the files are submitted for review. Until this is resolved, use the "Guided Setup"

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1. Title Information

Information about the work is recorded here and should reflect the information gathered from the local or OCLC record in the selection process. This information can not be changed after publication, so all metadata should be ready and proofed prior to proceeding. Pay special attention to the following entries:

a. Other contributors

From CreateSpace™: "You have the option of adding contributors for your work, including more authors, illustrators, editors, and translators, among others. These contributors will be listed on your product's eStore and Amazon product page, with their role."

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When entering additional contributors:

- Do not use all capital letters. For example, use John Smith, not JOHN SMITH.

- For contributors with only a single name, use the last name field.

- To enter names with multiple initials, make sure to use both the first and middle name fields. For example, J.B. Smith should be entered as:

    ◦ First Name: J.

    ◦ Middle Name: B.

    ◦ Last Name: Smith

- List other contributors as credited in the book, or if original design work was included, note the designer.

b. Series title

- If the book is from the Genesee Valley Historical Collection the series should be listed as "Genesee Valley Historical Reprints". General collection items do not need a series entered.

- Click the box marked "This book is part of a series" and enter the series title.

c. Publication date

- Enter original publication date in full format (e.g. January 1, 1914). If the chief source of information for the work (or other authoritative sources) provides only the year, record the month and day as January 1.

d. Description

- In CreateSpace™ the Description can be entered under the "Distribute" category even in the early stages of creating a record.

- The appropriate description will be saved with the book's metadata. The description should specify that the book is a reprint by noting "Reprinted by Milne Library, SUNY College at Geneseo", as well as the original date (e.g. "Originally published in 1896...").

2. ISBN

Unless previously specified otherwise, choose **Free CreateSpace™-Assigned ISBN**.

3. Set up Descriptions in CreateSpace™

a. Description

This description should be between 200 and 500 words, and will appear as the product description on the book's Amazon.com page, and either on the back cover, or as part of a colophon inside the book. The summary should review, introduce, and entice general readers to pick up the book.

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b. BISAC category

Enter the appropriate BISAC Codes supplied by the submitting library staff member. These codes/categories are available from the Book Industry Study Group website[10], or from CreateSpace™.com.

"Book Industry Standards and Communications (BISAC) categories are used by the book-selling industry to help identify and group books by their subject matter. Choose the BISAC category that best fits your book." (CreateSpace.com)

CreateSpace™ will offer choices of categories to choose from (For example: "Cooking>General" or "Fiction>Short Stories").

c. Search keywords

Add relevant search keywords as desired.

B. Upload Files in CreateSpace

1. Interior

a. Interior type

In most cases, the interior type should be black and white.

b. Paper color

In most cases, the paper color should be white.

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[10] http://tinyurl.com/46qx8q2

c. Trim size

Based on the decision made in the design process, select the designated trim size. The final trim size will be listed with the book's compiled metadata or can be found in the final PDF file.

d. Upload interior PDF

This should be the proofed and approved High Quality PDF exported from InDesign.

2. Upload Cover

a. Submit book cover

In most cases, you should choose "Upload a Print-Ready PDF Cover", and upload the cover PDF created earlier in this workflow. Design support and templates options are available through CreateSpace™.

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b. Submit for review

CreateSpace™ has a 48 hour file review period, after which an email will be sent to notify that the file is ready, or that changes need to be made. In many cases, the review will take less than 48 hours.

3. Review Proof in CreateSpace™

a. File review

CreateSpace™ will notify by email when the file has been accepted, sometimes with alerts. Most files will show an error like "overset images" since often the blank edges of the .pdf file will overset the printer's minimum margins. The digital proofing process will provide the opportunity to ensure that no text is actually outside of the printable area.

b. Proof your book

- Printed Proof: A printed proof can be ordered, but unless there are detailed illustrations or a complicated layout the digital proof should suffice.
- Digital Proof: Be sure to check all aspects of the interior and cover.

C. Distribution & Sales in CreateSpace™

1. Channels

Our program utilizes only Standard Distribution.

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2. Pricing

Pricing for Black and White reprinted titles are set between $5.99-$9.99, whichever price provides approximately $2 in royalties on Amazon. For original titles, such as the recently published title Tagging Along by Stuart Symington, Jr.[11], we calculate a $5.00 or higher royalty depending on the content or author contract.

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[11]   http://www.amazon.com/dp/1484153138

3. Manage Sales in CreateSpace™

CreateSpace™ allows you to track royalties per title and overall. A minimum of $100 is needed to request a royalty payment through the website

Publishing the E-book in OMP
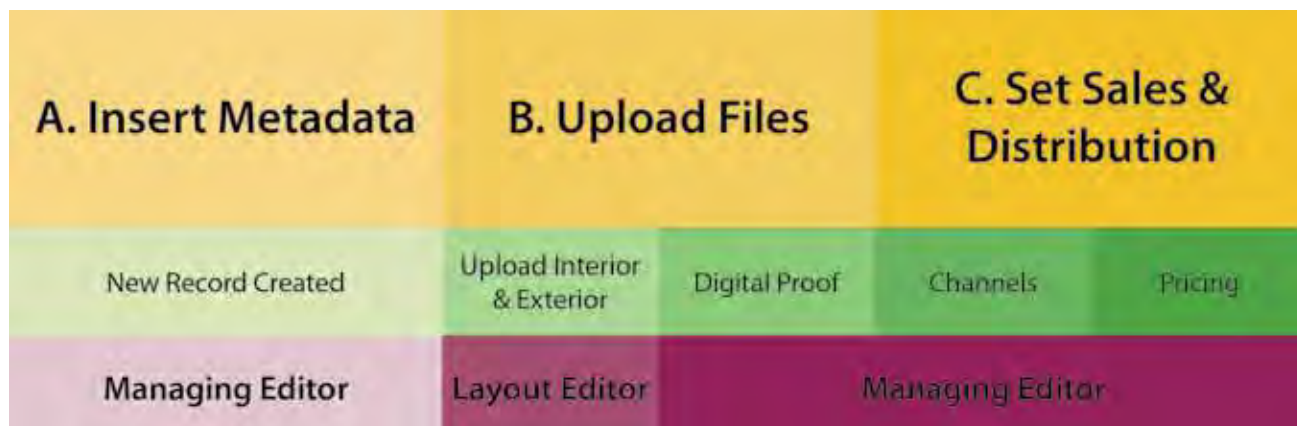
1. Prepare the submission

   a.   Log in to Open Monograph Press and, from your dashboard, initiate a new submission.

   b.   Choose Monograph for "Type of Book"

   c.   Select Appropriate Series

   d.   Check all items on the Submission Checklist

   e.   Save & Continue

2. Upload the file

Upload e-book PDF file by clicking "Upload File". Hit "Save and Continue".

Start New Book Submission

| 1. PREPARE | 2. UPLOAD |

SUBMISSION FILES   Upload File

Name	Element
No Files	

Encountering difficulties? Contact for assistance:

Cancel   Save and continue

3. Preliminary Catalog

 a. Type complete book title/subtitle. Utilize the Prefix entry for titles that begin with "A" or "The".

 b. Fill in supplied book summary if available (this can also be updated when the book is fully cataloged).

 c. Add the original author under contributors and remove yourself

  ◦ *Note: for reprints we list a noreply email for the author*

 d. Scroll to the very bottom of the Catalog tab and hit the "Finish Submission" button.

