



IFLA Special Interest Group  
**Library Publishing**

**IFLA SPECIAL INTEREST  
GROUP (SIG) ON  
LIBRARY PUBLISHING**

# **2019 MIDTERM MEETING**

Conference Proceedings

**DUBLIN BUSINESS SCHOOL, DUBLIN,  
IRELAND**

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**Edited by**

Jane Buggle

Joan Colvin

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## Foreword

# IFLA SIG on Library Publishing Midterm Meeting Dublin, March 2019

***Ann Okerson***

Special Advisor at Center for Research Libraries  
San Francisco, CA, USA

There's an old model for connecting authors to readers that we've all lived in for a very long time and it's quite simple: authors write, publishers publish, and libraries (as well as individuals) acquire so readers can read. The model has an elegant simplicity, heavily dependent on print technology and the economics that offered feasible business models for publishers and for libraries under that technology regime.

Nowadays there are many different ways in which authors and readers can connect with one another, and wisdom depends on knowing what the best of many models might be in any given circumstance. One striking development has been the emergence of an increasing number of libraries that publish, more and more and more as time goes by. Of course, libraries have always published, but mostly in limited ways: exhibition catalogues, house journals reporting on activities of a particular institution, and one-off special items. Where those items needed to reach a wide audience, moreover, they would typically be distributed through traditional publishing channels.

But the last five to ten years particularly have seen the emergence of a different scale. More and more libraries – public (from the national level to the local), academic, and special – have found it useful and compelling to take on the work of selecting, editing, and producing for internet distribution works of interest and use to widespread audiences. Some of the work is done simply, but there are now also software systems and service providers that can handle the work processes, leaving the library as the ultimate responsible publisher: responsible for selecting, editing, distributing, and preserving serious (library-quality) publications.

In 2015, Alex Holzman of Temple University Press and I published, through the Council on Library and Information Resources, a study that outlined the opportunities and summarised the state of both theoretical discussion and practical application that we could identify at that time. The study was widely read and discussed and now, five

years later, it is also a benchmark against which to measure some of the exciting progress since that time.<sup>1</sup>

There have been two notable IFLA events since the time of that report. First, in 2016, a preconference (scheduled just before the 2016 IFLA World Library and Information Congress held in Columbus OH) took place at the University of Michigan. That exceptional Ann Arbor event was heavy on startups, theory, and prospects. (The proceedings of the preconference appeared in a special issue of Journal of Electronic Publishing: [https://quod.lib.umich.edu/j/jep/3336451.0020.2\\*](https://quod.lib.umich.edu/j/jep/3336451.0020.2*))

At the Kuala Lumpur World Library and Information Congress in 2018, an IFLA “Special Interest Group” (not on the level of an IFLA “Section” but with many similarities in scope – and SIGs that succeed sometimes become sections) was created for library publishing. Only six months later, this IFLA SIG sponsored a second international gathering, its Midterm meeting, held on the premises of the Dublin Business School (DBS) close to the centre of the city.

Ireland is a hotbed of library leadership and initiative today. The SIG Midterm was a great success, in large measure due to the initiative and energy of Jane Buggle from DBS and colleague Marie O’Neill, who had just moved from DBS to a nearby technology institute, CCT College. The strong support of the Library Association of Ireland was expressed in the enthusiastic presence and participation of Dr. Philip Cohen, Head of Library Services at the Dublin Institute of Technology since 2004 and President of the Library Association of Ireland. (IFLA’s WLIC will meet in Dublin in August 2020 and Cohen has been a dynamic leader in winning the bidding process for hosting and in organising the meetings and venues.)

At the IFLA SIG meeting in Dublin, there were striking stories of successful, scaled-up projects and the growing routinisation of publishing into library missions and workflow. Partial proceedings are presented in this collection, along the following outline:

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<sup>1</sup> A. Okerson and A. Holzman, *The Once and Future Publishing Library* (Washington DC: CLIR 2015 -- <https://www.clir.org/pubs/reports/pub166/>), sponsored by the Goodall Family Foundation.

1. **Approaches.** The first three presentations and discussion focused on case studies of library-based publishing enterprises.
  - a. [Libraries as publishing partners: Promoting best practices in open access journals](#) - Suzanne Cady Stapleton (University of Florida)
  - b. [Small is big and slow is fast: Stockholm University Press as a case study](#) - Christina Lenz (Stockholm University)
  - c. [White Rose University Press: a case study](#) – Tom Grady (White Rose University Press)
  - d. [Quality communication: is there a best practice for all library publishing programs?](#) - Ally Laird (Penn State University)
  
2. **Education and Mentoring.** The next session moved to connections between library-based publishing and education/training, both for the publishing activity itself and also for the links between library publishing and the preparation and presentation of learning materials for students generally.
  - a. [The Library Publishing Curriculum](#) - Melanie Schlosser (Library Publishing Coalition)
  - b. [The Digital Publishing Workshop @ Columbia University Libraries](#) - Michelle Wilson (Columbia University)
  - c. [Open education, open access, and open source: information literacy instruction through course-based publishing](#) - Kevin Stranack (Simon Fraser University Library)
  - d. [The Bookshelf Publishing Unit – MOOCs and digital textbooks](#) – at OsloMet University - Helge Høivik (OsloMet University)
  
3. **Business Models and Sustainability.** Two presentations concentrated on the business mechanics of library publishing (Oslo Met's continuing good work, and an Irish consortium aborning)
  - a. [Publishing open digital journals: The use of Open Journal Systems \(OJS\) at OsloMet University Library](#) - Trude Eikebrokk (OsloMet University)
  - b. [Take the power back: sustainable business models for new university presses](#) - Jack Hyland, Alexander Kouker and Dmitri Zaitsev
  
4. **Best technological practices: a review of the “nuts and bolts” that support the best work.**  
[I know the ‘why’ of DOIs, what about the rest?](#) - Rachael Lammey (CrossRef)

5. **Impacting Communities.** Three vivid presentations described ways in which library publishing can perform a service with high community impact for a smaller-scale undertaking, including examples from Nigerian politics, Irish community-building, and the changing status of the 'Travellers' in Irish society.
  - a. [Open Access publishing of a unique and distinctive collection: The Maynooth University Death-Row Correspondence of Ken Saro-Wiwa](#) - Helen Fallon (Maynooth University)
  - b. [Publishing the ITT Short Story Competition without a budget!](#) - Gerard Connolly, Gerard and Niamh Walker-Headon (Technological University Dublin)
  - c. [Amplifying the voices of the marginalised](#) - Jane Buggle (Dublin Business School)
  
6. **Global Collaborations.** The final substantive presentations addressed a variety of ways in which partnership and connections can facilitate local activity, from consortial activity among university presses to links among libraries in the US with standardised-technology from PUBLISSO, and work deliberately reaching for global scale
  - a. [AEUP – Connecting university presses in Europe](#) - Isabella Meinecke (Hamburg University Press)
  - b. [Publishing in the hands of librarians -two presentations: library consortial support for publishing](#) - Aajay Murphy and Promita Chatterji (Kennesaw State University)
  - c. [PUBLISSO: an all-in-one publishing platform](#) - Ursula Arning (ZB MED.)
  - d. [The desire for global engagement in independent library-published journals](#) - Christopher Hollister (University at Buffalo)

The meetings concluded with a broad discussion and then a focused wrap-up, summarising the work presented and looking forward to the next stage of discussions at the World Library and Information Congress to be held in Athens in August 2019. All participants will have come away with different impressions, lessons learned, and ambitions for the future. Here I will offer a few reflections of my own perspective, with some comments looking ahead.

The primary theme of the conference was **success**: presentation after presentation told of projects that had been realised and produced concrete outputs that found readers and had impact. Those successes were as widely distributed as Yorkshire and Florida, Penn State and Scandinavia, Dublin and New York. Each successful project was sui generis, and each had its special lessons to draw, but the cumulative effect of learning that there could be such diverse success already, today, with available technologies and without significant support systems, was perhaps the most important single lesson of the conference.

The second theme was the **real library-centric nature of the efforts**. Though a couple of these organisations used the title “University Press,” those organisations were library-housed. Results all came from the success of imagination and organisation from inside libraries. The repository, at one extreme, houses the research output of a given library and its host institution, but offers less curation, editing, and production designed to create a genuinely outward-facing product for wide distribution. Such a repository is as likely to contain the earlier drafts of a scholar's work published more formally elsewhere, as it is to contain material ready for a wide audience. University presses, on the other hand, are designed and built to perform in direct competition with commercial publishers of all scopes and scales — some university presses themselves achieve impressive scale. Often these may think and act like commercial enterprises, wherein sales and marketing concerns are real and important. It is nowadays more or less standard that the bulk of the output of a university press is not drawn from within the host university, and indeed is meant to represent the convening ability of a strong university to bring together work in certain areas from a wide variety of the most credible sources. Library publishing today draws from within and without and presents the world with a different kind of collection and curation than either repositories or presses can do. Two of these stories offer striking examples.

White Rose publishes monographs coming mainly from three collaborating universities (York, Sheffield, and Leeds). One of their recent efforts is an extensive two-volume study (with both print and digital distribution channels) reporting the results of a long running archaeological dig in Yorkshire (*Star Carr*), concentrating on the Anglo-Saxon period. This is exactly the sort of thing a University Press might publish, with every reason to expect that sales might soar into the low three-figure range. But, after a very short time, the open-access distribution of this study has reached 6,000 downloads around the world. As a traditional university press product for sale, it would have seen almost all of those hundred copies go to university libraries, most of them in the region of the press and the excavation, and perhaps to others with existing strong scholarly interest in the subject. But this publication made it to Hong Kong, among many other places, a long way from North Yorkshire. At the same time, it was possible to bring it to that audience more rapidly and more inexpensively than formal publication would have been able to achieve.

A similar story came from Helen Fallon, Librarian of Maynooth University. Maynooth is a town about thirty miles west of Dublin, and the institution was from its founding until 1968 exclusively a seminary training Catholic priests. It has since diversified and is a full, but still modest-sized, campus of the National University of Ireland. However, this story of library publishing has to do with Nigeria. An Irish nun, Sister Majella McCarron, who had been in Africa for many years, worked there with a civil-rights

activist named Ken Saro-Wiwa, who led the struggle to protect the Ogoni people of coastal Nigeria from the depredations of Big Oil in the 1980s and 1990s. The government reaction was fierce and violent. Saro-Wiwa and a group of his colleagues were arrested, tried on trumped-up charges, and eventually tragically executed, to set an example to others not to interfere with the environmentally and culturally rapacious ways of the petroleum extraction business. It was sheer coincidence that Sister Majella, returning to Ireland shortly after, had connections at Maynooth that led to the library taking a role in preserving and cataloging photos and documents she had brought home — and collecting additional materials. In support of the cause Saro-Wiwa had died for, this led to the nascent library publishing enterprise producing a book length account reproducing many of the documents and making it available on the net, again for open access distribution. To leap across centuries for comparison, Robin Hood left behind legend and mystery and skepticism — not a detailed historical record to sustain credibility to his cause and activities. Robin Hood should have known more librarians!

The effect of the Maynooth publication was similar to the White Rose archaeology report: strikingly large numbers of downloads worldwide and much more impact in Nigeria than could ever have been the case with a conventionally-published book. Both products brought works of value to small and well-defined (in the Maynooth case, ad hoc) communities of interest and found wide distribution for these works — and much more of an ongoing influence than could ever have been the case for traditional publishing.

One common theme of these and other stories was that similar projects, focusing on material of local, regional, or institutional interest and expecting interested but small and sometimes widely distributed audiences, can and should be given the structure and cachet of formal publication. The structure makes the material widely accessible and useful (better than even a very good finding aid for a digitised archive), and the cachet brings the resultant product to the attention of an audience that will find it interesting.

A key theme was the **commitment to open access publication**. I came away convinced that in the “use case” of library publishing, there’s an important body of material that can only come into existence and reach its audience effectively if it’s both professionally prepared and freely distributed. For much such material, libraries are uniquely positioned to be the distribution channels.



In addition, there were discussions of ways to **organise**. One of the members of the organising committee of the Dublin-IFLA Midterm meeting was Educopia's Melanie Schlosser, who is also the Community Facilitator of the US-based Library Publishing Coalition, founded in 2013/14. The LPC publishes an annual Library Publishing Directory of its members' efforts. That Directory gives further ideas and, of course, names of institutions and colleagues with experience they are happy to share with others.

