

# Open Publishing Guide for Authors

# OPEN PUBLISHING GUIDE FOR AUTHORS

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# ACKNOWLEDGMENT OF FIRST PEOPLES

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The University of Southern Queensland acknowledges the traditional custodians of the lands and waterways where the University is located. Further, we acknowledge the cultural diversity of Aboriginal and Torres Strait Islander peoples and pay respect to Elders past, present and future.

We celebrate the continuous living cultures of First Nations Australians and acknowledge the important contributions Aboriginal and Torres Strait Islander people have and continue to make in Australian society.

The University respects and acknowledges our Aboriginal and Torres Strait Islander students, staff, Elders and visitors who come from many nations.



# ACCESSIBILITY INFORMATION

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We believe that education should be available to everyone, which means supporting the creation of free, open, and accessible educational resources. We are actively committed to increasing the accessibility and usability of the open texts and resources we produce.

## Accessibility Features of the Web Version of this Resource

The web version of this resource has been designed with accessibility in mind and incorporates the following features:

- Designed to consider the needs of people who use screen reading technology.
  - All content can be navigated using a keyboard.
  - Links, headings, and tables are formatted to work with screen readers.
  - Images have alt tags.
- Information is not conveyed by colour alone.

## Other File Formats Available

In addition to the web version, this book is available in several file formats, including PDF, EPUB (for ereaders), and various editable files. Choose from the selection of available file types from the ‘Download this book’ dropdown menu. This option appears below the book cover image on the [eBook’s landing page](#).

## Third-Party Content

In some cases, our open texts include third-party content. In these cases, it may not be possible to ensure the accessibility of this content.

## Accessibility Assessment

Below is a short accessibility assessment of key areas that have been assessed during the production process of this open text. The checklist has been drawn from the [BCcampus Open Education Accessibility Toolkit](#).

While a checklist such as this is just one part of a holistic approach to accessibility, it is one way to begin our work on embedding good accessibility practices in the books we support.

We hope that by being transparent on our current books, we can begin the process of making sure accessibility is top of mind for all authors, adopters, students and contributors of all kinds on all our open-text projects. As such, we welcome any feedback from students, instructors or others who encounter the book and identify an issue that needs resolving.

# Accessibility Checklist

Category	Item	Status
<b>Organising Content</b>	Content is organised under headings and subheadings	Yes
<b>Organising Content</b>	Headings and subheadings are used sequentially (e.g. Heading 1, Heading 2, etc.)	Yes
<b>Images</b>	Images that convey information include Alternative Text (alt-text) descriptions of the image's content or function	Yes
<b>Images</b>	Graphs, charts, and maps also include contextual or supporting details in the text surrounding the image	Yes
<b>Images</b>	Images, diagrams, or charts do not rely only on colour to convey important information	Yes
<b>Images</b>	Purely decorative images contain empty alternative text descriptions. (Descriptive text is unnecessary if the image doesn't convey contextual content information)	Yes
<b>Tables</b>	Tables include column headers and row headers where appropriate	Yes
<b>Tables</b>	Tables include a title or caption	Yes
<b>Tables</b>	Tables do not have merged or split cells	Yes
<b>Tables</b>	Tables have adequate cell padding	Yes
<b>Weblinks</b>	The web link is meaningful in context, and does not use generic text such as "click here" or "read more"	Yes
<b>Weblinks</b>	Externals web links open in a new tab. Internal web links do not open in a new tab.	Yes
<b>Weblinks</b>	If a link will open or download a file (like a PDF or Excel file), a textual reference is included in the link information (e.g. '[PDF]')	Yes
<b>Embedded Multimedia</b>	A transcript has been made available for a multimedia resource that includes audio narration or instruction	Yes
<b>Embedded Multimedia</b>	Captions of all speech content and relevant non-speech content are included in the multimedia resource that includes audio synchronised with a video presentation	Yes
<b>Embedded Multimedia</b>	Audio descriptions of contextual visuals (graphs, charts, etc.) are included in the multimedia resource	No
<b>Formulas</b>	Formulas have been created using MathML	–
<b>Formulas</b>	Formulas are images with alternative text descriptions if MathML is not an option	–
<b>Font Size</b>	Font size is 12 points or higher for body text	Yes
<b>Font Size</b>	Font size is 9 points for footnotes or endnotes	–
<b>Font Size</b>	Font size can be zoomed to 200%	Yes