Add Contributor

Name

Contact

Other

Contributor's role

Author Volume editor Chapter Author Translator

Principal contact for editorial correspondence

Save
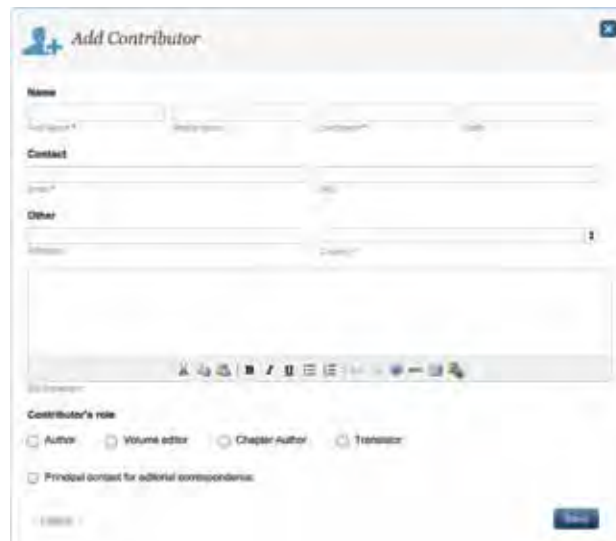
4. Accept Submission

 a. Return to the Dashboard, where you will find a notice with the book title you submitted and the message: "A new monograph has been submitted to which an editor needs to be assigned." Click the message to access the workflow

 b. Click "Accept Submission" *Note: If a staff member or other reviewer is involved, the submission is sent to Internal Review*

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5. Send to Production

In the Editorial tab click "Send to Production"

6. Fully Catalog the E-book

    a. Click the link above the workflow labeled "Catalog" to fully catalog the entry.

    b. Under the Monograph tab:

        i. Check the "Create a catalog entry" box

        ii. Add appropriate categories: generally a genre or a general subject

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heading

   iii. Ensure the proper series is selected

   iv. Ensure the title, subtitle, and author are entered correctly

   v. Submit the book summary if it was not entered during the submission phase

   vi. Hit save at the bottom of the screen

c. Under the Catalog tab:

     i. Upload the e-book cover as a PNG file approximately 600 px in height

     ii. Further down on that same page, add the publication format as "PDF" under name and choose "Digital" from the dropdown menu. Name the format by the book name followed with "(Free PDF)".
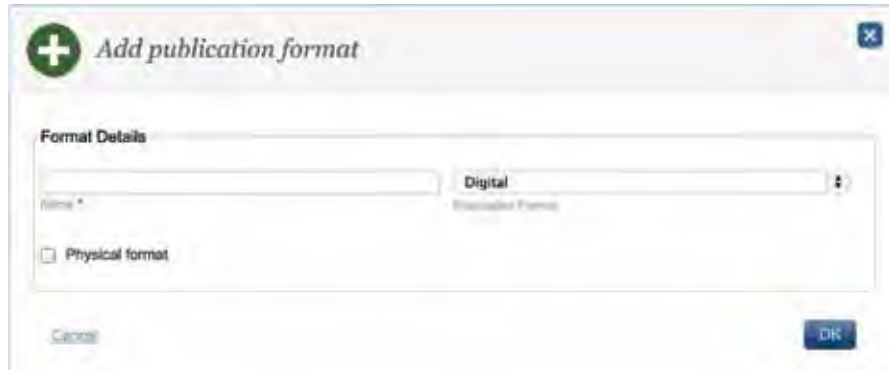
7. Upload Final File

a. Under the Production tab in the main workflow area, upload the file by clicking the "Proof" checkbox under the Publication Format section. When uploading, also name the file by the book name followed with "(Free PDF)".

b. To assign a final proof to another member of the editorial staff, select Assign, add the member's name and select the file from the dropdown menu. This will invite the staff member to look over the files and provide comments before the final publication.

8. Set Download Terms

a. Return to the Cataloging link above the Editorial tab and click on the PDF tab

c. Click the pencil icon to the left of the file name and choose "Set Terms"

d. Choose Open Access and Save

9. Approve

a. Return to the production tab and next to the Page Proof file, click the "Approve" box.

b. Above that, if not already checked, under "Publication Format" check all boxes: "Proof", "Catalog", & "Available".
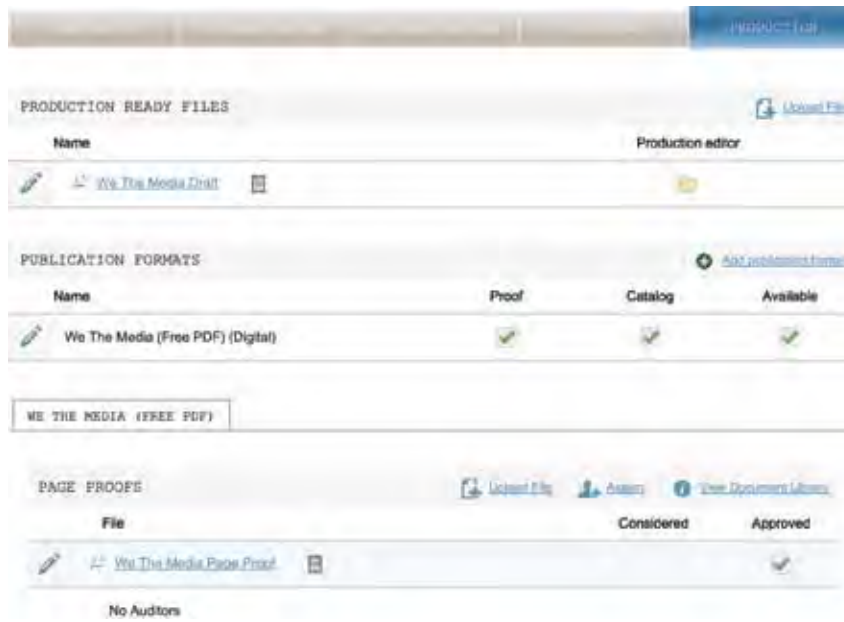
c. Return to the main press page and view the entry in the catalog to review it for quirks & errors:

- ◦ Cover image
- ◦ Title/Author/Synopsis
- ◦ File download

d. Under Management > Catalog, the entries can be added to the homepage feature & new release list by clicking "Feature" link to the right of the catalog entries and clicking the star icon and/or the exclamation point.

For more information and detailed documentation of Open Monograph Press, see the Public Knowledge Project's website: http://pkp.sfu.ca/omp_documentation.