The papers we heard in Dublin confirmed that publishing efforts in libraries, even at a limited scale (sometimes teams of two or three people, all with other 'day jobs'), have an important role. Sharing such stories is one way of making it possible for other institutions to take inspiration and action themselves

The point at which this conference left off is thus the point at which those who participated and those who follow this work can, and should, think and act for concrete next steps to make the idea of library publishing itself more familiar to a broader audience and to make the techniques of library publishing more easily reproducible in large institutions and small. The library community has established what these days we like to call "proof of concept", and faces the tasks of (in our current vernacular) "taking it to scale." This conference left participants confident that we have reached those points and that an exciting future is at hand.

## Publishing a major archive on open access: the Maynooth University Ken Saro-Wiwa Collection

***Helen Fallon***

Deputy Librarian  
Maynooth University  
Kildare, Ireland

***Firoze Manji***

Publisher, Daraja Press and Adjunct Professor  
Carleton University  
Ottawa, Canada

### Abstract

*This chapter, written by a librarian and a publisher, sets the context for open access publishing and follows with an exploration of the publication of the death-row correspondence of Ken Saro-Wiwa on open access.*

*Keywords: Open access publishing; Ken Saro-Wiwa collection; Maynooth University.*

### The publishing industry

Publishing in its finest form is not merely the creation of a product for sale, distribution and consumption. It should be considered as an essential cultural process of encouraging collective reflection, thinking, deepening interactions, as well as stimulating organising for justice and dignity. It should enable us to enhance our understanding of the perspectives of different peoples, populations and classes, whether through narrative, literary, analytical, or artistic forms. Given the developments of new technologies of production and dissemination, there are immense possibilities for achieving this. But there are equally significant obstacles.

Publishing is dominated by a small number of large companies. In line with what has become a generalised phenomenon in the era of neoliberal capitalism, companies involved with publishing, especially of academic materials, have experienced a significant concentration. The top five most prolific publishers account for more than 50% of all papers published in 2013, and 70% of papers in the social sciences (Larivière, Haustein and Mongeon, 2015). The major publishing houses, based in the global North, are deriving substantial profits. For example, the UK based media group, Pearson, reported revenue in excess of US\$7000 million in 2015 (Collyer, 2018). Most libraries in the global South are simply unable to pay the inflated prices for books and subscriptions to journals and magazines.

The profits made by publishing companies have escalated, while at the same time the actual cost of production — typesetting, printing, and diffusion — has declined, as the fabrication process is made much easier. The fact that much of the information that is published is based on research the public has already paid for (either directly through grants or through the provision of public education), makes the situation even more irksome and unjust. In the neoliberal era, the putative efficiency of the private sector is frequently lauded; but it is the substantial subsidy received by the companies from the public purse that makes their business appear efficacious.

The commodification of knowledge production and the monopolisation of publication have strongly affected academic practices, influencing the choice of content and even the creative processes required for the production of art and knowledge. Monopolisation allows subscription rates to be inflated, making costs particularly prohibitive for those in the global South (Collyer, 2018). But most importantly, commodification affects what is considered legitimate: the experiences of the global South, and in particular those of the “wretched of the earth”, have little or no exposure or influence on public discourse. Consequently, a Eurocentric and elite perspective dominates.

In such a context, the emergence of open access initiatives is clearly welcome, but it does not necessarily resolve the problems faced by researchers and writers both in the North and in the South. Materials published in open access journals are often paid for by the authors who seek publication or their institutions, a system that effectively closes the door for those who are either unable or cannot afford to pay to have their work published. Some journals do make selected articles available as open access and libraries internationally are striving to make more content available on open access through institutional and subject repositories. Sites such as [OpenDoar](#) (Directory of Open Access Repositories), [Directory of Open Access Journals](#), [Core Open Access Research Papers](#) and the [Social Science Research Network](#) are very valuable, but there are many other resources that incur prohibitive subscription costs. An informative interview with an Ethiopian researcher on the challenges of open access in Africa sheds light on issues researchers in the Global South face (Cochrane and Lemma, 2019).

The situation is perhaps worse in the case of books. While the cost of producing and printing books has dropped significantly over the last decade, this has not always been reflected in the changes in the retail price. The cost of printing in much of Africa is exorbitant both because of the use of old technologies, and because paper has to be imported. What is surprising is that the retail price of e-books is often little different from the price of the printed equivalent. While reproducing printed copies involves labour, costly technologies and paper, the cost of the production and reproduction of electronic books is much less. The establishment of sites such as [Directory of Open](#)

[Access Books](#) and [Libgen](#) that make available electronic versions of books is a life-saver for many in the global South, especially those who work towards building societies based on justice, freedom and dignity.

In the current period of growing impoverishment of populations across the world, finding ways to encourage open access to poetry, novels, music, song, art, literature, philosophy and all forms of publications is a great challenge. However, open access offers opportunities for making the voices of the dispossessed accessible and is an intrinsic component of the discourse on freedom and justice. Publishing for the commons in this context can be a powerful act of solidarity, making knowledge, ideas and reflection more widely available and legitimising voices and perspectives that are currently silenced.

It is against this background and a strong commitment to the OA (Open Access) Movement, that Maynooth University Library decided to make [Silence Would Be Treason: Last Writings of Ken Saro-Wiwa](#) freely available on open access and also to organise events where the issues raised contribute to shaping the public discourse. Globally, there are a number of similar initiatives. This includes at least a dozen reading circles across USA who meet regularly to discuss the lessons of the struggles for economic democracy and black self-determination in Jackson, Mississippi based on a book developed by Corporation Jackson (Akuno and Nangwaya, 2017). In an effort to publish as part of the commons, when the author and / or co-publishers are agreeable, Daraja Press is making available and free online the entire text of their recent books and ebooks upon request for individuals and institutions in Africa.

The first edition of [Silence Would Be Treason: Last Writings of Ken Saro-Wiwa](#) (Corley, Fallon and Cox, 2013) was published by Daraja in 2013. The second revised edition (Corley, Fallon and Cox, 2018) was published in 2018. Both books are available in print format and on open access. Both editions of the book are available as a PDF to download from the MU institutional repository [MURAL](#) (Maynooth University Research Archive Library).

The journey to open access publication began in 2011.

## The Ken Saro-Wiwa Letters

On 10th November 2011, Irish-born Sister Majella McCarron, a member of the religious congregation of Our Lady of Apostles (OLA) donated the Ken Saro-Wiwa Archive to Maynooth University. This comprised 28 letters and 27 poems she received from Nigerian writer and activist Ken Saro-Wiwa. At a later date she donated a number

of additional items including a collection of photographs relating to the period, ephemera and artefacts including a cap which had belonged to Saro-Wiwa.

McCarron grew up in rural Fermanagh, in Northern Ireland. A detailed first-hand account of her childhood and her motivation in joining a religious congregation can be heard via the Maynooth University Library [Ken Saro-Wiwa Audio Archive](#), a collection of recordings of people connected to Ken Saro-Wiwa and the issues he was involved in. McCarron taught, first at secondary school and later at university level in Nigeria. While lecturing at the University of Lagos she met Saro-Wiwa, a member of the Ogoni ethnic group and began to work with him on highlighting the plight of the Ogoni.

Ogoni is a small oil-rich region in the Niger Delta in the South East of Nigeria. In 1990, Saro-Wiwa established MOSOP (Movement for the Survival of the Ogoni People) to peacefully protest against the environmental destruction of his homeland, by the international petrochemical industry and particularly Royal Dutch Shell. While the company was extracting billions of dollars' worth of oil from Ogoni and the Nigerian military government received vast sums in oil revenue, the people were gaining no benefit from the oil riches in their homeland; rather the environmental impact of unchecked oil exploration has devastated Ogoni. Water was contaminated, fish stocks depleted, rain fell as acid and farmland was encrusted in crude oil. A [press release](#) to accompany [a 2011 UNEP \(United Nations Environment Protection\) independent assessment](#) stated:

In one community, at Nisisioken Ogale, in western Ogoniland, families are drinking water from wells that are contaminated with benzene- a known carcinogen-at levels over 900 times above World Health Organization guidelines. The site is close to a Nigerian National Petroleum Company pipeline. (UNEP, 2011, p.1).

Under Saro-Wiwa's leadership, MOSOP managed, through peaceful protest marches, to defy one of the largest armies in Africa and force one of the most powerful companies in the world to withdraw from Ogoni. The government feared the protests would spread to other areas of the Niger Delta and threaten oil revenue. Saro-Wiwa was harassed, detained, and arrested on a number of occasions. Following the murder of four Ogoni chiefs in May 1994, he was accused of encouraging the killings and with fourteen others placed in military detention.

He continued to run MOSOP from detention, sharing his thoughts on paper with McCarron. She feels he saw her as his contact with the outside world, a way of getting his message about what was happening in Ogoni out to a wider audience. No stranger to the power of the written word, Saro-Wiwa had already published extensively and may have had a strong sense that his letters would be published one day. As well as writing about Shell, conditions in detention and a detailed account of his trial and other

political issues, he wrote about family matters, his children and his creative writing. Most of the letters are handwritten and were smuggled out of military detention in breadbaskets. Many were written after McCarron's return to Ireland in 1994, having decided not to renew her contract at the University of Lagos, where she had taught for 13 years. She had planned to work on the Northern Ireland conflict. However, events in Ogoni were deteriorating, and she decided to devote her time to highlighting the unjust detention of Saro-Wiwa and eight colleagues (the Ogoni 9). She helped establish Ogoni Solidarity Ireland and worked nationally and internationally, alongside the Irish aid agency Trócaire, and other bodies to save the nine. Sadly their efforts were unsuccessful. In 1995, following a sham trial, the Ogoni 9 were found guilty by a military tribunal of murder and executed. A detailed account of events can be found in the report "[In the Dock: Shell's complicity in the arbitrary execution of the Ogoni Nine](#)" (Amnesty International, 2017).

## Making the letters available

McCarron kept the letters and poems among her personal belongings for 16 years before donating the material to Maynooth University Library. While working as a table observer on the Irish Shell to Sea Campaign – a campaign to ensure oil was refined at sea rather than on land – she was interviewed by a Maynooth University student John O'Shea, on the topic of media coverage of the campaign. She asked him to explore whether Maynooth University would take the collection.

While the original documents are available for consultation in the Library, all involved wanted to make the letters available to as wide an audience as possible. This was in keeping with McCarron's wishes and MU's strong commitment to engage with community in the widest sense of the word. The letters were scanned and placed in the [Digital Repository of Ireland](#) (DRI), an open access repository established in 2011, through funding from the Irish Higher Education Authority (HEA). While having the letters available online through the DRI is of value, there was a need to contextualise the letters, so people would better understand the issues and the people involved.

Two major open access initiatives have taken place: the production of the [Ken Saro-Wiwa Audio Archive](#) and the publishing of the letters and contextual essays as the book [Silence Would Be Treason: Last Writings of Ken Saro-Wiwa](#). This chapter concerns the latter.

Shortly after the handover of the letters in 2011, discussion began on publishing the letters. Three people took on the task of bringing this to fruition. The three editors discussed how best to present them, and decided to each write a chapter to set them in a particular context. Helen Fallon's chapter is on the importance of the letters as

archival sources and also recounts McCarron's story; Dr. Íde Corley writes about Saro-Wiwa's place in post-colonial African literature, while Dr. Laurence Cox situates the conflict over natural resources in the Niger Delta in an international context.

Prior to publishing, legal and related aspects needed to be considered. The copyright of letters belongs to the letter writer not the recipient. Saro-Wiwa's estate was vested in his son Ken Wiwa. He agreed to the publication of the letters and the poems McCarron received from Saro-Wiwa, provided it was a not-for-profit initiative. The search for a publisher then began.

While Saro-Wiwa was a prolific author of short stories, poetry, novels, children's books and the producer and writer of a very popular television series in Nigeria, sixteen years had passed since his death. The international outcry and media coverage of the execution of the Ogoni 9, had largely been forgotten. One member of the team, who was very familiar with publications in the social justice arena, took on the task of contacting publishers. [Daraja Press](#) managed by Firoze Manji took on the task. The project received some funding from Trócaire, an Irish aid organisation. A stipulation of the funding was that the book be made available free-of-charge to groups involved in social and environmental justice issues in Ireland and in Nigeria.

Sister Majella and the three editors of the letters agreed that revenue from print book sales would go to a fund, administered by the Library, in Saro-Wiwa's name. This was considered appropriate to the spirit both of the donation and Saro-Wiwa's work, and in line with the wishes of the family. It also enables the archive to be used as the basis for research and could help in the promotion of the archive and the issues embodied therein.