## Accessibility Improvements

While we strive to ensure this resource is as accessible and usable as possible, we might not always get it right. We are always looking for ways to make our resources more accessible. If you have problems accessing this resource, please contact the [UniSQ Open Educational Practices team](#) to let us know so we can fix the issue.

**Copyright Note:** This accessibility disclaimer is adapted from [BCampus's Accessibility Toolkit](#), and licensed under a [CC BY 4.0 licence](#).



# ABOUT THIS GUIDE

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The UniSQ Open Publishing Guide is for those who want to publish an open text with the UniSQ Library. It steps authors through the process they will undertake when working with the UniSQ Open Educational Practices (OEP) team, and sets out guidelines and expectations for the undertaking.

This guide is divided into five sections and covers the following:

- **Part 1: Prepare and Plan**
  - [Understanding Open Texts](#)
  - [Considerations](#)
  - [The UniSQ Open Text Publishing Workflow](#)
  - [The Role of the Authors](#)
  - [Support](#)
  - [Understanding Copyright](#)
  - [Understanding Open Licences](#)
  - [Finding Open Educational Resources](#)
  - [Open Text Scoping](#)
  - [Open Text Outline](#)
- **Part 2: Write and Create**
  - Keeping Track of your Project (*in development*)
  - [Writing your Open Text](#)
  - [Attributions and Academic Integrity](#)
  - [Diversity and Inclusion](#)
  - [Designing your Open Text in Pressbooks](#)
  - [Creating and Embedding Interactive Media](#)
  - [Accessibility and Universal Design for Learning](#)
  - [Creating a Cover for your Open Text](#)
- **Part 3: Review and Edit**
  - [Peer Review](#)
  - [Other Reviews, Checks and Testing](#)
  - [Copyedit and Proofread](#)
  - [Book Information and Metadata](#)
  - [The Final Check](#)
- **Part 4: Publish and Share**
  - [Exporting your Open Text](#)
  - [Publishing your Open Text](#)
  - [Promoting your Open Text](#)

- **[Part 5: Evaluate and Maintain](#)**
  - [Using your Data Dashboard](#)
  - [Monitoring Feedback](#)
  - [Open Text Maintenance](#)
  - [Assessing Impact, Value and Reach](#)
  - [The Role of Research](#)

## Suggested Citation

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## Reviewers and Contributors

The *UniSQ Open Publishing Guide for Authors* was peer-reviewed by

- Emma McKindley (Digital Content and Rights Officer), University of Southern Queensland

The authors would like to thank Emma for the time, care, and commitment she contributed to the guide.

# PART I

# PREPARE AND PLAN

## Summary

Part I explains guiding principles and considerations for publishing an open text with UniSQ Library. It covers:

- understanding open texts
- adopting, adapting, or creating an open text
- the UniSQ open text publishing workflow
- the role of the authors
- support from the UniSQ Open Educational Publishing team (OEP team)
- understanding copyright and open licences
- finding open educational resources
- scoping your open text
- creating an outline for your open text.

## 1.

# UNDERSTANDING OPEN TEXTS

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As a prospective open text author, it's important to understand the differences between an open text and a standard textbook, and how these contrasting characteristics might affect the open text author and publishing process. Open texts are a type of open educational resource (OER). Firstly, let's define what an OER is.

## What is an Open Educational Resource?

OER are teaching, learning and research materials that are published under Creative Common licences. These licences specify how content can be used. OER can include textbooks (called 'open texts or textbooks'), curriculums, syllabi, lecture notes, assignments, tests, projects, audio, video and software.