Consortia & Inter-Organizational Cooperation

Scholarly Publishing in the Digital Library of the Caribbean (dLOC)

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University of Florida & Florida International University

1 IN THIS CHAPTER

Theme

Collaboration to develop a platform & system to digitize, curate and publish archival and original material

Highlighted Service

Hosting & management of archival materials, journals and other resources

Resources

Examples of and references to robust tools and methods of digitization & online publication management

The Digital Library of the Caribbean (dLOC) began in 2004 as a cooperative international digital library to provide open access and preserve materials from partner institutions. dLOC established a Scholarly Advisory Board to inform ongoing growth and activities. Over the years since its founding, dLOC has grown to include 35 content-contributing partner institutions, over one million user views per month, and over 1.8 million pages of all types of historic through current materials, including museum objects, archival documents, photographs, rare books, maps, scholarly journals and books, data sets, videos, and more.

dLOC developed stronger and richer connections to the scholarly community, resulting in new forms of digital scholarship now being

published through dLOC. dLOC was able to become a publisher of new digital scholarship because of a strong governance model with a clear mission and vision, robust technologies, and clear communication among constituents.[1] With those supports in place, when scholars approached dLOC with ideas for new scholarly publications, dLOC was able to provide a clear response, laying the groundwork for future publications which thus far have included online versions of previous print-only journals (e.g., *MaComère* and *Jamaica Journal*), curated online exhibits (e.g., *About Face* and *Island Luminous*), curated edited collections or archives (e.g., *Vodou Archive*), digital acquisition and publishing of archival materials (e.g., *Planters' Punch*), teaching resources (e.g., lesson plans and bibliographies), digitized versions of previously printed materials, and more.

About the Digital Library of the Caribbean (dLOC)

The Digital Library of the Caribbean (dLOC) officially began in 2004 at a meeting focused on a solution to a longer planning process revolving around preservation and access to materials held by institutions across the world with importance for Caribbean studies. At the 2004 meeting, the founding partners (Archives Nationale d'Haïti; Caribbean Community Secretariat; National Library of Jamaica; La Fundación Global Democracia y Desarrollo; Universidad de Oriente, Venezuela; University of the Virgin Islands; Florida International University; University of Central Florida; and University of Florida)[2] developed plans for creating, governing, and sustaining a shared digital library program that focused on preservation, access, capacity building among all partners, and leveraging of all work for future growth and enhancements (Rogers & Wooldridge, 2011). Prior to 2004, the founding partners and other institutions in the Caribbean had undertaken many collaborative initiatives, often coordinated with the Association of Caribbean University, Research and Institutional Libraries (ACURIL). The founding partners were informed and able to create a governance model and plans that were equitable and that supported all partners for both immediate needs and future goals. The robust governance model includes dLOC partners as "full participants in governance, formulating collection policy, and addressing membership and sustainability issues" (Rogers et al., 2011).

In 2005, the dLOC partners were awarded a grant from the U.S. Department of Education. The grant provided four years of funding to create dLOC as the central hub infrastructure for creating, growing, and leveraging digital projects and collections focused on the Caribbean. As a socio-technical hub, dLOC is comprised of the technologies, people, and organizations that all support the effective and appropriate development and use of technologies in service to the overall programmatic goals and mission. Together, the dLOC partners developed the technology for the SobekCM Digital Content Management System and related tools for digitization, digital curation and publishing, online publishing tools, digital library tools for libraries to create and manage collections, and digital library tools for users to use materials with feature-rich tools.[3] This socio-technical hub with the SobekCM open source repository software, open source software for digitization, onsite expert training with materials developed for partner workflow needs, and partner collaboration was all part of the overall system that

brought together collections from various institutions in a single space, meeting immediate needs for preservation and access, while building capacity in terms of technologies as well as local experts to perform needed work and to lay the foundation for new opportunities in the future (Wooldridge, Taylor, & Sullivan, 2009; Sullivan & Ochoa, 2009; Renwick, 2011).[4]

> **The partners created a sustainability plan to leverage capacity, minimize ongoing costs, develop a full business model, and create funding plans to ensure dLOC could continue with minimal funding and could best utilize all funding available.**

During the early years, dLOC partners frequently discussed the need to ensure ongoing sustainability with the awareness that the purposes for scholarly work require that scholarly communications and publishing is permanent, or as close to permanent as possible. The partners created a sustainability plan to leverage capacity, minimize ongoing costs, develop a full business model, and create funding plans to ensure dLOC could continue with minimal funding and could best utilize all funding available. The sustainability plan has been operational since 2011 (Wooldridge et al., 2011).

The dLOC model supports all partners participating fully in governance and retaining all rights to their materials, and only granting permissions to dLOC. The equitable nature of the dLOC model supports partners and conversations with publishers, authors, and other rights holders about having their materials available as open access in dLOC. Similarly, partners collaborated on the technical infrastructure which supports branding and recognition for all materials in the citations and metadata, wordmarks images for partners that display to the left of the item when items are viewed, and customized collection interfaces for partner collections that have full search and other capabilities to showcase contributions for each partner. Partners collaborated on the development of these technical supports to maintain their needs for recognition and attribution. dLOC partners have found these to also be of great value for supporting collaboration with authors, publishers, affiliated institutions, and other rights holders.

With the strong central infrastructure in terms of technologies, people, and policies, dLOC partners digitize materials in their holdings, curate born-digital materials, and collaborate with publishers and scholars to digitize, curate existing digital materials, and support the creation of new works of digital scholarship.

dLOC Publishing Overview

With dLOC partners representing different types of institutions, including libraries and many others, dLOC partners support multiple types of publishing. To publish in dLOC, the rights holder (often a publisher or author) completes a grant of permissions[5] to allow dLOC to display the work as open access and to preserve the work. With permissions in place, dLOC partners support publishing the work by digitizing materials from print, curating born-digital materials, and collaborating for new scholarly works using various technologies. The four major publishing areas for dLOC are:

1. Publishing digitized and curated born-digital materials from partner holdings

2. Publishing re-born digital print publications where the print versions are not held by partners (often done with journals and newspapers where the publishers contribute the materials for inclusion in dLOC), which is also a process for digital acquisition with the digital files acquired and the materials then made open access

3. Supporting the creation of scholarly curated digital collections and exhibits, with these similar in many ways to print scholarly editions, edited collections, and exhibit guides with physical exhibits
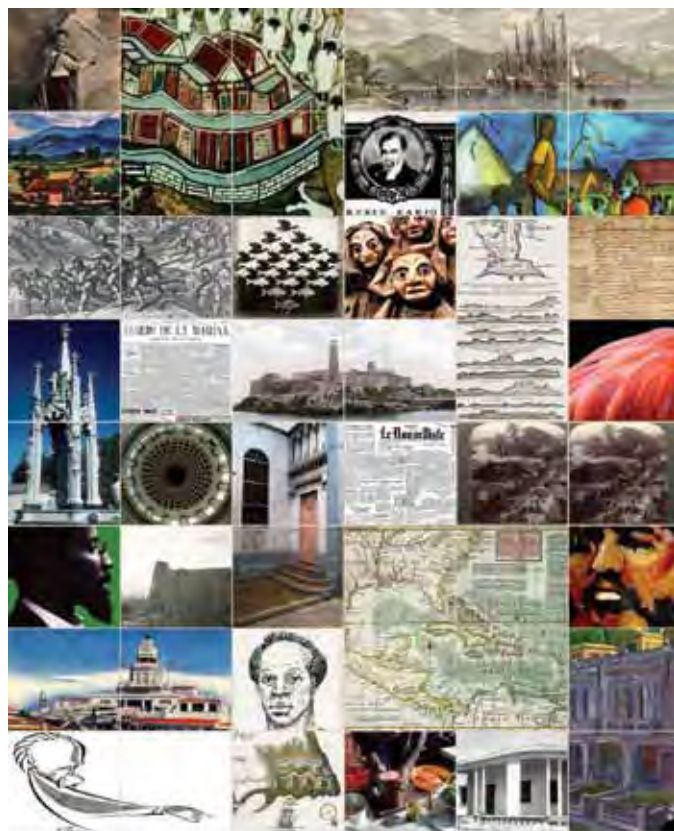
4. Creating new, alternative scholarly works

Re-born Digital Publishing and Digital Acquisition

When dLOC partners collaborate with publishers to publish journals online in dLOC which have previously only been published in print, some appear immediately and others after an embargo period to support publisher needs in adapting business models. Journals published in print with added online publishing in dLOC include *MaComère*, *Jamaica Journal*, *Sargasso,* and others.