The book was written over a one-year period. The University got legal counsel on whether there were any risks involved in publishing. The legal advisers felt that while there was some risk, it was small – this related to comments Saro-Wiwa made about both Shell and the then Nigerian government in his letters. They felt it was unlikely that Shell would want further negative publicity in relation to Ken Saro-Wiwa and Ogoni, which might result from legal action. It was necessary to include a disclaimer saying that the University is not responsible for the opinions or views expressed in the book.

The [first edition](#) of the book contains the 28 letters and 27 poems, a poem by Sister Majella and three essays, by the three editors. It was launched in Maynooth University Library by Dr. Owens Wiwa, Ken Saro-Wiwa's brother, in November 2013. A few months later it was launched in Abuja, Nigeria.

On the 10th of November 2015, Noo Saro-Wiwa, Saro-Wiwa's daughter, presented the inaugural Maynooth University Ken Saro-Wiwa Postgraduate Award - two thousand euro - to Maynooth History student Graham Kay. His PhD thesis explores the relationship between governments and the oil industry in the early 20th century and he used the funding to carry out research in Germany.

The 2nd revised edition of the book was launched in 2018. It contains additional material including a preface written by Noo Saro-Wiwa, a chapter detailing Graham Kay's research, a chapter by Dr. Anne O'Brien and Helen Fallon on the open access [Ken Saro-Wiwa Audio Archive](#), and an afterword by Mark Dummett, Business and Human Rights Researcher at Amnesty International. The volume also includes photographs from the period, which form part of the archive

In a letter to McCarron, dated 1st December 1993, Saro-Wiwa wrote:

Keep putting your thoughts on paper. Who knows how we can use them in future. The Ogoni story will have to be told. (Saro-Wiwa, K. 1993)

Open Access is ensuring the story is told and is accessible to all.

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## Libraries as publishing partners: promoting best practices in open access journals

**Suzanne Cady Stapleton**

University of Florida George A. Smathers Libraries  
Gainesville, FL, USA

### Abstract

*Publishing by academic libraries is burgeoning as an alternative means to create open access to scholarly research. The emerging field of library publishing offers new opportunities for academic libraries to achieve their mission. From my experience working with the University of Florida George A. Smathers Libraries journal publishing program for the past four years, I identify three best practices for libraries as publishing partners working with open access journals: listen to user needs, use opportunities to educate, and work together to promote ethical publishing practices. I also share how we support, promote, and evaluate our library journal publishing program. As the scholarly publishing landscape continues to change, it is exciting to participate in the evolution of academic library publishing programs. Academic libraries are increasingly incorporating open access scholarly publishing as a means to fulfill their mission, and contributing to research and education of scholars at their own institutions and abroad, for those who are active today and for those who will be active in the future.*

*Keywords: Library publishing; Publishing partners; Best practice; Open access journals.*

### Introduction

Publishing by academic libraries is developing as an alternative means to create open access to scholarly research. Library publishing contributes to open access compliance of federal funding agencies, provides a venue for leading-edge publication formats, offers a niche for institutional research outputs, and can serve as an affordable home for small scholarly society publishing projects. Libraries at public universities like the University of Florida George A. Smathers Libraries (UF) have a responsibility to share their scholars' research and help their patrons access relevant information. Academic libraries are also participants in student education and professional development, and library publishing programs can provide experiential learning opportunities for student scholars. Libraries are exploring ways to meet their mission within their budgets and increasingly academic publishing is recognised as an important component.

Publications are a critical product of research. Academic libraries strive to make research output freely available to all. This charge is supported by the U.S. federal public access mandate that requires researchers funded by federal agencies to make their research findings (i.e., publications) available to the public within 12 months of publication (Obama, 2013). Codifying the Executive Order of President Obama from May 9, 2013, the Trump administration signed the OPEN Government Data Act on

January 14, 2019, making machine-readable open data the default for U.S. government research (Joseph, 2019). Open access to publicly funded research continues to be of high importance for compliance with federal mandates, to support new knowledge creation, and as tools for educating the next generation of scholars.

The vision of the UF Libraries is to “ignite curiosity, serve as the locus of knowledge management and promote intellectual exchange within our diverse global learning community” (George A. Smathers Libraries Strategic Directions, 2018). Libraries today are using technology to expand the concept of knowledge management beyond content organisation to provide greater support of the entire publishing lifecycle. This expanded role is evident, for instance, in UF Libraries’ mission statement to collaborate with our constituents “to facilitate knowledge creation” (George A. Smathers Libraries Strategic Directions, 2018).

Similar to other library publishing programs, the UF journal publishing program evolved out of hosting digital content in our institutional repository, the IR@UF. In 2012, a statewide installation of the Public Knowledge Project’s Open Journal Systems was launched at the Florida Academic Library Services Cooperative (FALSC), with UF support, and named Florida Online Journals (nicknamed Florida OJ). UF scholars use this platform to publish institutional serials such as the Journal of Undergraduate Research and the new Source: The Magazine of the University of Florida George A. Smathers Libraries. The Journal of Undergraduate Research provides a good example of the evolution from hosting digital content in the IR@UF to full use of peer-review publishing with Florida OJ. The Open Journal Systems software provides enhanced discoverability through optimisation of records for automated harvesting by search engines such as Google and Google Scholar. The IR@UF is still a recommended site, especially for archival preservation workflows and for grey literature.

In Florida we have a long history of small societies proactively publishing online. The UF Libraries have several publishing partnerships with scholarly societies, for example working with Arakat, Florida Entomological Society, the American Society of Engineering Education’s Chemical Engineering Education, and the Society of Tropical Lepidoptera. In these partnerships, the quality of each publication’s content is managed by editors that are UF scholars. The libraries provide guidance, training, and expertise to the publishing workflow, discoverability through indexing and aggregation, and advice on scholarly communication issues such as selection of appropriate copyright permission statements. Librarians manage International Standard Serial Number (ISSN) applications and Digital Object Identifier (DOI) assignments to articles.

## Status of program

In the past four years I have worked with nearly 15 journals including seven that transitioned to a publishing partnership with the library, six start-up journals, and two publications that left our service

There are a growing number of publications partnering with the library to produce journals. Some feature student research and use the publishing project as experiential learning for student scholars (e.g., International Journal of Student Scholarship in Physical Therapy). Some feature research presented at conferences and annual meetings (e.g., Florida Linguistic Papers and the forthcoming Journal of Assessment in Higher Education). For others, library publishing provides a venue to explore publications that address new fields of study (e.g., Journal of Public Interest Communication). Common factors can be identified to better understand why these editorial partnerships exist and succeed or fail.

## Best practices

### Listen to unique user needs

Although we find similar motivations among the various publishing partnerships, each journal bears unique needs. Often, these needs are made clear during initial meetings with journal editorial staff, although sometimes needs are revealed as the partnership develops. We find it important to listen carefully to stated needs and take note of our publishing partners' priorities. We are then able to tailor our publishing support to best meet the needs of our partners.

Common needs of our publishing partners are to improve the professional look of their existing online journal, employ software to handle online submissions and review, and increase readership and journal usage. Specific needs and priorities vary from one publication to the next.

The editors of Tropical Lepidoptera Research approached the library with the stated intent of gaining a more professional design and layout for their existing online journal as well as the ability to accept and handle online submissions from authors. The editors were publishing PDFs on a website and handling submissions and peer review through emails externally. As we met to review the library's journal publishing program, the editors became interested in our archiving service. Their concern for long-term

preservation of their publication emerged and led to greater interest in working with the library program. Every interaction with the library publishing program is an opportunity to learn from each other.

The journal Chemical Engineering Education (CEE) needs flexible software to link out to its parent organisation, the American Society for Engineering Education (ASEE) and conform to ASEE policies, such as use of registered article identifiers (DOIs). This journal is subscription-based, so subscription management software is a key publishing consideration too. Although the libraries favor open access content, we are willing to work with a variety of funding models. The libraries will support subscription management software plug-ins, but do not handle funds nor member databases for our publishing partners.

The library's publishing program also appeals to scholars launching new journals. In these partnerships, editors seek an affordable publishing platform and guidance in establishing legitimacy of the new publication. We are working with a couple of journals that have been created to publish research in an emerging discipline, such as the Journal of Public Interest Communication that publishes peer-reviewed articles "to help communicators working on social, political and environmental issues impacting society" ('Journal of Public Interest Communication Focus and Scope', no date) and the Journal of Civic Information, that will publish work of researchers in the field of accessibility of public information (College of Journalism and Communications, University of Florida, 2019).

Two publications left our service during the past four years. For one departing journal, Interamerican Journal of Psychology/Revista Interamericana de Psicología, the editor relocated to a new institution and we facilitated transfer of journal content to a new digital publishing platform, while honoring our commitment to preserve archival issues in our repository and back-up locations. Another journal, Delos: A journal of translation and world literature, transferred publication from the library to our university press in order to gain greater assistance in management and marketing of the journal. Consequently, the editors chose to forego open access in order to generate income for this service, as required by the press. When the library publishing team conducted an "exit interview" to better understand this failed partnership, it became clear that the journal's editorial team were unaware of the separation of the two entities, the library and the press. The editorial team was also unprepared for responses received at the decision to forego open access. Similar to other academic library publishers, we also have a few student journals that are no longer active. It is unclear yet whether these inactive publications represent our "graveyard" or will become "zombie" journals that will publish anew (Hall, 2019).

In summary, it is important to customise the library publishing service to meet the needs of each publishing partner in their order of priority. Ongoing communication with each content provider is key to maintaining satisfaction with the publishing service. In this manner, publishing partnerships become mutually beneficial. For the libraries, new scholarly work becomes accessible and preserved. For the content providers, their publications develop more professionally and reach broader audiences. In the process, these partnerships provide opportunities to educate scholars to promote best practices in open access scholarly communication.

### **Use opportunities to educate**

Successful publishing is complex. Library publishers have great opportunities to educate scholars on publishing issues. Relevant topics include the merits of open access, importance of consistent metadata for easier discoverability, and the use of identifiers for improved metrics.

At the UF Libraries, we have employed a variety of methods to educate our publishing partners. In fall 2016, I developed the Florida OJ Publishers Round Table as an outreach and professional networking venue for the library journal publishing program. The Round Table meets twice a year and features presentations about a scholarly communication topic relevant to journal publishing and publishing experiences shared by one or two of our partner journals. The focus is on two-way communication to further strengthen the professional network of UF scholars working with librarians to make publishing decisions. Topics have ranged from tips on how to make workflows more efficient with Open Journal Systems to an introduction of Web of Science's Emerging Sources Citation Index. We created and maintain Publishing with Florida OJ, a LibGuide for UF scholars publishing journals with the UF Libraries (<https://guides.uflib.ufl.edu/floridaoj>). The guide includes links to resources such as the Committee on Publishing Ethics (COPE) and Scholarly Publishing and Academic Resources Coalition (SPARC) as well as contact information for librarians and training materials for working in Florida OJ. Every consultation with our publishing service team is viewed as an opportunity to inform as well as learn. As we assist in indexing for greater OA journal usage, for instance, we can review DOAJ policies on transparent peer review and diversity, equity and inclusion (DEI). Educational aspects of the library journal publishing program expanded in 2018 to include a graduate student internship. This intern developed deeper knowledge and skills in open access academic publishing through work with the library publishing team. The intern conducted our first satisfaction survey of UF scholars using Florida OJ. "Understanding what this field is like and all the pieces that go into publishing is super important to me as a scholar...This internship has opened a lot of doors for me and given me a lot of new

skills, so, it's been a really valuable experience" the student concluded (Stapleton, 2018).

### **Promote ethical standards in scholarly publishing**

Scholarly publishing within an academic library is infused with a unique library perspective. In contrast to commercial publishers, libraries aim for free and broad information dissemination, perpetual preservation, and ongoing reuse of quality information to create new knowledge. Establishing and implementing ethical standards in scholarly publishing, therefore, is a high priority for academic library publishers.

Library publishers, for example, may lobby for authors' rights retention using Creative Commons' licenses, promote transparent peer-review policies, and address diversity of editorial boards. Due to their existing relationships with scholars serving as editorial board members, librarians may see better success in promoting implementation of improved ethical practices in journals they publish. With institutional or grant financial support, library publishing may be more flexible to develop an ideal publishing model, relatively free from cost recovery and profit motivations.