One of the best things about OER is how flexible they are, allowing you to:

- **Collaborate with other experts** – psychologists and psychology academics from around Australia collaborated to adapt [\*The Australian Handbook for Careers in Psychological Science\*](#) (2022) from [\*The Canadian Handbook for Careers in Psychological Science\*](#) to describe the Australian education system, job market and professional context.
- **Customise an existing OER** – Biomedical academics from the University of Southern Queensland (UniSQ) created [\*Fundamentals of Anatomy and Physiology\*](#) (2021) by adapting OpenStax's [\*Anatomy and Physiology\*](#) to suit the Australian tertiary environment.
- **Co-create content with students** – UniSQ students in Dr Eseta Tualaulelei's course created a culturally specific open text, [\*Gems and Nuggets: Multicultural Education for Young Children\*](#) (2020) as part of their assessment.

## What is an Open Text?

Open texts are a type of OER, created and published in ways that allow anyone to freely access, (re)use and share the text. They are released under open copyright licences, which permit use, access and even repurposing by others. This model is different from how copyrighted materials are typically managed.

Open texts are licensed to give users free and perpetual permission to engage in what is known as the 5R activities<sup>1</sup>:

1. **Retain** – the right to make, own, and control copies of the content (e.g., download, duplicate, store, and manage)
2. **Reuse** – the right to use the content in a wide range of ways (e.g., in a class, in a study group, on a website, in a video)
3. **Revise** – the right to adapt, adjust, modify, or alter the content itself (e.g., translate the content into another language)
4. **Remix** – the right to combine the original or revised content with other material to create something new (e.g., incorporate the content into a mashup)
5. **Redistribute** – the right to share copies of the original content, your revisions, or your remixes with others (e.g., give a copy of the content to a friend).

As a future author, you'll want to contemplate what it means to develop an open text. For instance, consider how the concepts of and responsibilities for writing a textbook are different than they were before open texts appeared. You might think about how:

- Open text authors are members of the sharing community where knowledge is freely and openly distributed so that others can build upon it. The open text becomes community property rather than the property of a single owner.
- An open text author must accept that their work will be used and changed (often without their knowledge), actions over which they have no control.
- Open text authors should be willing to share editable files of their text to allow others to make changes and/or add to it in the form of an adaptation.
- Open text authors should remain open-minded and unafraid to receive and respond to feedback. In turn, you can use the input to begin conversations that will hopefully lead to knowledge sharing and building, and opportunities.
- An author should seriously consider maintaining their completed open text by updating content when necessary and correcting mistakes. These steps are necessary for the ongoing quality, relevance, and sustainability of their book and OER in general.

Blog post: '[Why I started writing an open text and why I'm glad I did!](#)' by Dr Bronte van der Hoorn, who authored the open text [Visual for Influence: in project management and beyond](#).

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1. Wiley, D. (2014). The access compromise and the 5th R. <https://opencontent.org/blog/archives/3221>

## Adapting or Authoring an Open Text?

Before you commit to writing a new open text, it's worth evaluating some existing open texts to see if you could adapt them to suit your needs.

Some points to consider when evaluating an open text for adaptation:

- **Relevance** – How well does the content align with your course?
- **Effectiveness** – How well does the text present content?
- **Copyright** – Does the book have an open licence that allows modifications?
- **Organisation** – Does the text follow a logical structure?
- **Balance** – Does the text balance text with visuals and theory with real-world examples?
- **Inclusion and diversity** – Is the content (text, images and resources) inclusive? Does it present diverse perspectives?
- **Accessibility** – How well does the text follow accessibility standards?

If an open text meets most of your criteria, consider whether you could make some modifications to improve its quality and usefulness (for example, through editing, revising or replacing content).

You will need to weigh up the scope of these changes with the work involved in producing a new open text to help you decide on the best option for your project.

## Adapting an Existing Open Text

One of the hardest parts of adapting an open text is maintaining consistency across existing and new content.

When modifying or adding new content to an existing open text, you will need to try to match the style, structure and layout of the original text, or edit the whole book for style consistency.