In addition to journals, dozens of newspaper publishers publish their newspapers through dLOC's *Caribbean Newspaper Digital Library*. For this publishers send born-digital printer files for newer newspaper issues. Publishers also submit digital files of older and historic newspaper issues, with those

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files created through digitization conducted by the publishers. dLOC then serves as the digital publishing venue and archive for the newspapers, supporting publisher needs as well as the greater benefits of online archives for these publications.

In some cases, institutions and others with physical materials are unable to cover costs for digitization of materials. dLOC partners have collaborated on projects that utilize traditional library acquisition budgets to cover the cost of digitization, with the resulting digital files being a digital acquisition where the materials are then available as open access in dLOC.

Scholarly Curated Digital Collections and Exhibits

In addition to publishing specific titles (like journals, newspapers, and other serial and monographic publications), dLOC's robust technical infrastructure supports specialized collections, with this required for partner collections and also supporting thematic collections, curated collections, exhibits, etc. dLOC's central infrastructure, shared training, resources, and collaborative network provide the necessary support and capacity for publishing scholarly curated digital collections and exhibits.

One example of a curated digital collection is the *Vodou Archive.* This scholarly curated digital collection stems from Hebblethwaite's work on Haitian Creole. Hebblethwaite et al. (2012a) collected primary resources and translated them into English for scholarly research. He needed a way to support access to additional resources as he continued his research and collected resources. Hebblethwaite realized that dLOC offered the desired print-style functionality for context and curatorial control, and that dLOC offered many enhancements over a print edition. Hebblethwaite collaborated with dLOC partner institutions to begin developing the collection, which initially held materials he had created that could not be included in the book. With a functioning collection, Hebblethwaite was awarded an NEH Collaborative Research grant for the "Archive of Haitian Religion and Culture: Collaborative Research and Scholarship on Haiti and the Haitian Diaspora" (2012b). With the grant underway, Hebblethwaite is collaborating with a diverse project team of scholars, students, librarians, archivists, and other researchers in developing the collection.

Other scholar-curated digital collections in dLOC include thematic and topical collections, to which many scholars contribute. In some cases, they are curated by specific scholars. In other cases, they are curated by the dLOC Scholarly Advisory Board, as with the *Teaching Guides & Materials Collection.*

Scholar-curated digital collections focus on adding materials to the collection as well as the scholarly critical apparatus. Scholarly-curated online exhibits focus on a limited set of materials presented with the exhibit narrative and substantive design elements. These exhibits may be connected directly to specific digital collections, as with the *Efrain Barradas Mexican and Cuban Film Posters Collection* and *Exhibit*. The exhibit features a selection of materials in the collection through 2009, whereas the collection continues to grow as new materials are acquired and digitized.

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Conclusion: Digital Scholarly Publishing and Alternative Scholarly Works

Scholar-curated digital collections and exhibits as well as new and alternative scholarly works published by dLOC enrich and expand on the resources in dLOC. dLOC also supports new forms of digital scholarship and several new experimental or alternative scholarly works are in development.

dLOC supports the technical and editorial review processes for digital publishing to ensure the quality of published materials.[6] Editorial review for improvement is supported through review and recommendations from the Scholarly Advisory Board, dLOC team experts, partner experts, scholar curators, and the full dLOC scholarly community network. In addition to review for improvement, scholarly publications also undergo peer review for validation.[7] dLOC partners are currently developing a process to ensure robust peer-review support is in place and available for any work published by dLOC.[8] This is needed to ensure that scholars are not disadvantaged for their work simply because they select a format that is less traditional or an alternative scholarly form. Full and equitable support reflects dLOC's core value and goals.

> Acting as both a digital library and digital publishing system provides an exponentially greater return on investment, enriches and expands library collections, expands opportunities for scholar collaboration and engagement...

dLOC's digital publishing shows how a digital library, when designed with the necessary technical and social supports, can expand to support new opportunities in digital publishing. Acting as both a digital library and digital publishing system provides an exponentially greater return on investment, enriches and expands library collections, expands opportunities for scholar collaboration and engagement, and promotes core values, including the value and importance of open access publishing by academic libraries.

End Notes

[1] For governance and communication, see http://www.dloc.com/dloc1/bylaw; and for technologies, see http://www.dloc.com/sobekcm and http://www.dloc.com/dloc1/digit.

[2] For all current dLOC partners, see http://dloc.com/partners.

[3] For more about the SobekCM Digital Content Management System software and related tools, see http://www.dloc.com/sobekcm. For more on how SobekCM supports the digital scholarship lifecycle, see http://www.dloc.com/sobekcm/lifecycle. For more on how SobekCM supports broader impacts by

supporting outreach, promotion, and integration with scholarly publishing and teaching, see http://www.dloc.com/sobekcm/broader.

⁴ For more on the dLOC training, see http://www.dloc.com/info/training.

⁵ Template documents for the grant of permissions are available in dLOC: http://www.dloc.com/AA00004147. Also, the *dLOC Manual* includes an appendix *Guide to Permissions & Copyright/Public Domain Review* that provides an overview of the permissions model and process for requesting, receiving, and tracking permissions: http://www.dloc.com/AA00002865/00004/pdf. Also, the *dLOC Manual: Introduction* provides an overview of permissions and rights: http://www.dloc.com/AA00002865/00014/pdf.

⁶ Technical review follows standard reviewing practices for the appropriateness of technologies in terms of fit, best practices for technologies in terms of standards compliance with the use of the selected technology, and best practices in terms of digital access and preservation with selecting technologies that are standard based using open standards and so can be guaranteed to be supported in the future for long-term access and digital preservation.

⁷ Editorial review processes are currently less formalized and are tailored for specific projects and needs. A full system is in development for application across all projects.