Library publishers are strengthened in these endeavors by national and international organisations that provide inspirational guidance. COPE consolidated its code of conduct and guidelines into ten Core Practices that serves as a summary of ethical publishing standards (COPE, 2019). In 2018, the Library Publishing Coalition published An Ethical Framework for Library Publishing as a synthesis of resources for those implementing ethical standards in library publishing (Library Publishing Coalition Ethical Framework Task Force, 2018).

Academic library publishers by their nature, mission, and member organisations, are emerging as beacons of an alternative publishing practice for academic scholars.

## **How we do what we do: supporting the library journal publishing program**

A publishing service requires funding as in-kind contributions of personnel time and direct payments for software, memberships, and services. The UF Libraries provide in-kind support to the library publishing program through dedicated faculty and staff time. The UF Libraries developed and launched SobekCM, host of the IR@UF, where journal archives are retained. Through participation in statewide library services with FALSC, the UF Libraries share catalog and circulation software. In 2012, UF Libraries worked closely with FALSC to initiate statewide access to PKP Open Journal Systems.

The UF Libraries have provided financial support to the Public Knowledge Project since its inception. Although UF does not have a dedicated open access policy, UF supports the UF Libraries' efforts to encourage open access publishing, for instance with contributions to the UF Open Access Publishing Fund (UFOAP). The UFOAP Fund provides funding to offset Article Processing Charges (APCs) to UF scholars who elect to publish their research in open access or hybrid journals. The UFOAP Fund is so popular that initially funds were exhausted within a few months; revised criteria for eligibility help target the funds to early career scholars who do not have alternative sources for publication costs. An impact assessment of the pilot project of this fund indicated that one-third of the participants were unaware or unfamiliar with open access previously (Bruna et al., 2016).

Since 2012, UF Libraries have supported a journal publishing service team. The team was originally composed of the Digital Humanities Librarian, Scholarly Communications Librarian and the Director of the UF Digital Collections (UFDC). The team grew to include the manager of the IR@UF, the Digital Initiatives Librarian, and a Liaison Librarian for each journal. The Liaison Librarian brings discipline-specific expertise to the team and often long-standing relationships with scholars who serve as journal editors. Team members work across the UF Libraries in a variety of units and mainly communicate on publishing through quarterly service team meetings, emails, and a shared document drive.

Training sessions are offered by the service team to Liaison Librarians to better equip them to respond to inquiries about the library publishing program. A one-hour session includes an overview of the motivation for library publishing, the preference for open access, an introduction to the IR@UF, and a hands-on exploration of the publishing software, Florida OJ. A flowchart is reviewed to provide context and publicity for the workflow involved for Liaison Librarians. Resources such as the Publishing with Florida OJ LibGuide and brochures about PKP Open Journal Systems are provided. Although these sessions were designed to "train the trainer" it became evident that Liaison Librarians work best in concert with the journal publishing service team and that most are unlikely to dedicate the time to become comfortable responding to publishing inquiries alone.

Outreach events are another means of supporting the library journal publishing program. These events may be initiated by team members or colleagues. They serve to raise awareness of the library publishing activities and educate scholars about some of the publishing issues that can be addressed through the library publishing service. Examples of outreach events include presentations of an Open Access Mythbusters slide set (Hines and Fruin, 2017) and a panel presentation during National Peer Review Week of UF scholars active in Publons, software created to recognize contributions of peer reviewers and facilitate peer review solicitation.



The library journal publishing program is further promoted through UF Academic Research & Consulting Services (ARCS; <https://arcs.uflib.ufl.edu/>), formed in 2017. ARCS offers a “one-stop shop” for UF scholars seeking library services for their academic research. ARCS provides expertise in eight areas addressing the complete research lifecycle, including Publishing & Archiving. In this manner, researchers who approach the library for assistance in geospatial data management, for example, learn about the breadth of library services on other aspects of the research lifecycle. ARCS provides a cohesive structure to UF Libraries’ research support services. It should be noted that library functional specialists (e.g., Informatics Librarian, Statistical Consultant) encourage Liaison Librarians to remain involved in interactions with UF scholars in their disciplines.

## **Next steps**

The UF Libraries publishing program continues to evolve. In 2019, a new department was formed to consolidate library publishing personnel. This new department, Digital Partnerships & Strategies, includes the Chair, Scholarly Communications Librarian, Scholarly Repository Librarian, and LibraryPress@UF Designer. Responsibilities of the LibraryPress@UF Designer were expanded to include part-time assistance with graphic design for journal publishing partners. Another goal is to increase visibility of the library publishing program through consistent branding across journals.

Collaboration with the University of Florida Press continues to grow as well. A formal partnership, LibraryPress@UF, was launched in 2016 between the University of Florida Press and the UF Libraries. Although the initial focus of this partnership was to publish unique out-of-print monographs by UF scholars, today journal publishing is also a topic for collaboration.

Through these consolidations and collaborations, UF Library publishing standards continue to be refined, guided by our mission. Revisions to documentation, workflows, and training materials are underway with a goal of highlighting the unique aspects of publishing partnerships with an academic library.

## **Summary**

In summary, academic libraries that are publishing partners can infuse these publishing relationships with unique library expertise, creating an aspirational model for open access, ethically aspiring, cutting-edge methods for sharing research products. From my experience, I identify three best practices for libraries as publishing partners working with open access journals: listen to user needs, use opportunities to educate, and promote ethical publishing practices. To be successful in this niche,

academic library publishers need to customise their publishing service to meet users at their point of need. Conducting annual assessments will generate user feedback to help improve and further tailor the publishing service. We view this process as an iterative evolution at the UF Libraries, where library publishing services adjust in anticipation and response to users. In 2018, for example, UF Libraries became a registered member of Crossref and launched new services for DOI assignment in response to publishing partner needs. This year, UF Libraries initiated discussion of diversity, equity, and inclusion practices and are preparing guidelines to encourage publishing partners to implement ethical policies in these areas. Building on successful publishing partnerships that are now well-established, the UF Libraries publishing program is working to better define its role as a viable alternative venue for ethical, open access scholarly publishing. Future growth of academic library publishing is anticipated, especially as programs serve as a beacon of possibilities in the changing landscape of scholarly communications.

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## Quality communication: is there a best practice for all library publishing programs?

*Allyson Laird*

Penn State University Libraries  
University Park, PA, USA

### Abstract

*Communication with editors and journal managers in a library publishing program looks different across all institutions. Each library publishing program differs in the amount of staff and support they have, so the amount of time available to spend overseeing each journal publication and communicating with their editors also varies. Library publishers have the additional challenge of working with both traditional publications and bespoke or otherwise explorative publications with less defined measurements of success and quality. Student-run journals or faculty journals that do not publish on a specific schedule, for example, are important for library publishing programs to support, but they pose specific challenges when it comes to editor communication and discussions of quality. At Penn State, our solution is to publish with two levels for our journal publications, a “Supported” and “Imprint” level, which allows us to differentiate between these publication types. With these levels, new journals are able to move up in support after we discern their publishing quality and timeliness. Other library programs do not differentiate between these publications and support all of them in similar ways. However, neither framework defines how often communication with each editor should be made, and thus editors are often only communicated with when a problem arises on their end, rather than with consistent follow up and guidance from the library publisher. I would like to suggest that a method of consistent communication is necessary for all types of publications, even if the application looks different across library publishing programs with different levels of staff and support. This paper and the discussion at the IFLA SIG on Library Publishing highlights some important differences between library and commercial publishers, and identifies some questions that library publishers should be asking to help formulate a method and model for communicating with editors, which can be adapted to work for all types of library publisher.*

*Keywords: Quality communication; Library publishing; Best practice.*

### Background

The main question that sparked this discussion and paper has to do with communication between those running a library publishing program and the editors that they serve. How much is enough, and what content should be covered? The landscape of library publishing is quite diverse, and the amount of resources that each can devote to this varies quite a bit. However, the need to communicate and receive feedback from editors remains an important aspect of library publishing, and is in need of further discussion for best ways that this communication can be carried out in all library publishing programs.

To provide further background, library publishing as a profession is still new to me. I joined Penn State University Libraries just over two years ago as the Open Publishing Program Specialist. Prior to that, I spent over two and a half years working for Springer Nature, overseeing four to six of their review journals over that time. Prior to that, I worked an additional two and a half years with a small publishing company in Hershey, Pennsylvania. At both publishers, communication with editors focused around the fact that the publisher owned those journals, and it was my responsibility to make sure that every journal had enough content and met their publication deadlines. It was also my job to focus on maintaining peer review integrity, running content through plagiarism checkers, and so on, but the main goal was that all journals had enough content to fill our issues so we could sell our subscriptions.

At Springer Nature, the publisher owns all of the journal titles and their content, and essentially “employs” the Editors in Chief and Section Editors, which is the norm for almost all of the larger publishers. Because of this, the publisher’s focus is on meeting the goals for each journal every year – growing the size of the publication and pulling in more content so subscription prices can rise due to more content, thus making more money. We were required to hold Editorial Board Meetings every year, to discuss how the journal needs to grow, whether we made our journal article count goals or not, and what new sections or areas of research we should be trying to expand into to get greater impact. As a Springer employee, I had communication with my editors and section editors, as well as the authors, on a monthly to weekly basis.

At Penn State, our Open Publishing program provides services for open access journals, bibliographies, monographs, and a handful of digital humanities projects. Like many library publishing programs, Penn State Libraries provides the infrastructure and support to host journals and gives consultations to editors and journal managers. However, we do not control the content that is published by each publication. Each of these publications has at least one editor and potentially more, as well as journal managers and others involved in the journal publishing process. Our program’s staff support consists of 1.5 FTE; with 10 journals to oversee there is understandably not much time to spend on establishing new communication standards for all of them.

In contrast to commercial publishers, library publishing programs do not own the content and are not generally driven by profit, so the motivations for communication are different. At Penn State, we provide two levels of services for our journal publications, which require different types of communication. Our lower, supported level journals require support as they establish a peer review process, obtain an ISSN, begin using DOIs, and generally establish themselves as a publication. The communication with these editors generally focuses around keeping them moving forward with their publication, assisting in keeping them on a publication schedule, and troubleshooting issues with the publishing software. For our imprint publications (those

that are already established and fully endorsed by our publishing program), the communications revolve more around minor troubleshooting, indexing and promotion support, and consultations in expanding the reputation and readership of the publication. Overall, communication with this higher level of support publications is far less frequent, and many times we may not communicate with the editors for months at a time.

Considering the differences in communication needs between these types of publications, it can be difficult for a library publishing program to establish a communication model to follow, and can sometimes allow for follow-up with the more established publications to fall by the wayside. However, nearly every publishing program agrees that communication, feedback, and follow-up is necessary. So, is there a best practice, or can one be created, that can be adopted and adapted by any library publishing program? The participants in this discussion considered questions like the following: What are the general guidelines or practices in your publishing program? What are the goals and challenges of your program? How much control or direct input do we really have into our editors' publishing practices outside of ethics, peer review, etc., since we do not control their content? If they are successfully meeting our standards, what else is there to discuss?

Many participants suggested that an end of year review survey for their editors has been helpful, especially in maintaining contact with all editors regardless of support levels and the publication's independence within the program. We additionally discussed that, even as library publishers that do not own the content of the journals we support, it is in our best interest to maintain a consistent communication line with our editors. It was also suggested that we use our services as leverage to help guide and mould the consistency, ethics, peer review, and more for the publications we support. Because we are providing infrastructure, the publishing software, hosting, many times DOI registering services, and more, we can also require journals to communicate on a somewhat regular basis and ensure they maintain the requirements we set for them. Participants also agreed that there is a lot of ambiguity regarding what best practices look like for communication in a library publishing program, and what specific role the communication should fill. After this discussion, I came away understanding that it is not only our library publishing program that sees a strong need for regular editor communication, but is unsure of what some best practices may be.

My recommendation is that communication with journal editors is necessary, and all library publishers should establish a communication schedule that remains somewhat consistent across publications. What the exact guidelines or best practices might be are still up for debate and should be explored more fully by those in library publishing,

because establishing these would be beneficial to the whole library publishing community.