Some areas you will need to watch out for are:

- **Style** – Edit the style to match the UniSQ style, or style of your choice (for example, change Americanisations for the Australian context).
- **Language and tone** – Authors need to be aware of language use, and spelling between national contexts.
- **Layout** – Pedagogical features (learning objectives, exercises, summaries, recommended readings, etc.), list style (a bullet or numbered) and heading styles.
- **Resources** – Types of resources, placement, and use of labels, captions and attributions.
- **References and citation style** – Choose a citation style for in-text references and reference lists, and use a consistent placement (e.g. at the end of each chapter, at the end of the book or as footnotes).

## Designing an Open Text

Some general rules of design to keep in mind when you're planning your open text:

- Begin with the end in mind – What are you trying to achieve? What is the scope of the text? What knowledge should a student have before and after they use the text? What are the learning objectives?
- Sketch out the general parameters of your open text – What types of media do you want to incorporate in your open text?  
Make a plan for the future – Who will review your open text? How often do you anticipate the content will need updating?

### Have an idea for an open text?

If you have an idea or a manuscript for an open text, please email [open.content@usq.edu.au](mailto:open.content@usq.edu.au) or use the [Contact Us form](#) to arrange an initial consultation.

The UniSQ OEP team will prioritise works that are high impact, have Australian content, rebalance representation, and cover emerging disciplines. Specifically, we favour works that meet one or more of the following criteria:

- There are no alternative resources with suitable subject coverage. Additionally, if the open text will replace an existing, expensive commercial text, the team will prioritise the project.
- The resource fills gaps in content specific to the Australian or New Zealand context, such as law or where content is influenced by local regulations or protocols.
- The resource will be used in core courses in several programs.
- The text is being developed for a first-year course.
- The subject matter supports areas of strategic importance for UniSQ, such as [UniSQ Graduate Attributes](#).
- The resource is interdisciplinary and/or is created by a cross-disciplinary team.

## Chapter Attribution

This chapter has been adapted in parts from:

- ‘[Plan and open textbook project](#)’ in [Open Educational Resources Collective Publishing Workflow](#) by

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- ‘[Not just another textbook](#)’ in *Self-Publishing Guide* by BcCampus, licensed under a [CC BY 4.0 licence](#).



2.

## CONSIDERATIONS

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### Manuscript Readiness

**No manuscript:** If you only have an idea or concept, this is a great time to get advice from the UniSQ OEP team about your project. Also, use this [Part I](#) to understand what is involved in preparing an open educational resource.

**Manuscript in progress:** If your work is a draft in progress, [Part II](#) explains how to prepare your work to submit to the team for publication.

**Completed manuscript:** If your work is a fully developed manuscript, [Part II](#) and [Part III](#) explain what the team needs from you before the publication process begins and what you can expect from us during and after the publication process.

### What Resource Do You Want to Publish?

Open texts are only one kind of OER. Like their commercial counterparts, open texts can include ancillary resources such as instructor notes, lecture slides, quizzes, case studies, and other learning resources. Consider whether your text would benefit from the inclusion of other resources. You're very likely to create this content for your course, and including ancillary materials with your open text increases the usability, and makes it more attractive for adoption by other educators.

Has the resource been previously published? If so, check the copyright carefully, as the commercial publisher will hold the copyright.

Is your work original? Ensure to check that you have not infringed other owners' copyright. See the [copyright section](#) for more information regarding who owns the copyright.

### Will You be Using Works Created by Others?

Sharing your work as an open resource will impact on whether you can use content created by others.

If you are looking for content such as images or videos to add to your open educational resource, it's best to use content that has either a Creative Commons or open licence or is considered public domain.

If you want to use content that does not have a Creative Commons or open licence and is not in the public domain, it may be possible in some cases to obtain written permission. Speak to the UniSQ

OEP team early to determine whether this is likely. See the sections on [copyright](#) and [licensing](#) for more information.

## Format

Open resources can be created in a range of formats. These include text and multimedia such as videos, sound files, images, datasets, file sets, slides and other content that supports teaching. Consider what format would best engage your audience in your work. If it's a book, it can be made available in a range of accessible digital formats such as pdf, HTML, and epub files as well as being printable.