⁸ For more information on the full, systematic review process in development, see http://www.uflib.ufl.edu/committees/fprc/

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Appendix: dLOC – Links to Collections, Exhibits, and Publications Mentioned

Digital Library of the Caribbean (dLOC), www.dloc.com

dLOC, Scholar Curated Digital Collections:

Caribbean Newspaper Digital Library in dLOC, http://www.dloc.com/cndl

Efrain Barradas Mexican & Cuban Film Posters Collection in dLOC, http://dloc.com/filmposters

Efrain Barradas Mexican & Cuban Film Posters Exhibit in dLOC, http://dloc.com/exhibits/carteles

Teaching Guides & Resources Collection in dLOC, http://dloc.com/teach

Vodou Archive in dLOC, http://www.dloc.com/vodou

dLOC Online Exhibits:

About Face: Revisiting Jamaica's First Exhibition in Europe, http://exhibits.uflib.ufl.edu/aboutface/

Haiti: An Island Luminous, http://dloc.com/exhibits/islandluminous

Journals Digitally Published and as Digital Acquisitions in dLOC:

Jamaica Journal, http://dloc.com/UF00090030

MaComère, http://www.dloc.com/AA00000079

Planters' Punch, http://dloc.com/AA00004645

Sargasso, http://www.dloc.com/UF00096005

The Public Knowledge Project: Open Source e-Publishing Services for Your Library

James MacGregor, Karen Meijer-Kline, Brian Owen, Kevin Stranack, & John Willinsky

Simon Fraser University & Stanford University

2 IN THIS CHAPTER

Theme
The embedded workflow in Open Journal Systems

Highlighted Service
Journal hosting & management

Software/Platforms Utilized
Open Journal Systems & Open Monograph Press

Resources
Examples of workflows for authors, reviewers, and production managers

The Public Knowledge Project,[1] a collective of academics, librarians, and software developers, has since 1998 been building free, open source software publishing platforms that create an alternative path to commercial and subscription-based routes for scholarly communication. The project's goal from the outset has been to find ways of increasing public and global access to research and scholarship, as well as to develop tools to enable scholars around the world to participate in the knowledge creation and sharing process. As such, it was an early participant in the open access movement, as it sought to develop ways of creating peer-reviewed journals that did not need to charge readers for access to their content and gave voice to researchers, particularly from the global South, that were often unheard by the traditional publishing system. By expanding both the consumers

and producers of research, the project believes that the opportunities for learning, connecting, understanding, and innovation are significantly increased. The Public Knowledge Project continues to be a major contributor to the scholarly publishing world, with over 5,000 active and regularly published journals using its software, and in turn has developed a long-term sustainability plan to ensure continued funding for ongoing work.

> # This [collective] wisdom has found its expression in...the active development of the international PKP community; and the feedback of users in guiding software and workflow design decisions...

Its various website platforms, including Open Journal Systems (OJS)[2] and Open Monograph Press (OMP),[3] provide a guided path through the editorial workflow of submission, review, editing, publishing, and indexing. Thousands of faculty members around the world are now using the software to publish independent journals on a peer-reviewed and open access basis, greatly increasing the public and global contribution of research and scholarship. What success the project has achieved over the years in developing software that is used by journals in many different parts of the world can be attributed to the collective wisdom, as well as trial and error, of the team involved in this project. This wisdom has found its expression in, for example, the early adoption of open source and community development models; the active development of the international PKP community; and the feedback of users in guiding software and workflow design decisions that reflected principles of simplicity, interoperability, accessibility, and openness, without sacrificing capability.

Today, PKP continues to look forward and adapt to the reality of an evolving scholarly world, where increased automation, online presence, and a shift towards a more sustainable funding model are called for.

Development of Editorial Workflow

Electronic/online publishing provides many benefits to publishing teams and readers alike over the more traditional print publishing methods, but transitioning from print—or even starting from scratch online—is not necessarily an easy or painless process. A primary goal of PKP has been to make electronic publishing as easy as possible while also adhering to the standards and requirements of the print world. Themes of simplicity and interoperability underlie our approach to supporting the managers, editors, authors, reviewers, copyeditors, layout designers, and proofreaders involved in the scholarly publishing workflow. Our systems aim to provide an easily understood checklist for all members involved in publishing, enabling those who have not been previously part of the traditional scholarly publishing community to participate and contribute, as they are guided through the process by the software design.

We have, in this process, pursued a number of important objectives, including the design of intuitive systems and the production of more automated pre- and post-publication workflows. We continue down this path, having realized that scholarly publishing is not an inherently intuitive process, nor one that can be readily automated. We have significantly reduced the clerical tasks and greatly increased the portability of the editorial office, with an organized, exclusively online workflow; if necessary the whole editorial team can be geographically distributed.

Visible Workflow

Submission

Each application's submission process has been refined to be as simple as possible for new and experienced authors alike. Each application uses a step-by-step submission process. Each step serves a specific purpose, from informing the author of any copyright or other requirements, to providing submission indexing metadata, to requesting submission and/or supplementary files, to confirming the submission. Authors are aware at all times of which step is the current one, and what is needed of them. This process ensures that all information relevant to the submission is gathered at the very beginning, saving editors valuable time during later stages.

Figure 1. A demonstration of the first step of the submission process in OJS.

Review

While implementations differ as required by the publishing format, all three applications approach review and editing workflows in a philosophically similar way. Peer review is the key quality control for scholarly communication, as well as a source of improvement for this work. The review process, in particular for reviewers, must be kept as simple and quick as possible, as reviewers often have the least incentive to use the system and may balk at any impediment between themselves and the review proper. Typically, in the review process, the reviewer must

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agree to complete the review, download the submission files, and upload review comments and/or review files to the system. Reviewers may log in directly to the system to complete the review process, or editors may act on their behalf. To assist editors in selecting reviewers, the system tracks a reviewer's previous record on areas of interest, time taken, number of reviews, and editor rating.

Figure 2. The reviewer's review workflow in OJS.

> **The review process, in particular for reviewers, must be kept as simple and quick as possible, as reviewers often have the least incentive to use the system and may balk at any impediment between themselves and the review proper**

Editing and Production

OJS and OMP have full-scale editing workflows that can include input from copyeditors, proofreaders, layout editors, and others. OJS groups copyediting, layout editing, and proofreading under the same general post-review "editing" workflow: Submissions accepted after review are sent to copyediting, then to layout editing, and finally, to proofreading. Authors are actively involved in the copyediting and proofreading process; separate copyeditors, proofreaders, and layout editors may be used by the system, or the editor in charge of the submission may choose to act in those roles. Once all stages are complete, a final galley file (typically HTML or PDF) is uploaded, the article assigned to an issue, and the issue eventually published.

In the case of OMP, editing and production workflows are handled separately: Copyediting of final draft files are handled in an editing stage, in collaboration with the manuscripts' editors, authors, and assigned copyeditors, while the creation of production-ready files (e-books, PDFs,