## **References**

See the Penn State Libraries Open Publishing Program website for more info:  
<https://openpublishing.psu.edu>

## Small is big and slow is fast – Stockholm University press as a case study on library publishing

**Christina Lenz**

Managing Editor of books  
Stockholm University Press  
Stockholm, Sweden

### Abstract

*Stockholm University Press is a fully open access publisher hosted at Stockholm University Library, which was the first fully academic open access publisher in Sweden. The press was founded after a decision made by the Vice Chancellor of Stockholm University in December 2012. Today the press has 8 Journals and 26 published books, in 12 different book series, mainly in humanities and social sciences. This paper will focus on book publishing and how building up a research-driven university press was a slow and sometimes tortuous journey, which has resulted in a press with high quality publishing services. It will also show how a small university press can be an example of library publishing, and by thinking big be part of something bigger and give value to all involved.*

*Keywords: Library publishing; Case study; Stockholm University Press.*

### Introduction

In 2008 HLS Förlag (the University press at the former Stockholm Institute of Education) became Stockholm Universitets förlag (in English Stockholm University Press), as the Institute became part of Stockholm University. It was a small print - based commercial publisher, although part of the University structure, and published textbooks for university studies in education, by researchers in education from Universities in Sweden.

Stockholm University had a publisher, Acta Universitatis Stockholmiensis (AUS). These so called 'Acta book series', published doctoral dissertations, as well as edited volumes and research reports by researchers at the University, mainly internally reviewed on a University Department level.

In December 2012 the former President of Stockholm University, Kåre Bremer, decided that the Acta Universitatis Stockholmiensis was to be closed down due to a changing publishing landscape. The back catalogue of Stockholm Universitets förlag was to be sold to the commercial publisher [Liber förlag](#) in 2013. However, the university still needed support for dissemination of academic output, and Stockholm University Library was assigned the task of starting a press with a non-profit and Open Access profile.

After a few years of work to establish a professional publishing organisation, the first journal came out in November 2014. The first book was published in January 2015.



Today the press has 8 Journals and 26 published books, organised in 12 academic book series. The scope of the current series is mainly within humanities and social sciences, but editorial groups within other disciplines are encouraged to submit proposals as well. The press policy allows for researchers from all countries and institutions to publish their work, as long as it fits the aims and scopes of the Press' journals or book series and that the content is peer-reviewed before publication (see more below).

Stockholm University Press was one of the first fully open access university presses in Sweden. Today there is also [Lund University Press](#), (two published books since 2018), and the [Kriterium](#) platform (12 books published since 2016), which is “a portal for the review and publication of high-quality academic books”.

### **Open access at Stockholm University Library**

Being small, the press and the whole Library need to think big and be part of something bigger – the open access movement and today's focus on Open science are examples of this. Open access and Open science are high priority for the Library, and have been for the last couple of years.

The vision for Stockholm University Library, according to the Operational plan, is to “Create the best conditions for scholarly communication“ (Verksamhetsplan 2019, Stockholm University Library, 2019). The Operational plan also states:

In 2020, we have implemented the measures required for the entire library's operations to be based on open science. (my translation, Verksamhetsplan 2019, Stockholm University Library, 2019)

Figure 1 is a commonly-used image to show how the publishing service is an integral part of the support to researchers and students from the University Library. The image shows two main workflows within the Library: Information Supply and Publishing support. The aim is to have information supply and publishing services that support Open Access and Open Science in all its aspects.

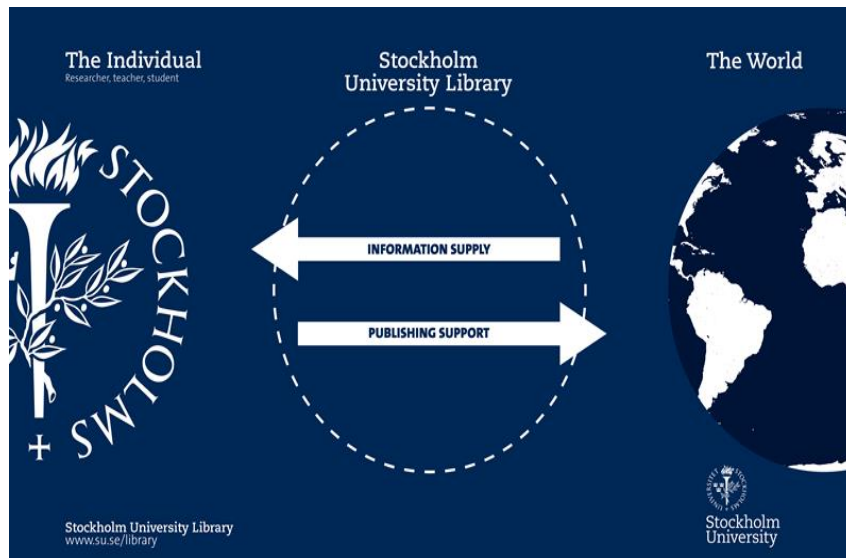


Figure 1: Stockholm University Library Organisation Chart. Illustration by Karl Edqvist. Copyright: Stockholm University Library, Licence: CC-BY

### Publishing support and open access at the Library

Stockholm University Library offers the following [publishing support](#):

1. [Dissertation support](#) (Doctoral thesis): print + pdf in Stockholm University repository [DiVA](#), two ISBNs supplied by the Library;
2. [Stockholm University Press](#): Peer reviewed (independent external review) journals and books, Open Access, DOI, CC BY, 4 ISBNs, ISSN, print on demand, pdf in Stockholm University repository DiVA
3. Research Data at Stockholm University: Published in i.e. [Figshare repository](#) for Stockholm University: DOI, pdf, data-formats in Stockholm University repository DiVA, ISBN supplied by the Library, if publication
4. Other publications, such as Research reports, monographs and edited volumes (mainly internal review): printed edition or POD + pdf in Stockholm University repository DiVA (two ISBNs recommended and supplied by the Library)
5. Open access and open science support: i.e. [Centrally funded and discounted article processing charges](#), where APC costs for researchers at Stockholm University and support on guidelines on [Open Access at Stockholm University](#), i.e. on how to publish strategic open access, whatever the publications is, or research data, interactive media, images

**Dissertations:** Stockholm University publishes more than 230 dissertations each year. The Library supports PhD students with the process of publishing their dissertations as print books and in electronic form via the university repository DiVA. The Library team for dissertation support consists of seven persons working part time with dissertation support. They can help PhD students with, for example, managing

the word-template, creating print-ready pdf-files, checking metadata, to create the cover from a template, and to send the final files to the printer etc.

**Stockholm University Press:** The press is run by three staff members. Their tasks include giving support to editorial boards of journals and books and the publishing committee. They also administer the peer review process of books via systems provided by Ubiquity Press (a book management system called RUA), as well as managing the process for layout and production. The team helps advisory boards of journals with strategic support and editorial planning, and sometimes also with finding funding to cover the production costs. The entire team also provides general support for researchers interested in publishing with advice about copyright, archiving and digital formats for dissemination of academic output.

**Research data:** Data generated by researchers from Stockholm University can be hosted in many places, depending on the nature of the information, but the university recommends that datasets are shared via an open and permanent link (preferably DOI) according to the [research data policy](#). The university also provides a repository for open data hosted by [Figshare](#), which is fully indexed for search engines and provides machine-readable metadata. This allows researchers to upload data in most common formats such as CSV, XLSX, PDF, TXT, DAT, but also presentations and research reports that are not suitable for academic journals or other common publishing routes. The Library coordinates a team of staff from different parts of the university organisation for research support, providing advice about sharing, uploading and hosting data and to create research data management plans.

**Publishing Research reports, monographs and edited volumes** (mainly internal review): The Library provides support for authors who choose to publish other types of output as well, i.e. content that is neither a PhD dissertation nor peer-reviewed material. Authors can get assistance to, for example, assign ISBNs, how to contact a book production provider and to manage metadata for cataloguing.

**Open Access and Open Science support:** As Stockholm University has had an Open Access policy since 2007, there is also a need for general support and training for researchers who wants to make their findings more available online. A general support function for authors is therefore available. The library can provide advice on open licensing and technical aspects of publishing. There is also a service available for authors publishing Open Access. The Library negotiates agreements with publishers to manage costs for open access publishing fees and discounts.

## Stockholm University Press

Stockholm University Press started as a full Open Access publisher with an international scope and a clear aim to provide an alternative to established scholarly publishers. The press quickly became part of an international movement where

university libraries and academic interest groups started to engage in activities to address the oligopoly of the major publishers in terms of formats and pricing.

Recent developments have shown that the press can be part of something bigger, and make a difference in the bigger market, but still remain a local support for academics.

### **Why start a university press at the university Library?**

Stockholm University made the transition hosting a print-based publishing service to become a fully OA publisher in 2014.

Before the implementation of the new university press, the Library had already been working with Open Access policies and repositories. The Library Director, Wilhelm Widmark, has always encouraged this development and is currently the vice-chair of the BIBSAM consortium where agreements are being made with most large publishers on a national scale to allow a transition from a subscription-based model to an Open Access deal.

The scale of the move to Open Access is not only national, but also international, which means that it becomes essential to have support from the university management. Stockholm University signed The Berlin Declaration on Open Access to Knowledge in the Sciences and Humanities (2003), in 2007.

The decision to start Stockholm University Press was, as already mentioned in the introduction, made by the former University Vice-Chancellor, Kåre Bremer, but the current University President, Astrid Söderbergh Widding, has carried on the baton. She is not only the chair of the BIBSAM consortium who negotiates deals with publishers, but she is also an active ambassador for Open Access and Open Science (see her keynote speech at the Liber conference in Dublin, [YouTube 2019](#); or one of her blog posts, [Widding 2018](#)).

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August 2016  
Give Open Access and Open Science the Attention they Deserve  
Astrid Söderbergh Widding, Vice-Chancellor of Stockholm University

Welcome to Stockholm University Press

Stockholm University Press is an open access publisher of peer-reviewed academic journals and books. We aim to make journals and books affordable, and to enable the widest possible dissemination so that researchers around the world can find and access the information they need without barriers. In partnership with our authors and series editors, we publish in the humanities, social sciences and the natural sciences. Our main focal points are rigorous peer review, open access and global dissemination.

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11 July Misconceptions and how to make invisible work visible - Part 2 take-aways from 2nd AEUP Conference #AEUP19  
Blog post by Christina Lenz, Managing Editor at Stockholm University Press University Presses need to make their work

09 July Together we can make a difference globally - Part 1 take-aways from the 2nd AEUP Conference #AEUP19  
Blog post by Christina Lenz, Managing Editor at Stockholm University Press How do university presses adapt to changes and

Figure 2: Astrid Söderbergh Widding on Stockholm University Press website.  
<https://www.stockholmuniversitypress.se/> (Accessed: 21 August 2019).

With a history of supporting the move towards a more open landscape for scholarly communication, the reasons for starting up an open access university press were several. It became important for the university to secure long-term availability of its research output, not only for democratic reasons, but also to keep costs down. The most important reason, however, is to give an alternative to researchers to make their research accessible via an open access publisher.

The Library was given the task to set up an organisation to manage the new press and to create guidelines for peer-review, not only for books but also for journals. It has been a long and tortuous path at times to find the best options for a structured and reliable service that suits all involved stakeholders (see more below). The aim is to always encourage editors and authors to maintain the highest quality for their output, to be reliable sources for further research.

Today we can see that the press has a big advantage of being part of the library organisation (see also Sondervan *et.al.*, 2018), in giving relevant and sustainable publishing support for our researchers, not to mention on the infrastructure side of things for both the Library and the press. For example, there is the catalogue team at the Library, Reference Management Programs and teams working with publishing support from many different aspects. It is thus definitely beneficial to be part of a bigger organisation at the heart of the University, with all its expertise in all its publishing support (see above).

## Stockholm University Press today

The Stockholm University Press team consists of three staff members working with the press: one Book Managing Editor, full time, who also works with communications and marketing of the press; one Journal and Book Managing Editor (approx. 70 percent); and a librarian (approx. 50 percent), who is the Chair of the Publishing Committee. All the staff members are involved in the strategic work to improve systems and services and to assist authors and editors with all aspects of the publishing process. All team members are also involved with administering the peer-review processes for books.

The team helps authors and editors throughout the whole process from submitted proposal to the published book. The authors are also supported by a communications officer who specialises in graphic design, and is responsible for creating all the artwork for journals and book covers.