[Pressbooks](#) is currently the only supported platform at UniSQ for the creation of open textbooks. In Pressbooks you can create, adapt, and share OER.

## Who is the Author/Creator?

Can you identify all the people who have contributed to the work? You might be the only person to work on a resource, or it might be the collaborative effort of a team of teachers.

Students can also play a valuable role in creating content. For example, students in Dr Eseta Tualaulelei's course created a culturally specific open text, [Gems and Nuggets: Multicultural Education for Young Children](#) (2020) as part of their assessment. To read more student-authored projects, explore the [Student-led OER collection](#) at Pressbooks.

## Who is the Audience?

Open texts are available to a worldwide audience. It is therefore important to consider the audience of your work. For example, do you want to share your teaching resources with other teachers? Or would a specific group of your audience benefit from the resource? Knowing your audience will help you structure your resource.

If the resource is intended to support a UniSQ course, the course learning outcomes will be a key consideration in the structure and content of chapters. As an example, UniSQ biomedical academics created [Fundamentals of Anatomy and Physiology](#) to support first-year students studying biomedical and health courses. Understanding your audience will also assist you in using an appropriate style and language to engage those who will be interested in your resource.

## How Will the Resource be Used?

There are many ways an open text can be used, and it's important to consider this right at the beginning.

The open text could be used as the key textbook for your course to replace a commercial textbook,

or as extra content to support students' deeper understanding of a subject. Other possibilities include a workbook or a guide, such as [Visuals for Influence: In Project Management and Beyond](#), which is a practical guide that teaches readers to create influential visuals.

## What Creative Commons Licence will you use?

Sharing and reusing is the heart of open texts, and a specific licence exists to enable these activities. A [Creative Commons licence](#) allows others to reuse your work, provided they attribute you as the creator. Essentially, assigning a Creative Commons licence to a work signals to others that you (as the author) are granting permission to (re)use the content. [Different Creative Commons licences](#) provide a range of permissions and obligations for users, and as the author, you need to select a licence that best meets your needs.

UniSQ supports the use of Creative Commons licensing. We recommend the most open Creative Commons licences such as Creative Commons Attribution (CC BY), Creative Commons Attribution Share-Alike (CC BY SA) and Creative Commons Attribution Non-Commercial Licence (CC BY-NC). We do not support licences with the no-derivates (ND) element. For more information, visit the section on [open licences](#).

You should also be aware of the [UniSQ Intellectual Property Policy and Procedure](#) and how it governs rights to ideas and information that you have developed as a UniSQ employee. See the [section on copyright](#) for more information.

## Do You Require Any Support to Create Your Resource?

Think about any [support](#) you might need before you start creating your resource. Some ideas could include:

- using [Pressbooks](#) to publish your work
- creating [accessible](#) and inclusive content
- [understanding of open education](#) and open educational resources
- creating interactive content with [H5P](#)
- The UniSQ OEP team will provide support and guidance with Pressbooks, Creative Commons licences, and copyright. Your [Liaison Librarian](#) can also assist in finding OER relevant to your discipline.

## Chapter Attribution

This chapter has been adapted in parts from:

- [\*RMIT Open Publishing Toolkit for Authors\*](#) by RMIT University, licensed under a [CC BY-NC 4.0 licence](#).