etc.) and the completion of all catalog information for that particular manuscript are managed in a final production stage. This separation is due to the increased amount of work related to the production of final publication formats (paperback, e-book, etc.) and the manuscript's public catalogue; and also because of the increased number of people (translators, editors, illustrators/designers, etc., along with the authors, editors, copyeditors, and so on) potentially involved. OMP effectively includes sub-workflows within the production workflow: one for the catalogue itself, and one for each publication format. The catalogue and each publication format must be vetted and approved before the final product is publicly available online.
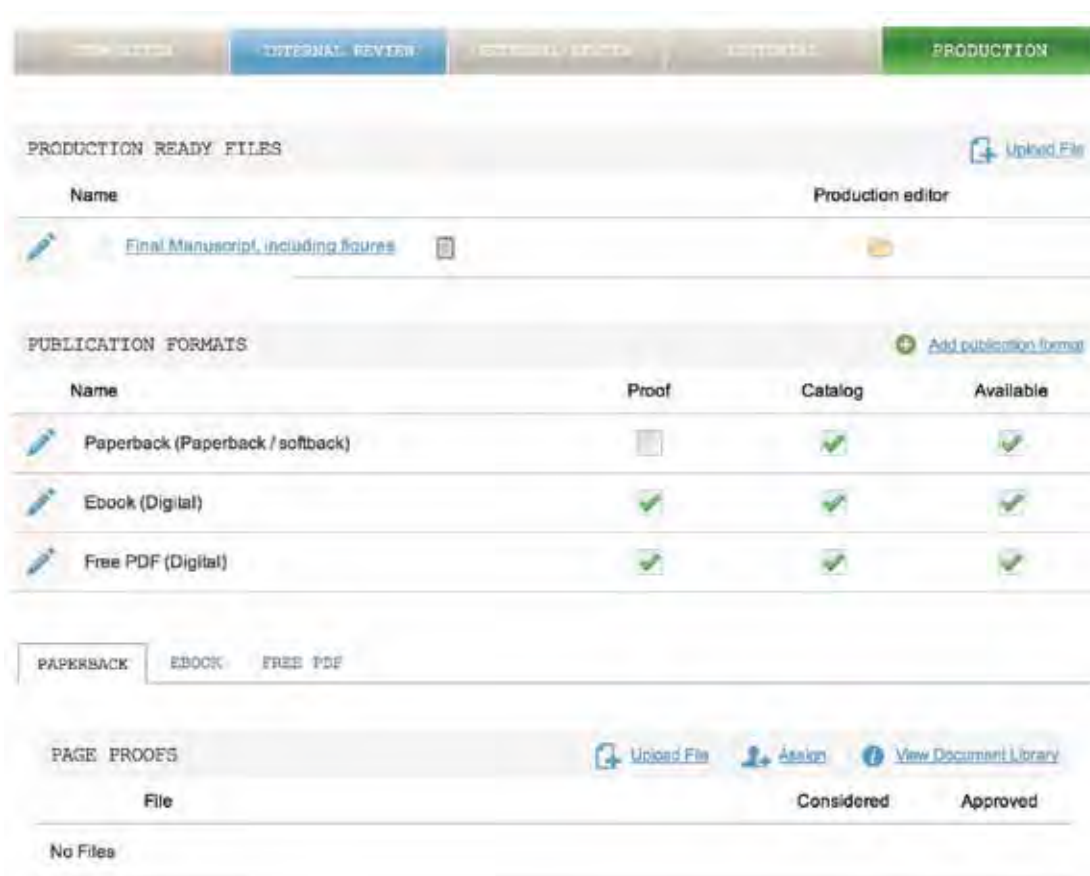
Figure 3. The production workflow in OMP.

"Invisible" Workflows

While the visible workflow is aimed to be as simple as possible, a great deal of behind-the-scenes automation and task/service management is included in OJS and OMP, offering far more capability than may be assumed from their relatively straightforward configuration processes. Most of these services involve promoting accessibility and visibility of the journal's published content on the Web. For example, Google Scholar requires article information to be available to its Web crawlers in very specific ways; OJS does this automatically, with no further configuration needed.

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This "invisible" aspect of the editorial workflow is becoming as important as the actual review and editing processes. Modern online workflow is no longer just between humans, but also between the publishing platform and systems like CrossRef,[4] PubMed's MEDLINE indexing service,[5] Zotero,[6] or institutional repositories, without any intervention at all. These services are usually implemented as plug-ins, and allow different levels of access to data and metadata for different online services and platforms, typically with very little needed in terms of additional setup. Most importantly, however, the service standards and protocols are open, understood, and widely accepted throughout the scholarly and academic library communities, ensuring a broad level of support and interoperability for PKP applications. In this fashion, journals may have their content harvested by OAI-capable metadata harvesters, can provide article DOI information to CrossRef, and can deposit it into PubMed's MEDLINE indexing service.

Web 2.0

As with other open source software initiatives, community collaboration is at the forefront of the PKP development model, and the PKP user community continues to grow and influence application development. Both OJS and OMP have been developed to include options for widespread sharing of articles, chapters, and books through tools such as Twitter, Facebook, and Delicious, thus facilitating open online communities around the publications and increasing the visibility of the articles and chapters beyond anything previously possible.

Sustainability

PKP software applications have always been released as open source software, under the General Public License.[7] The software is free in two ways: It is free to download and use; and the source code is freely available to download, view, and modify.

Originally, a range of different government and foundation grants sponsored the project.[8] Grant funding continues to play a significant role in supporting PKP, especially for new software development initiatives and PKP's related research activities. In 2012, however, PKP introduced two new funding models to ensure its financial sustainability, which involved growing responsibilities around the expanding number of journals, books, and conferences dependent on its software. The first model involved strengthening PKP's hosting and software customization services for libraries, universities, and other publishers using its free software; the second involved creation of an institutional sponsorship program for research libraries, many of which are now providing PKP software as a new publishing service model to their institutions.

On the hosting and customization side, what was once a fledgling, ad-hoc initiative at Simon Fraser University Library[9] (PKP's home institution) to mount journals was established as a distinct venture, dubbed PKP Publishing Services (PKP|PS).[10] The growth and professionalization of PKP|PS has required a deeper level of commitment to infrastructure: hardware, network uptime, and software management across hundreds of installed instances of OJS, OCS, and

OMP. PKP|PS currently hosts over 450 journals and conferences (with the first OMP instances on the way), and now acts as a significant funding resource for PKP, not to mention a critical vector for feedback from day-to-day users of the software.

Perhaps more significant in providing a stronger institutional base for PKP is its sponsorship program, which has now over 30 participating institutions.[11] Interested research libraries can sponsor the project directly on an annual basis, or can become more involved as Development Partners. Development Partners are just that: they have access to the core PKP development team and are deeply involved in long-term technical and administrative planning. All sponsors are eligible to join the newly created Members and Technical Committees, and all Development Partners participate on the Advisory Committee.

This represents a new model for PKP, which has traditionally been a very small and tight-knit group of librarians and developers. Opening the team to a larger community is not without its challenges in coordinating the work among different teams and locations. It is important to stress here, however, that this isn't simply a way for PKP to become financially sustainable. The sponsorship program provides a venue for PKP to interact with the larger scholarly community in a way that previously did not exist. It is an open invitation to participate as a patron and a peer in this project, and the investment of participation is equally if not more important to the fundamental goals of the project as any financial contribution.

Conclusion

The Public Knowledge Project has worked closely with many organizations and institutions, editors and publishers, and librarians and software developers over the last decade-and-a-half to increase the options and alternatives available to the global community of scholars and researchers. In the face of a rapidly evolving publishing landscape that has transformed so many aspects of communication, and with even more changes clearly in the offing, it is too early to know or even predict what models and methods are going to prevail as the digital era of scholarly communication continues to unfold. Our project has always been to demonstrate ways in which these new directions and opportunities might uphold long-standing historical principles of openness, community, cooperation, experimentation, and questioning that are at the very core of librarianship and continue to underwrite the work of research and learning. The continuing success of this work relies not only on the open nature of the project, but on the passion and interests of this larger community in their desire to contribute ideas and knowledge, as well as the always appreciated instances of well-formed code.