Here are some short facts about the press:

- Stockholm University Press welcomes any researchers in the world, as long as it fits the aims and scopes of the Press' journals or book series.
- The aim is for publicly-financed research to be available for free to increase dissemination and usage.
- Journals and books are published with a CC BY licence so the copyright always stays with the author.
- All publications are provided with a permanent identifier (DOI), which for anthologies are included on chapter level as well, to make the content easy to track and archive.
- All books are published in multiple electronic formats, such as EPUB, MOBI, PDF and a Read book format, also book chapters (Edited volumes) can be downloaded as PDF-files (see Figure 3).
- Books are printed on demand, and can be ordered via the Press' website to international and Swedish retailers (see Figure 3), where copies are sold at cost price.
- Authors can choose from three different layout templates for their book.
- All book covers are designed by the press graphic designer at no extra cost.
- All electronic files are enabled for annotation with [Hypothesis](#).
- Books and journals are registered in [DOAB](#) (books) and [DOAJ](#) (articles) to maximise dissemination via structured and machine-readable metadata.
- The publisher/library provides infrastructure and publishing support for free.
- The press' main news channel is the [Stockholm University Press blog](#), which aims to promote new books and journals as well as to provide a forum for discussions about open access publishing, peer review, and open science, from the Library's and press' point of view.



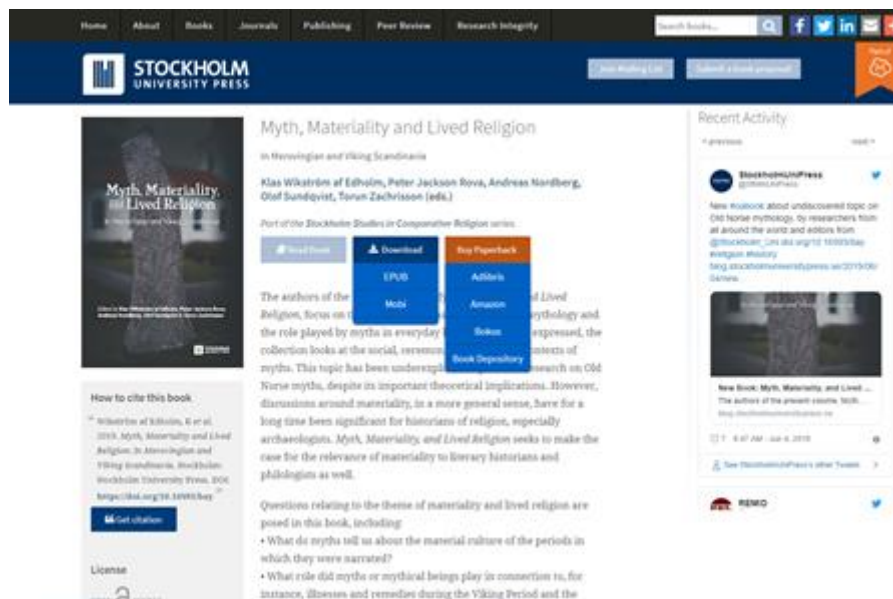


Figure 3: Example of a Stockholm University Press book page.

<https://www.stockholmuniversitypress.se/site/books/10.16993/bay/> (Accessed: 21 August 2019).

### Give value to all involved

Communication is everything when it comes to scholarly publishing. Most importantly, we need to give value to all involved. “What’s in it for me?” For the authors, the reviewers, the editorial boards, etc. this way of thinking is essential, as well as being part of something bigger.

As the press is not run with a commercial profile, or has expansive goals that can hamper the academic quality, there are other things to focus on. One of the most important tasks is to ensure that all involved stakeholders see value in the output. To do so we need to monitor authors’ and editors’ needs for an effective and rewarding publishing experience. Some of the expectations or values we have been asked to address are:

- Authors and editors need to know why they should publish with Stockholm University Press and what we can offer. The press can offer dissemination of their work, for reasonable publication costs, offering infrastructure and publishing services, such as professional marketing, and most importantly a reliable peer review process in collaboration with dedicated book editors, editorial boards and the publishing committee. They need to know the results of downloads, sales and how their work is being used.
- Reviewers need to be convinced that they can make a difference for the outcome of a publication, that their work is appreciated and recognised, by both the press, the author, the Editorial Board and the research community.

Therefore, Stockholm University Press gives recognition to all reviewers in the book, either anonymous or with their names written in the book.

- The Editorial Boards of books and journals need to have professional guidelines and support whenever requested, to do their job on reviewing book proposals and manuscripts and giving recommendations on publications.
- The Editorial Committee need to have guidelines and be sure that the press can support them with high quality documentation for all decisions to be made, and know that their expertise and input is valued by authors and editorial boards.
- Ubiquity Press and the press need to keep up good communications and to develop the book management system and production routines continually, to secure the quality of all processes and publications.
- Readers have to rely on high quality electronic files, easily accessible at the press website and be able to use annotation via hypothesis.
- The Library and other libraries need proper metadata to be added into repositories, databases, etc. as well as printed volumes for library legal book deposit.
- The University needs to know that we give value to the whole university, the researchers making Stockholm University one of the most prestigious and well renowned Universities in the world.
- All others, stakeholders, etc. need to know that they can rely on the press' work, that all publications are of high quality in research, electronic formats, accessibility, and printed books to an affordable price and that all publishing costs are transparent.
- Trying to give value to all persons involved in the press, is a good way of being part of something bigger, to be able to contribute to the value to many persons and the University's research output.

### **Stockholm University Press workflow for books**

Systems and processes need to be carefully designed to ensure the quality of the publishing services. Review processes are naturally slow. However, the speed aspect will get a boost and become more manageable when handled in a sustainable and electronic peer review system. Everyone, all people in the processes, need to use the Book Management System, an online system which is also an archive. The quality assurance process is managed in collaboration between the press team, the Editorial Boards and the Publishing Committee (see more below).

The production process of turning book manuscripts into formats suitable for electronic and print publishing is managed by Ubiquity Press. The collaboration with Ubiquity Press is controlled by a framework agreement, which was procured according to an open call, as is mandatory for Swedish government authorities such as Stockholm University.



Figure 4 shows an overview of the current book management process from proposal to final electronic book (and print-on-demand option).

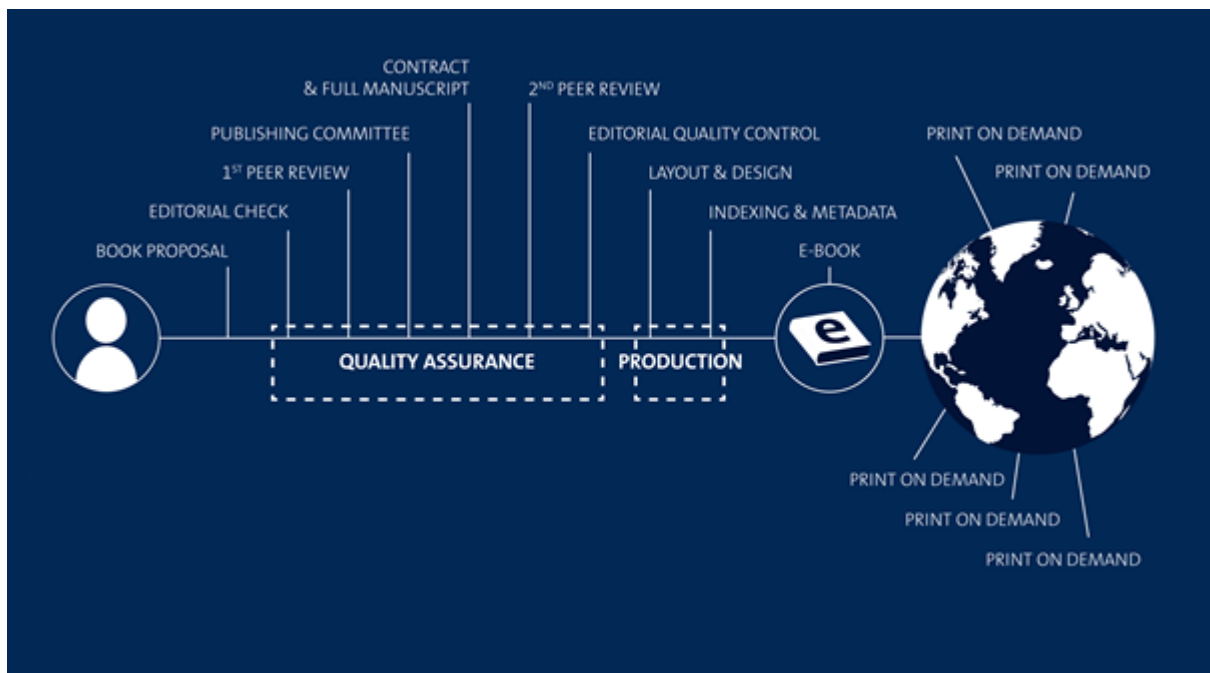


Figure 4: Stockholm University Press workflow for books. Illustration by Karl Edqvist. Copyright: Stockholm University Library. License: CC BY

### What do we mean by ‘Quality Assurance’?

It is normal for new players on the market to be treated with scepticism by stakeholders. Publishers of Open Access content are not excluded from such opinions. So, in order to create trust in the Stockholm University Press brand and service offer, it became important to hire publishing professionals to join the press team from the very start. Both Managing Editors working for the press are former employees of larger, commercial publishers. Their previous experience has been instrumental in forming the service offer for authors and editors.

Very early in starting up the press it was decided that the press should be ‘researcher driven’. But, what does that mean?

For Stockholm University Press it means that all final publishing decisions are made by researchers. All books published by Stockholm University Press are also peer reviewed before publication by both an Editorial Board of experts in each subject area and by external experts according to the academic tradition following the ethical guidelines stipulated by the Committee of Publication Ethics ([COPE](#)).

Book proposals are reviewed by an Editorial Board upon first submission. The members of the board need to be active academics within a relevant field for the scope

of the book. The first screening and comments from the Editorial Board are then sent to the Publishing Committee to make the final decision about whether or not the proposal is suitable for publishing with SUP. The authors are invited to sign a publishing agreement once both the Editorial Board and Publishing Committee are in agreement.

All book manuscripts undergo external peer review. The review process is monitored by the Editorial Board, who also makes recommendations of revisions to the author when necessary. Lastly, the Publishing Committee makes the final decision to publish a book. Their task is to review the entire process based on the comments from the external reviewers and by the Editorial Board. (See the full information on the [Peer Review Policies](#) on the Stockholm University Press website.)

The [Publishing Committee](#) consists of researchers from the four faculties at Stockholm University (humanities, social sciences, law and natural sciences). The members of the committee are elected by the faculty governing boards and approved by the President of the University. The Publishing Committee also makes decisions about signing on new journals to the press and new Editorial Boards for book series.

Another quality assurance is for the press to revise its processes from time to time. It takes a lot of time to manage the collaboration with the people involved, and this is the task for the press staff. Developing good practices and routines for OA scholarly publishing, also means good quality checks of manuscript files, in all aspects, to check if they have followed our copy-editing guidelines, and handover all files to the typesetters at Ubiquity Press.

Quality assurance must also include being transparent about the result, downloads and sales, etc. (see i.e. blog post by Wennström, Sofie, [2018b](#))

## Conclusion

Stockholm University Press is open to different solutions and the Library Publishing support does not run a “one size fits all”. It has definitely been an opportunity to start small, trying to think big. By starting small, and without any grand ideas about direct profit or return of investment, the team still has opportunities to think big, and going slowly. This will result in faster processes, and high quality of publications, which will give value to all people involved.

Building a new press takes time, dedication and persistence, and there is still a long way ahead for the press to prosper into a well-renowned and trusted publishing partner. As shown above, Stockholm University Press has a big advantage of being part of the library organisation, giving relevant and sustainable publishing support for the researchers, not to mention on the infrastructure side of things for both the Library and the press, but above all else, the benefits of working closely with researchers. It brings the necessary expertise and knowledge to the press structure.

A small library-based university press needs to collaborate with other library publishers and academic publishers to be successful. One of the success factors is that the press team works closely with [Ubiquity Press](#), and other [Ubiquity Press Partners](#), to develop further the administrative platforms, such as the Book Management System and [OJS](#), with quality assured routines for peer-review and assessment. This means that the team can free up time to work strategically with planning support and collaborating with researchers.

The exchange of ideas and best practices is also important for the success of a new press. The Stockholm University Press team has, therefore, been active in international partnerships, i.e. the Liber Open Access working group, the Ubiquity Press Partners network, the Board of Association of European University Presses ([AEUP](#)), and the [OPERAS](#) partner network.

Stockholm University Press is also a member of organisations supporting development of quality publishing services such as [ALPSP](#), COPE, and [OASPA](#). All these collaborations serve as inspiration and encouragement for the ongoing development of the press, and give opportunities to exchange ideas and experiences with other stakeholders in scholarly communications (see i.e. blog post by Wennström, [2018a](#)).