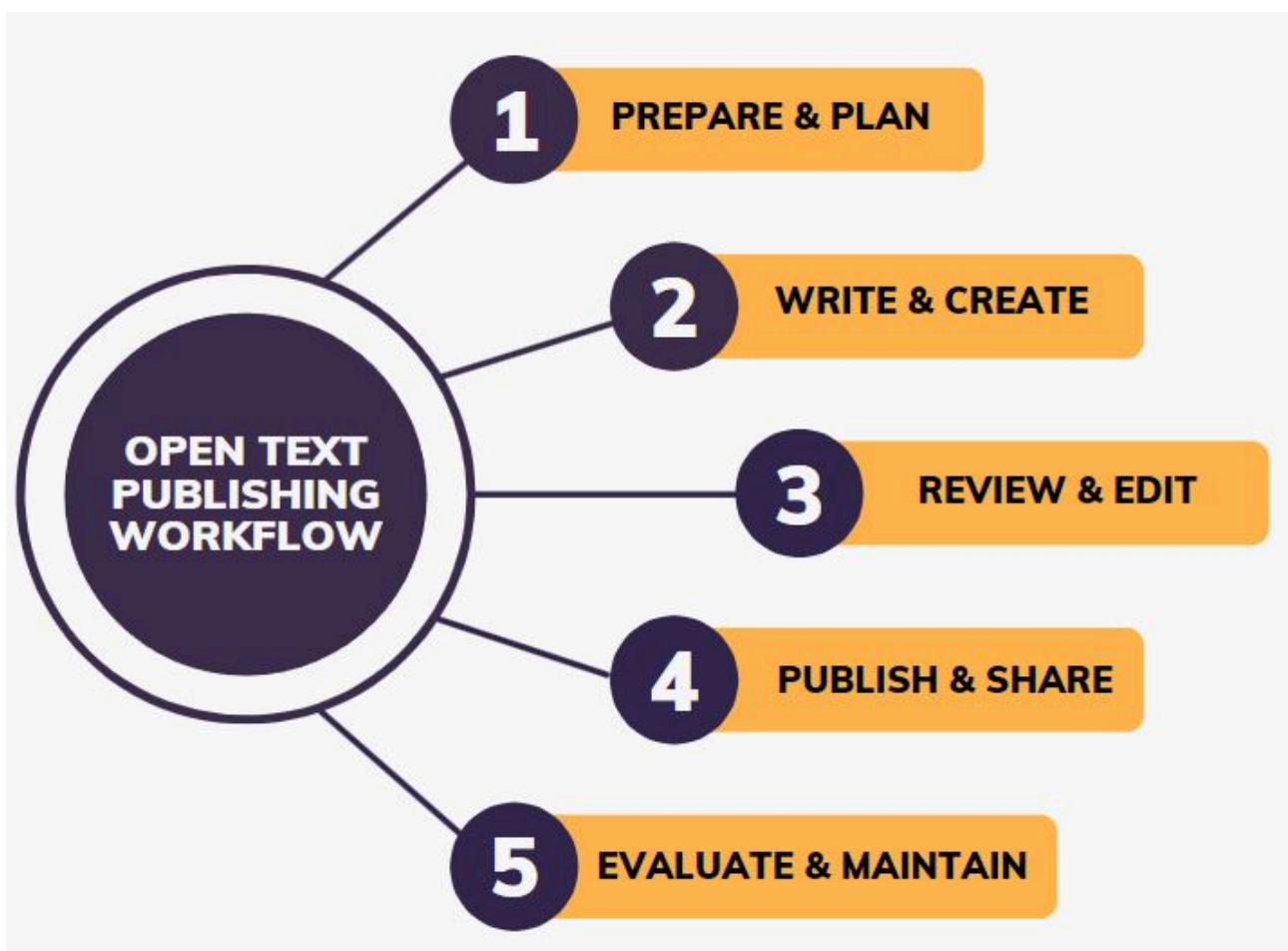
3.

## THE UNISQ OPEN TEXT PUBLISHING WORKFLOW

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Each open text is different and has a different publishing journey and variation in pedagogical design. However, each open text is guided by UniSQ's Open Text Publishing Workflow which has five steps:

1. Prepare and plan.
2. Write and create.
3. Review and edit.
4. Publish and share.
5. Evaluate and maintain.



**Figure 1:** Steps in the open text publishing workflow

## Plan and Prepare

At this stage, you should ask yourself a few key questions to gauge your OER knowledge and skills before starting an open text. Have you explored OER content in your subject area? Do you need training on working with openly licensed content? Have you scoped and created an outline for your text? How will you manage and keep track of content?

Having an OER consultation with a member of the Open Educational Publishing team at this stage is pivotal. Once you have a consultation and are happy to proceed with the text, you will sign a Memorandum of Understanding and begin the writing process.