Endnotes

[1] Public Knowledge Project, http://pkp.sfu.ca

[2] Open Journal Systems, http://pkp.sfu.ca/ojs

[3] Open Monograph Press, http://pkp.sfu.ca/omp

[4] Crossref, http://www.crossref.org/

[5] MEDLINE, http://www.nlm.nih.gov/bsd/pmresources.html

[6] Zotero, http://www.zotero.org/

[7] General Public Licence, http://www.gnu.org/licenses/gpl-2.0.html

[8] Current and Prior Research Grants, http://pkp.sfu.ca/research_proposals

[9] Simon Fraser University Library, http://www.lib.sfu.ca

[10] PKP Publishing Services, https://pkpservices.sfu.ca/

[11] PKP Sponsorships, http://pkp.sfu.ca/sponsorships

Building a Community-Driven Organization to Advance Library Publishing

Sarah Lippincott & Katherine Skinner

Educopia Institute

3 IN THIS CHAPTER

Theme

Establishment of a membership based cooperative to strategically plan and develop shared resources & infrastructure

Highlighted Project

Planning & development of a consortium

Resources

Discussion of the organizational structure & strategy of the LPC

Over the past two decades, academic libraries have partnered with faculty, graduate students, and undergraduates to produce e-journals, conference proceedings, technical reports, monographs, scholarly editions, and database-driven websites. What began as a set of one-off experiments undertaken by libraries, usually in response to individual faculty/student requests, began to solidify as a set of services in the mid-2000s under the label "library publishing." A 2007 Ithaka S&R report noted that "library publishing" efforts tended to be directed inwardly (toward campus-based scholarship), in contrast to the externally focused work of university presses, and it drew clear conclusions regarding the need for presses and libraries to collaborate in order to propel the scholarly communication field

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forward (Brown et al., 2007). A 2008 ARL report provided a snapshot of "library publishing" practices, defining this work as "the organized production and dissemination of scholarly works in any format as a service provided by the library" (Hahn, 2008).

Other studies quickly reinforced both this definition and the growing significance of these emerging library-based publishing endeavors. In particular, the seminal, IMLS-funded *Library Publishing Services: Strategies for Success* project and report (Mullins et al., 2012) documented the active development and implementation of publishing services in a range of academic libraries, from small liberal arts colleges to premier research institutions, as well as the enthusiastic support these were receiving from faculty, staff, and students. The report also showed that most of these programs were built in ad hoc ways and operated in relative isolation from one another. Such "siloization" limits the impact these initiatives can have upon the broader academic library community. To help library publishing services mature into a consistent field of practice, the report advocated raising the visibility and understanding of these practices profession-wide to establish library publishing as a strong sub-field with viable models that may fit a variety of campus needs and resource levels.

Organizing the Community

The well-documented need to establish a strong community of practice(s) served as the primary motivation for the Library Publishing Coalition project initiated by Purdue University, University of North Texas, Virginia Tech, and the Educopia Institute in May 2012. A proposal written and circulated by this group in August 2012 described a project to develop a network/community of libraries and to promote the emergence of this important publishing sub-field. More than 50 academic libraries responded to the proposal, contributing seed funding and staff time to found the Library Publishing Coalition (LPC), a new collaborative network of libraries.

Over a two-year period, these participating institutions (including additional institutions that joined the open initiative during the project period) are designing and implementing the LPC from the ground up. The design of this initiative thus differs greatly from other start-up endeavors: this project seeks to mobilize the community to create an organization that meets the broad needs of the emerging library publishing community. The governance, services, and business model for the organization are being built in the community by the libraries that comprise the core of its future membership. The process of building the LPC models the values we hope to see practiced in the broader community of library publishing: inter-institutional collaboration, knowledge- and resource-sharing, and networking.

> **...this project seeks to mobilize the community to create an organization that meets the broad needs of the emerging library publishing community.**

To this end, Educopia serves as the facilitator, not the leader, of the initiative. It incubates the community, providing an apparatus of support and a catalytic environment for producing a new organizational structure and set of services, and ensures that the project engages each of the participating libraries in the process of designing and implementing this organization.

To address the challenge of balancing over 50 institutional voices, LPC delegates the project work to several complementary groups.

At the broadest level, libraries self-selected into two categories of involvement. **Founding Institutions** commit greater financial and staff resources to the initiative, and provide primary oversight by designing the governance, organizational structure, and services of the LPC. At the project's launch, the Founding Institution category closed in order to ensure a level of stability in this core team. **Contributing Institutions** serve in an advisory capacity and ensure that the initiative addresses the broad needs of the community.

Two small groups are responsible for high-level leadership and management of the project. An **Executive Group**, comprising seven representatives from Founding Institutions, works to implement the vision laid out by the project team. This group provides guidance on critical decisions, formalizes documentation, and ensures that the project makes progress towards its goals. An **Initiators Group**, which includes representatives from Purdue University, University of North Texas, Virginia Tech, and the Educopia Institute, provides ongoing vision for the project.

Two **working groups** have been convened to produce the main deliverables for the first year of the project: a directory of library publishing services and an annual forum for library publishing. Additional working groups will be formed as needed over the course of the project.

Finally, a **program manager** moderates communication between all of these groups and facilitates their work.

Building the Library Publishing Coalition

The project is designed to accomplish two core goals: 1) building the LPC community and organization, and 2) establishing a core set of LPC services to support this field.

Project Goal 1: Building Community and Raising Visibility

The primary focus of the LPC project is to establish and mobilize the community—building a shared sense of ownership of the emergent effort among all players, including those from large programs (e.g., Michigan, Columbia, and CDL) as well as those from smaller programs with large impacts (e.g., Illinois Wesleyan and Pacific University). These programs vary not only in their institutional contexts, but also in their scopes, objectives, and ambitions.

While acknowledging the diverse perspectives of its constituents, the project promotes the development of a shared identity to help libraries establish themselves in relation to other players in the scholarly communication ecosystem.

From the outset, LPC recognized the importance of coalescing the field around a set of shared values and common practices. The project focuses on finding common ground, building consensus around critical decisions, and providing frequent opportunities for formal and informal interaction.

Participants collectively wrote the following definition of library publishing, which aims to encompass the variety of publishing activities in libraries and articulate the unique values that distinguish libraries from other publishers. LPC therefore defines library publishing as:

> *… the set of activities led by college and university libraries to support the creation, dissemination, and curation of scholarly, creative, and/or educational works. Generally, library publishing requires a production process, presents original work not previously made available, and applies a level of certification to the content published, whether through peer review or extension of the institutional brand. Based on core library values and building on the traditional skills of librarians, it is distinguished from other publishing fields by a preference for open access dissemination and a willingness to embrace informal and experimental forms of scholarly communication and to challenge the status quo.*

The project team also developed and formally approved a statement of values that will guide the organization and elaborated a set of services that LPC will provide. Composing these documents prompted important conversations about the library publishing community's priorities, aspirations, and practices and helped the participants begin the process of solidifying a group identity. These documents have laid the groundwork for producing the organization's mission and goals—the cornerstone of the LPC's governance documentation.

The project team recognizes that libraries are but one player in the scholarly communications landscape. A major goal of the initiative is to foster conversation between the library publishing field and other stakeholder communities, including consortia of presses, research centers, and libraries; advocacy groups; technical platforms/providers; digital scholarship collaboratives; and others. Engaging directly with these "strategic affiliates" during the formative stages of the LPC helps us to assess gaps in the current landscape, avoid duplicating existing work, and share information broadly regarding the project's mission and activities. Reaching out to other organizations as a coalition of over 50 libraries lends weight to library publishing and establishes libraries as active and significant contributors to the publishing field.