Some of the networking activities resulted in publications (i.e. Wennström, Schubert; Stone *et al.*, 2019a; 2019b), and blog posts in the SUP Blog, (see i.e. themes such as “Why European University presses need to cooperate more” (Lenz, [2018](#)), “Misconceptions and how to make invisible work visible” (Lenz, [2019a](#)), and “Together we can make a difference glocally” (Lenz, [2019b](#)). Other activities include arranging conferences and workshops under the auspices of AEUP and LIBER.

Stockholm University Press still has lessons to learn, to explore new methods and strategies. Together with other library publishers and university presses, we will promote scholarly communications for the benefit of our host universities and researchers, and with the right collaborations we might even challenge the traditional and commercial publishers who are still the main players.

We believe that being part of something bigger can show how a small university press can think big, and going slowly will result in faster processes in the end.

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## Publishing the ITT Short Story Competition without a budget

**Gerard Connolly**

TU Dublin - Tallaght Campus  
Dublin, Ireland

**Niamh Walker-Headon**

TU Dublin - Tallaght Campus  
Dublin, Ireland

### Abstract

*Since 2016, the Library at IT Tallaght (ITT) (now TU Dublin – Tallaght Campus) has been running a short story competition in conjunction with South Dublin Libraries’ Red Line Book Festival, open to anyone in the world over the age of 16. From the start, library staff felt it was important that the ten shortlisted entries from each year should be collected in an anthology, both as a document of the event and a means of promotion for the IT Tallaght and Red Line Book Festival brands. Since funding for the competition did not extend to a major publishing project, the staff chose to explore the opportunities provided by online self-publishing services to gradually nurture interest in the competition and expand its reach globally.*

*This paper gives a brief outline of the origins of the competition, explains how the authors came to choose Kindle Direct Publishing as a platform and shows how the publishing element has become an integral part of the annual library workflow. The authors conclude with the view that the continued appearance of the stories in print will prove to be a key element in establishing the competition within the global writing community.*

*Keywords: Library publishing; Self-publishing; Short stories; Competitions; Anthologies.*

### Origins/background

The IT Tallaght Short Story Competition was first discussed in earnest at a meeting of the Red Line Book Festival advisory committee in 2015. This festival was launched in 2012 and is run by South Dublin Libraries, hosting literary events in the South Dublin County Council area. It had been suggested that the local Institute of Technology might run a short story competition in a user survey that same year. After a discussion at the library, it was decided to submit a proposal for funding for what became known as ITT Shorts. The proposal was submitted to the head of the Humanities Department, progressed from there to the Senior Management Team, and was signed off by the Institute President in 2016.



Figure 1: Background to the competition.

Two library staff members were assigned to the project and it was decided to use online services where possible to manage the competition. SurveyGizmo (<https://www.surveygizmo.com/>) has been a feature of library activities for quite a while and the competition administrators opted to use this to gather entries and record consent. It allows entrants to upload their submissions in Word or PDF documents. Once the competition had been launched and entries began to be submitted, a set of guidelines for shortlisting was devised in order to create a selection of ten for the consideration of the overall judge; on this occasion, the literary scout Vanessa Fox O'Loughlin of Writing.ie (<https://www.writing.ie/>).

When logistics were being discussed with the festival organisers, the latter had offered to source and sponsor the competition judge, allowing the library to keep the bulk of its internal funding for prize money. This, however, left nothing in the budget for publication of the shortlisted stories. It was felt that the added enticement of future discoverability in print would be essential in generating interest in the competition and maximising the numbers entering. With this in mind, the administrators set about



exploring the various platforms available for self-publication, with particular focus on functionality, cost, and whether or not copyright had to be surrendered.

## Platform selection

At the time, there was a dazzling array of e-publishing services available online, including CreateSpace (<https://www.createspace.com/>), Smashwords (<https://www.smashwords.com/>), Lulu (<https://www.lulu.com/>), BookBaby (<https://www.bookbaby.com/>), Nook (<https://press.barnesandnoble.com/>), iBooks Author (<https://www.apple.com/ie/ibooks-author/>), Kindle Direct ([https://kdp.amazon.com/en\\_US/](https://kdp.amazon.com/en_US/)), Lightning Source (<https://www.ingramcontent.com/publishers/print>), Issuu (<https://issuu.com/>), Blurb (<https://www.blurb.com/>), Vook (no longer exists) and eBookIT (<https://www.ebookit.com/tools/bp/Bo/eBookIt>). However, as it turned out, in this instance the absence of a budget simplified the selection process considerably. Accordingly, platforms demanding an upfront fee were quickly ruled out, as were those requiring payment for editing and design services. By contrast, there was a gravitational pull towards those providers working with simple file formats and user-friendly templates which could facilitate the books being designed and put together in-house at no extra charge. Naturally, the proposed royalty rate was looked at, though not discussed in any depth. Since a primary goal was to find the largest audience possible for these stories, of greater interest was the reach of distribution promised by a given organisation.

Financial considerations aside, the only other factor which was non-negotiable had to do with the protection of the individual authors' rights to their stories along with the



library’s limited permission to collect and disseminate them. As it turned out, very few of the organisations in question were looking for exclusive rights to the work published.

| PLATFORM                      | Create Space (Amazon)                                      | Smashwords   | Lulu  | BookBaby   | Nook Press   | iBook Authors                                | Kindle Direct Publishing  | Lightning Source   | Issuu   | Blurb  | Vook   | eBookIT  |
|-------------------------------|--|--|---|--|--|--|---|--|---|--|--|--|
| CATEGORY                      | E-book distributor   | E-book distributor   | E-book distributor                                  | E-book distributor   | Single Channel Retailer  | Single Channel Retailer                      | Single Channel Retailer   | E-book distributor   | Single Channel Retailer-driven  | E-book distributor   | E-book distributor   | E-book distributor   |
| UPFRONT FEE                   | ✓  | ✗  | ✓   | ✓  | ✗  | ✗  | ✗   | ✓  | ✓   | ✓  | ✗  | ✓  |
| ROYALTY RATE                  | Sales channel - 40% + €0.80 + €0.02 per page.              | Publisher - 40% of list price & 55% of library sales.  | Print books - 20% commission from net. E-books 10%. | 0% Sales through Bookshop - 15% Retailers % unspecified.               | Deduct \$ 0.99- 2.99 - 40%; 2.99- 9.99 - 65%; 10.00- 199.99 - 40%. | Deduct 30%                                   | Customer - 35%, all territories; 70% designated territories (incl. USA & Europe). | Customer - 45- 70%, print books (less manf Costs); 40%, e-books.   | Not found.  | Deduct: Amazon 15% + \$1.35; Ingram's - 22- 55%; Apple - 30%.                      | Deduct: 0% (br now); Amazon 30%; iBooks 30%; B&N 50%; Kobo 30%; Google Play 30%. | Deduct: 15% of Net Sales; Trade discount - 25% or 55%.   |
| AUTOMATIC PRICING             | ✗  | ✓  | ✓   | ?  | ✗  | ✗  | ✗   | !  | ✗   | !  | ✗  | ✗  |
| RIGHTS                        | Non-Exclusive  | Non-Exclusive  | Non-Exclusive                                       | Exclusive  | Non-Exclusive  | Exclusive                                    | Non-Exclusive   | Non-Exclusive  | Non-Exclusive   | Non-Exclusive  | Non-Exclusive  | Non-Exclusive  |
| FILE FORMATS                  | PDF  | Ms Word  | EPUB  | PDF  | Any software - Save or Export                                      | EPUB   | Ms Word, EPUB, MOBI   | EPUB; JPG & PDF - print  | PDF   | PDF  | Ms Word  | Ms Word, PDF   |
| ISBN                          | ✓  | ✓  | ✓   | ✓  | ✓  | ✓  | ✓   | ✗  | □   | ✓  | ✗  | ✓  |
| INCL. ILLUSTR.                | ✓  | ✓  | ✓   | ✓  | ✓  | ✓  | ✓   | ✗  | □   | ✓  | ✓  | ✓  |
| E-ISBN, ASIN, FAN STYLE GUIDE | ✓  | ✓  | ✓   | ✗  | ✓  | ✓  | ✓   | ✗  | □   | □  | ✓  | ✓  |
| PRINT-ON-DEMAND               | ✓  | ✗  | ✓   | ✓  | ✓  | ✗  | ✗   | ✓  | ✓   | ✓  | ✗  | ✓  |
| DISTRIBUTION                  | Expanded distribution to bookshops and libraries possible. | iBookstore, Kobo, B&N, OverDrive, Scribd, Tolino, Barnes&Taylor, Inkesa, WH Smith, FNAC, Yuzo, Gardners, Browns, Hve, Avis360, Blio. | Kindle, iBookstore, Kobo,                           | Kindle, Nook, iBookstore, Kobo, Google Play.                           | Nook, Barnes & Noble dot com.                                      | iBookstore                                   | Kindle  | Kobo, Amazon, Barnes & Noble, Chapters/Indigo, Apple, Blackwell, Book Depository, Libraries, Courts, Foyles, Waterstones             | Google Play and App Store   | iBookstore, Amazon, Ingram   | iBookstore, Kobo, Google Play, Amazon, Barnes & Noble                            | Kindle, Nook, iBookstore, Kobo, Google Play, Ingram, scribd, Ebookit.com, Baker & Taylor                         |
| SUPPORT                       | Via systems only (E-mail, Chat, Call Centre)               | Via systems only (E-mail, Chat, Call Centre)   | Via systems only (E-mail, Chat, Call Centre)        | Via systems only (E-mail, Chat, Call Centre)                           | Via systems only (E-mail, Chat, Call Centre)                       | Via systems only (E-mail, Chat, Call Centre) | Via systems only (E-mail, Chat, Call Centre)                                      | Via systems only (E-mail, Chat, Call Centre)   | Via systems only (E-mail, Chat, Call Centre)  | Via systems only (E-mail, Chat, Call Centre)                                       | Via systems only (E-mail, Chat, Call Centre)                                     | Via systems only (E-mail, Chat, Call Centre)   |
| NOTE                          | \$79 Kindle conversion charge                              |  |   | Fee for cover design: choose a design package and send designer ideas. |  |  |   | Distributes print books too. Cover design template. Can be contacted by telephone. Distinguish between Ingram's Lightning Source and | Additional fee for POD. Distributes e-books through Issuu site and apps. ISBNs? Style templates provided. Most suitable for publication of illustrated full colour magazines. | Price control? Contactable by phone. Design: tools, templates, tutorials provided. | Rebranded as Pronoun. JPG for cover. Link to Canva.com for cover design.         | Request quote for print books on site. \$25 upfront. Cover design service: E-book - \$99; print - \$295 - \$395. |

Figure 2: Selection process

Following a period of review and discussion, the process came down to a choice between Smashwords and CreateSpace. The latter had the advantage of feeding directly into Kindle Direct Publishing and the Amazon platform at no cost. Furthermore, there was a problem with Smashwords - the online forms required for US tax clearance proving impossible to complete - and so in the end CreateSpace and KDP were settled upon.

The first publication took much longer than anticipated because of issues with getting the tax clearance certificate submitted to the IRS. This was eventually achieved with

the Institute Finance Officer and the Systems Librarian sitting down together to complete the application online within the CreateSpace account set-up area. This initial setback aside, it was felt that the kind of service provided by CreateSpace was the best option for the time being at least. It allows for the creation of orders as needed - for authors, for legal deposit libraries and promotional purposes - without the commitment of a large print run. In addition, the electronic version of each volume of the anthology is readily available for download on the Amazon website. Furthermore, it is hoped that the Smashwords submission will eventually be processed for wider distribution across the international library sphere.

## Timeline 2018



Figure 3 - Timeline to the 2018 competition.

The importance of the freedom afforded through CreateSpace / KDP is perhaps best illustrated by a closer look at the various stages in the running of the most recent competition. First came a meeting at Tallaght County Library with staff of South Dublin Libraries and representatives of BoxRoom Productions on the 11th of June 2018. Plans for that year's Red Line Book Festival, and the short story competition's part in

it, were discussed. Most importantly, a possible judge, the writer Deirdre Sullivan, was proposed by one of the librarians involved who offered to contact her.

Returning from the meeting, a slightly different approach to the two previous years was decided upon. While the policy of not imposing a specific theme on prospective entrants still seemed a sound one, on both occasions the minor problem of coming up with a suitable title for a somewhat disparate selection of stories had remained. In a spirit of experimentation, it was decided that, come what may, the 2018 anthology would be called *Stand Fast!*, and that this would be advertised in the competition guidelines to see if it was possible to observe any impact on the quality and variety of entries.