## Write and Create

This phase is where the most time is spent on your open text. We encourage you to send us single chapters once they are completed so we can check for any copyright issues and help design a sample chapter in Pressbooks for you. This stage includes heavy intellectual work and includes being mindful of copyright, accessibility, academic integrity, and diversity and inclusion.

At this stage, you will need to become familiar with UniSQ's open publishing platform, Pressbooks.



*One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://usq.pressbooks.pub/openpublishingguideforauthors/?p=37#oembed-1>*

## Review and Edit

Quality assurance is an essential part of our publishing workflow and you are expected to have your text reviewed by a suitable reviewer with disciplinary knowledge of your text's topic. Copyediting and proofreading are undertaken by the author/s in this phase. The OEP team will review copyright and accessibility.

## Publish and Share

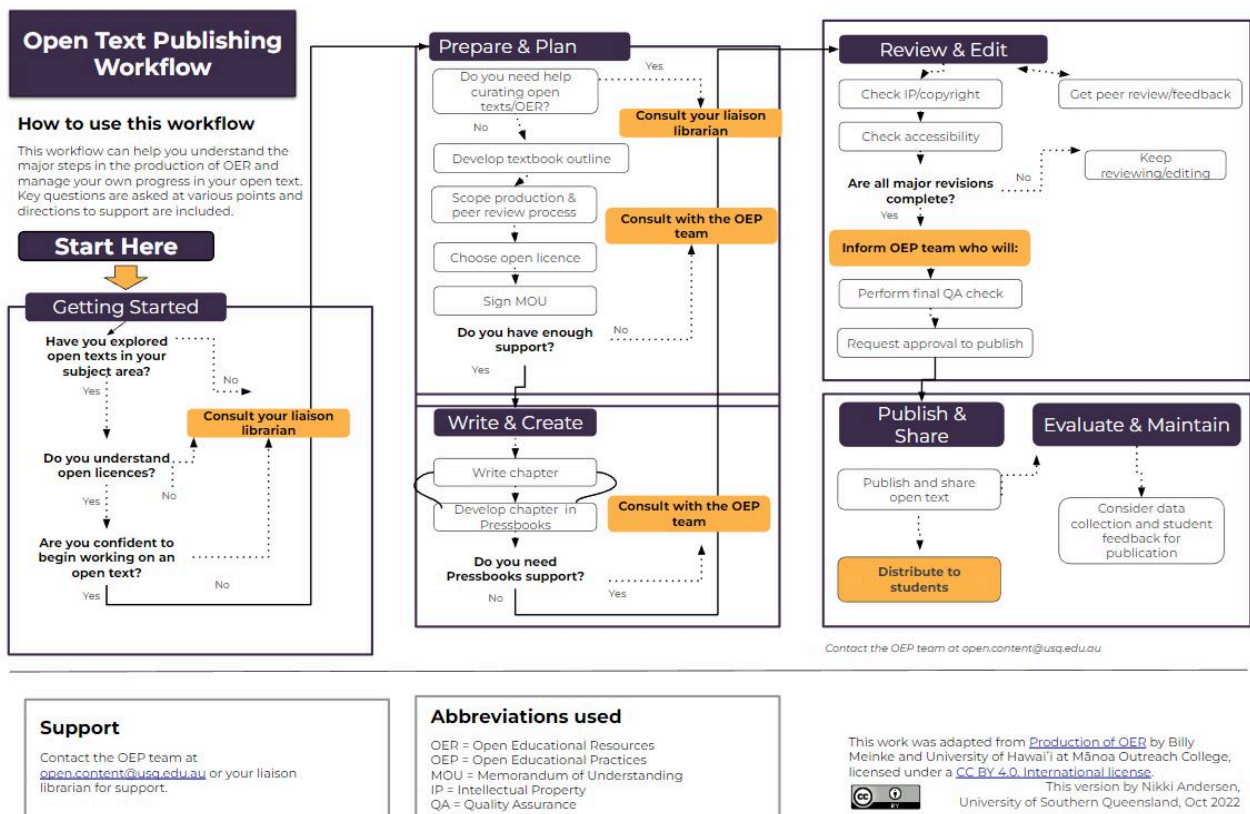
Once you are happy with your text, inform the OEP team who will send a request to the Director (Library Services) for your book to be published.