> # A major goal of the initiative is to foster conversation between the library publishing field and other stakeholder communities

Goal 2: Service Development and Sharing Knowledge

The value of the LPC will be defined in large part by the services it provides to its membership. The following services, representing the highest priorities for the first year of the project, will be shaped and implemented with effort and input from the community. Additional services will be added as requested and approved by the project participants and eventual membership.

Targeted research and annual directory

The LPC will conduct and support targeted research on significant, practical topics that lead to concrete advancements in publishing services. Working with institutional representatives, the LPC will produce a set of research reports that document replicable models.

The LPC will also compile and publish a directory of library publishing (missing in the current landscape). The directory will describe library publishing activities at a wide range of institutions, and will contribute to defining the field and raising the visibility of library publishing, identifying trends, and facilitating collaboration and knowledge exchange among practitioners and newcomers.

Models of practice

As this field matures, libraries will continue to experiment with organizational and business models, services, technologies, and partnerships. The LPC can support their work through hosting a shared set of documentation and models—particularly those deemed high-priority in *Strategies for Success*: "guides to business issues, information on publishing platforms, and examples of policy and process documents" (Mullins et al., 2012, p. 4).

The LPC will collect and distribute exemplar resources produced in the field. This resource gateway will include a range of documentation and model agreements on topics, including legal, economic, policy, workflow, standards, assessment, marketing, discovery, and technical platforms. The LPC will also help its constituent libraries develop shared lists of consultants, freelancers, and volunteers that they are using to fill a variety of roles in their publishing production cycles. Aggregating documentation will help libraries reduce duplication of effort and speed the pace of program development.

Community hub and annual forum

As discussed above, the LPC's primary focus, particularly during the project period, is to build community. To this end, the LPC is creating a virtual community hub for collaboration on

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organizational documents, surveys, and other key components of the project. The project team also assembles for regular conversation—both to discuss major topics and to build consensus around significant decisions. The LPC is also now hosting in-person "meet up" gatherings at key events in the field (e.g., conferences/meetings by CNI, ACRL, AAUP, Charleston, etc.) to bring its members face to face.

The LPC will also host an annual forum that deliberately fosters engagement from all attendees through panel discussions, action-oriented breakouts, and focused meetings for groups that share important strengths/interests that would benefit from alignment activities. The first forum will be held in March 2014 and will focus on alignment of library publishing practices.

Professional development

LPC participants note that there is no graduate-level digital publishing training that adequately prepares information managers for the full range of theoretical, practical, and organizational issues involved in publishing. The project is exploring the creation of a range of training opportunities, from webinars and tutorials to the design and launch of graduate badge/certificate programs. Throughout the project period, the LPC will coordinate webinars that take advantage of the knowledge and expertise already present within the community. Hosted by institutional representatives, these webinars will allow practitioners to learn and benefit from the experiences of their colleagues.

Conclusion

The LPC project brings organized leadership to the field to enable collaborative exploration of pressing issues, facilitate information sharing, and encourage the creation and advancement of library publishing services. The project will result in a strong collaborative network that intentionally addresses and supports an evolving, distributed, and diverse range of library production and publishing practices. The process of building the LPC serves as a model of collaboration around an emerging and increasingly important service area for libraries.

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Conclusion

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T he case studies and interviews included in the *Library Publishing Toolkit* are library strategies for dealing with an important question, "How do we sustain our role in providing content to our users?"

As libraries and librarians of all types ponder that question, we are looking for models, advice, and a set of best practices to help us answer the question and move forward. We want to share our stories and gain practical strategies for developing services that sustain our role as content providers and developers, whether that role is as curator, host, or publisher. One way we can accomplish these goals is to collaborate and create community-based resources for sharing solutions and developing applications to provide new services to our users, as well as providing the opportunities for the formalization of skills and training in publishing. Many libraries are searching for best practices to improve services, but few document and record their successes in a systematic manner. Thus, the *Library Publishing Toolkit* itself becomes one example of a community-based resource, designed to share and disseminate best practices to the larger library and publishing community.

Many of the academic library case studies in the *Library Publishing Toolkit* were initiated through librarian recognition of the need for publishing strategies that align libraries with the institutional mission. We should be *"…aligning the value in our new publishing services with the strategic goals of the academic library and its home institution by diving head-first into open access business models and fee-based service provision…"*[1] In this respect, new business models are taking shape at all types of academic libraries, as the need for transforming scholarly communications becomes a priority.

At public libraries, too, the mission and role of the library as content procurer is morphing from simple content provider to new roles as community publisher and content developer, along with strong publishing and writing services to support this growing need. Thus, librarians recognize publishing as another strategy in developing stronger ties and collaborations with our communities, whether academic or public. Author and scholar services are developing at all

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[1]   Mullins, J. L., Murray-Rust, C., Ogburn, J. L., Crow, R., Ivins, O., Mower, A., Nesdill, D., Newton, M. P., Speer, J., & Watkinson, C. (2012). *Library publishing services: Strategies for success: Final research report*. Washington, DC: SPARC. Retrieved from http://docs.lib.purdue.edu/purduepress_ebooks/24/

types of institutions, where librarians are *"...assuming responsibility for acquiring a comprehensive understanding of editor and author needs, along with the suite of value propositions..."*[2]

As libraries develop and share library publishing best practices, what are the next steps and future priorities? How do we sustain these new roles?

What we see in the future are bright opportunities for libraries to learn, to share, and to grow as libraries, authors, and readers. Specific to our next steps, we are looking to develop the next edition of the *Library Publishing Toolkit* within the following key areas:

Marketing: How will libraries promote their content to other libraries, to new readers, to their current audiences? How do public libraries promote their community's works? How do we get new readers? Some of the options worth exploring include documenting processes for ISBNs and MARC record creation and their distribution via WorldCat, Amazon, or other utilities, in conjunction with publicity and marketing support for these methods. There are opportunities, too, for libraries to share best practices on the myriad efforts to disseminate metadata for free e-book collections—what results from these efforts?

Distribution: How will libraries get their content to readers? What new distribution models are created in light of new library publishing operations? Future best practices may include library development and work with EPUB standards and other e-book platforms.

Author Services: In particular, in academic libraries, what are the scholarly communication models and services that libraries are providing to their authors (i.e., their faculty and scholars)? Are print-on-demand, open access, and hybrid publications driving a new service model for libraries? What are our communities demanding? With the dramatic growth of social media sites for videos and blogs, and self-publishing services for text, photos, and even audio, a place to be creative in social environments seems to be the answer. Services ranging from writing groups to digital media equipment checkout, and from referral services to support programs are adapting to these needs.

Curation: What level of curation do we add to the content being published? What kinds of service models can we create? What curation roles do we encourage in both authors and readers? Libraries have an opportunity to use their unique position as curation and preservation specialists to enrich future publications and resources, whether through organization and advice or by active participation in the creation and publishing of these products.

Transforming library roles and activities to leverage new publishing and service opportunities can enrich our communities and scholarly communications. Because libraries provide a resourceful, inspiring, and sustaining place for both authors and readers, libraries developing publishing serves communities in a holistic manner. Tradition and innovation in libraries provide a dynamic learning environment for everyone.

For the next edition of the toolkit, what tools and practices still need to be documented? How can we give our libraries the support they need to effect important change in their communities? Please join us at http://www.publishingtoolkit.org to share your library's stories, thoughts, documentation, and experiences for effecting that important change.

2   Ibid.