The next step was to begin publicising the competition. A link to the revised guidelines and application form was made available on the ITT Library website (<https://library.it-tallaght.ie/>) and posts were created on the library blog, Twitter and Facebook pages. The dark web was leveraged to communicate with writing groups and cultural organisations. Social media activity ramped up even further when the competition officially opened for submissions on the 2nd of July.

Over the next six weeks, many of the same general queries and technical difficulties arose as during the previous competitions. These included automatic confirmation emails not being received, entrants not knowing how to attach their Word or PDF document to the entry form, and entrants asking to resubmit, having mistakenly sent an earlier draft of their story or forgotten to include a cover page. Enquiries also came from writers slightly below the minimum entry age of sixteen, or others who had simply missed the deadline, both wanting to know if exceptions could be made. For the administrators, queries such as these underlined the value of having clear and consistent rules in place to guide the decisions one needs to make on a project of this kind. At the same time, submissions were monitored as they came in via SurveyGizmo and entries were immediately discounted that were without a cover page, incorrectly formatted or simply too chaotically organised.

Once the competition had closed on the 13th of August, the business of whittling 240 entries down to a shortlist of 10 began in earnest. This has become considerably easier with time. Having been through it twice before, one is more sensitive to stale plots, hackneyed expressions and worn-out devices, and quicker to seize upon the writer that radiates a sense of control, knows how to deploy an unexpected flash of wit, and can convey genuine empathy.

The shortlist was decided on the 31st of August and the ten stories uploaded to Turnitin (<https://www.turnitin.com/>) as a precaution against plagiarism. The competition judge was contacted on the 14th of September and the printed stories, with author details

removed, were sent to her by post. A little over two weeks later, her decision was received as to the top three. The following day, the shortlisted authors and South Dublin Libraries were contacted, and the shortlist was posted on social media. The names of the three prize winners were withheld pending their announcement at a reading and award ceremony on the 11th of October at the Civic Theatre, Tallaght, to be emceed by Deirdre Sullivan and attended by the President of ITT and as many of the shortlisted authors as were able to attend (seven, as it turned out).

By this time, the library had entered into one of its busiest periods as the students of ITT were preparing for Christmas examinations, so the process of proofing and editing the anthology had to take its place alongside a host of other duties. Difficulties adjusting to the new KDP template notwithstanding, the electronic version was ready and uploaded to Amazon on the 21st of December.

## **Publication: CreateSpace to KDP 2018**

Aside from the change in approach as regards setting a theme for the competition, the other notable difference in 2018 was the way in which the anthology was edited and published. Previously, in order to publish with CreateSpace and have it flow into KDP, thus enabling display on Amazon, it was necessary to create an account with both CreateSpace and KDP. Accordingly, the first two collections were edited and designed entirely within CreateSpace using their templates. By the following year, CreateSpace had migrated entirely to KDP.

Thankfully, the tax clearance seems to have carried across. Furthermore, the new template appeared less problematic, especially in relation to section headers and page numbering. However, it was disappointing to find that the same cover layout as the first two years was no longer available, thus breaking continuity with the previous volumes. Aside from that, the churning process of editing, loading, identifying errors, re-editing and reloading the document remained much as before. Despite the inevitable headaches, it is gratifying to have a series of works on Amazon now, with the e-book for each provided by KDP and print-on-demand for those who want hard copy. In addition, KDP allows access to statistics on sales. Royalties are paid when sales of an item reach a set minimum. A PayPal account has been set up to receive these, but sales are still some distance from achieving the numbers required.

## **Global response: starting to build a community**

While sales of the anthologies have been negligible, it has been interesting to observe the extent to which the competition has already expanded awareness of both the IT Tallaght and Red Line Book Festival brands globally. In 2016, it attracted 134 entries from 14 countries. The following year, this had increased to 193 stories from 36 countries. Communicating with author groups and bloggers via e-mail and social media have spread the word globally, and 2018 saw submissions leap to 240 entries from 24 countries.

With the introduction of GDPR, it was decided to create a Google Group for those interested in the competition as it moves forward. 2019 will show whether or not this has done anything to boost the profile of what has now been rebranded as the TU Dublin Short Story Competition, following the integration of three of Dublin's Institutes of Technology to form the Technological University of Dublin, Ireland's first technological university.

It is hoped that the community of interest around this competition will continue to grow. For the library, the possibilities are exciting, in a constantly changing, ever more integrated working environment, for the increased dissemination of these stories on (virtually) no budget.

## Conclusion

It is entirely practicable, and worthwhile, for a small library with limited resources in time, staff and finance to run an international writing competition leveraging online technology: specifically, web survey tools, anti-plagiarism software and self-publishing services. While the possibilities for expansion are still being explored, this combination of skills and resources has already proved its value in broadening the horizons of the library, taking it into the orbit of new communities and stakeholders across the globe.

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## Librarian as editor: amplifying the voices of the marginalised

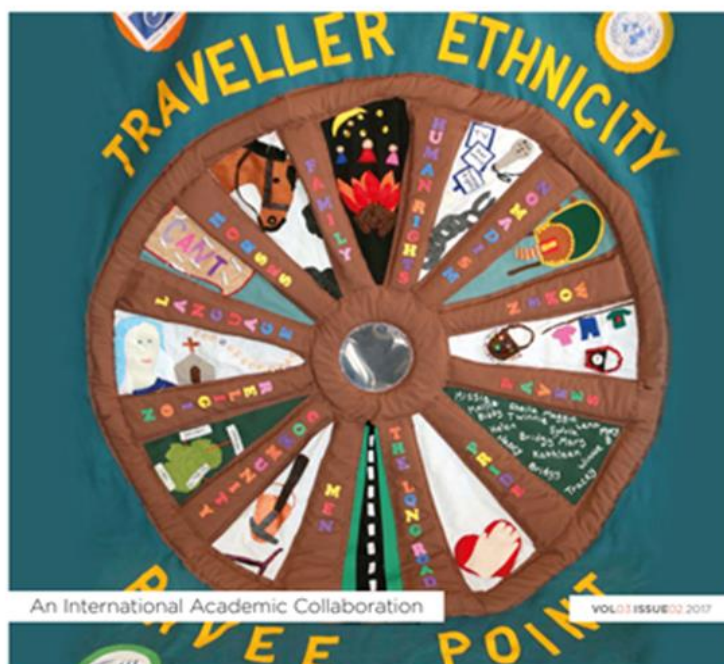
*Jane Buggle*

Deputy Librarian  
Dublin Business School  
Dublin, Ireland

### Abstract

*This article outlines the establishment of a cross-institutional, peer-reviewed, academic journal, Studies in Arts and Humanities, and describes the librarian-edited Special Issue on Minorities and Indigenous People which was published to commemorate the granting of official ethnic minority status to Irish Travellers by the Irish Government in March 2017.*

*Keywords: Libraries--publishing; Irish travellers (Nomadic people).*





Dublin Business School (DBS) is the largest private Higher Education Institution in Ireland. It offers a range of Arts, Business, Law and ICT programmed up to Masters level. It has a strong focus on high quality pedagogy, teaching and learning and also on research output.

Dublin Business School has a very dedicated Library Team. This small team comprises eight professional librarians including dedicated Research and Teaching Librarians. The team has a flat structure that values both Entrepreneurial Leadership and Enabling Leadership (Ancona, Backman and Isaacs, 2019). Innovation is encouraged and team members can get behind projects that they believe in. In this way, DBS Library offers a comprehensive and modern service which was formally acknowledged when it won the Best Library Team Award at the inaugural national Education Awards in 2017. DBS offers an MSc Information and Library Management on which the Library Publishing Curriculum is embedded in the Open Librarianship module.

DBS Library published two strategic plans in the period 2009 -2019, the first of which focused on technology and the second focused on research, the creation of an institutional repository and the compilation of the College Registers of Scholarly Activity. At this point, we began to look into the growing area of Library Publishing as a means to expand the institutional research output, to read the literature in this area and to reach out to faculty within DBS and in other institutions to gauge interest in the establishment of a library-published journal in the Arts and Humanities subject area. [Studies in Arts and Humanities Journal](#) (SAH Journal) was established as an open access, library published, cross-institutional, peer-reviewed academic journal which would publish two issues per year. The unique selling point of the journal was to publish high quality peer-reviewed articles by undergraduate and postgraduate students alongside those by faculty. The first issue was launched in June 2015. The Library Team went on to replicate this model with the annual publication, the [DBS Business Review](#) in 2017. Both journals abide by the COPE ethical standards, employ double-blind peer-review and have Advisory Boards that are composed of academics from across the sector, both nationally and internationally, who have prodigious research outputs and substantial reputations in their areas. The journals are indexed on the Directory of Open Access Journals and on ProQuest and EBSCO databases.

In summer 2017, the Editorial Board of SAH Journal met to plan a special themed issue. Possible themes were explored. Senior Editor, Marie O'Neill, suggested that we plan a theme around the recent official recognition of Irish Travellers as an ethnic minority by the Irish Government. David Doolin also noted the growing protests of the Lakota Sioux Nation to the proposed oil pipeline in North Dakota. It was agreed that



the theme would be Indigenous People and Ethnic Minorities. I was appointed Editor of this special issue.

A call for papers was disseminated nationally and internationally to universities, learned societies and organisations. Key people were identified from within the Irish Traveller Movement such as Martin Collins, Director of [Pavee Point Traveller and Roma Centre](#). Martin agreed to write the editorial on what the granting of official ethnic recognition by the Irish Government means to Irish Travellers. It was decided that a holistic approach would be taken and that topics relating to indigenous people would be explored, using a breadth of lenses including geography, history, culture, art and health. A range of content would be included from peer-reviewed articles to opinion pieces, interviews, poetry and book reviews. Interviews were carried out with Missy Collins, Pavee Point Health Worker, about the Irish Traveller way of life, and with Dr Gianpiero Cavalleri, Royal College of Surgeons in Ireland, who had recently published research into the genetic structure of the Irish Traveller Community which provided an estimate of when the Irish Travellers split from the 'settled' population of Ireland some twelve generations previously.

Key figures from this interdisciplinary area were identified internationally and were targeted with the call for papers. Submissions started coming in from universities around the world. An academic from the University of Auckland wrote on politics, Māori rights and resource ownership. We received a co-published work from the Monash University in Australia which explored the diverse symbolism of a broom in the lives of the women of the Yanyuwa Aboriginal nation. An academic from Trinity College Dublin looked at the settlement of Sephardic Jews in Salonika through the lens of one particular folk song. We were particularly heartened to receive our first piece of European-funded research authored by world renowned experts on the Roma people, Dr Elena Marushiakova and Dr Vesilin Popov from the University of St Andrew's in Scotland, on the Commencement of Roma Civic Emancipation. A postgraduate student from the University of Hawaii submitted a fascinating personal reflection on the Lakota Sioux Nation's protests at Standing Rock in Dakota. A group of University College Dublin academics wrote on the protection of minority languages.

[The Studies in Arts and Humanities Journal Special Issue on Minorities and Indigenous People](#) launched on 7th December 2017 in the Mansion House in Dublin. The Lord Mayor, Micheal Mac Donnacha opened the event. Martin Collins gave a powerful speech about the importance of the official recognition to Irish Travellers after so many years of campaigning. Bridgy and Molly Collins sang traditional Irish Traveller songs while Dr Katerina Garcia sang songs from the Sephardic tradition.

Librarians have demonstrated their acumen in the library publishing of scholarly output in many universities around the world. The library publishing skill set comprises skills that have been honed in other library activities including use of metadata (Case, 2008), management of platforms, providing research support on getting published (Kalikman, 2016), bibliometrics (Clobridge, 2013), copyright and author rights (Gumb, 2019), funding sources and applications (Budd and Stewart, 2015), archiving and

preservation (Davis, Robertson and Simser, 2018). In addition, librarians possess the research skills to be editors in their own right; to source content from faculty and specialised departments as well as to manage the publishing process.

As editor of this special issue of SAH Journal, I learned that librarians are well positioned to extend the publishing skill set into the commissioning area as well as the traditional workflow and platform management. I believe that this will be a future area of growth. A key responsibility of libraries is to advocate for the achievement of the UN Sustainable Goals (Kear and Garcia-Phebo, 2020). The publication of a special issue such as this demonstrates the potential transformative power of library publishing to shine a light on indigenous people and ethnic minorities and their struggles in terms of social justice, inclusivity and diversity, and to do so in a fully open and accessible way.

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