Once the book is approved and published, consider how you will communicate and promote your text. The OEP team can help you with this and will deposit your book in national and international repositories

# Evaluate and Maintain

You can measure the reach and impact of your open text through analytics, adoptions, reviews and student feedback. Additionally, as an author, you should consider maintaining your completed open text by updating content when necessary and correcting mistakes. These steps are required for the ongoing quality, relevance and sustainability of your book. We also have the option of creating editions of our open texts.

The five steps of open text publishing are expanded on in the workflow below.



**Figure 2:** UniSQ Open Text Publishing Workflow

Please feel free to download or print a clearer version of the [UniSQ Open Text Publishing Workflow](#) [PDF].

## 4.

## THE ROLE OF THE AUTHORS

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Authors are responsible for creating the content of their work. They also have several other responsibilities:

- Submit an Expression of Interest to the Library using the [Contact Us form](#).
- Seek workload approval from the Head of School or other line manager to undertake work involved in producing an open text.
- Sign a [Memorandum of Understanding](#) to begin the publication process.
- Commit to regular meetings with the UniSQ OEP team to coordinate workflows and exchange updates on progress, in line with [UniSQ's Open Publishing Workflow](#).
- Follow this Open Publishing Guide and be aware of the approval process.
- Agree and manage expectations with co-authors.
- Write with best practices for accessibility and inclusive design in mind.
- Complete all copy editing and proofreading to a standard suitable for peer review and final publication.
- Coordinate students to contribute content if the OER is part of an open assessment.
- Record all third-party works in a [Content Copyright Tracker](#) so the Library can check for copyright compliance.
- Create ancillary resources such as videos, slides, teacher guides and student resources.
- Create glossaries, bibliographies, indexes, and/or additional front and back matter where appropriate.
- Coordinate [peer review](#) of your work.

### Resource – Memorandum of Understanding Template

All authors will be asked to sign a [Memorandum of Understanding](#) to begin the publication process.



5.

## SUPPORT

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UniSQ offers a suite of services related to the publication of open texts. This alternative to traditional publishing results in a professional-looking publication, openly available for others to read and reuse. For examples of our past publications, please look at our [catalogue](#).

The OEP team will assist from start to finish. Our services include:

### Training and Consultations

We provide training and consultations to prepare you to produce an open text. This may include:

- understanding copyright and open licensing
- finding and adapting open educational resources
- using our publishing platform, Pressbooks.

### Copyright Support and Clearance

We will review the manuscript for potential copyright issues. We will apply for permissions as necessary and may also suggest openly sourced alternatives. The author/s is responsible for any associated copyright fees.

The OEP team can advise on the appropriate Creative Commons licence for your work.

### Editorial Support

The OEP team will provide authors with guidelines on editorial standards, including style templates, and advice on aligning content to the formatting of the Pressbooks authoring platform. However, the team does not offer copy editing or a proofreading service.

### Formatting and Design Support

The OEP team will provide support for the Pressbooks platform, including:

- designing sample chapter/s and providing design support

- plugins, such as H5P and TablePress
- graphic design capabilities, and liaison with UniSQ's multimedia team
- accessibility and usability testing.

## Post-Publication Support

We also provide post-publication support, including:

- metadata and search engine optimisation support
- depositing your text into national and international repositories, including:
  - UniSQ's Library catalogue
  - [Open Textbook Library](#)
  - [Pressbooks Directory](#)
  - The [National edeposit \(NED\) service](#), maintained by the [National and State Libraries Australasia](#).
  - [OER Commons](#)
- providing each author with a [dashboard of analytics](#) for their text
- promotional support, including distribution in the [Australasian Open Educational Practice Special Interest Group Digest](#) (OEPSIG)
- archiving
- training on how you can update and maintain your text.

## Open Educational Practice Grants

Each year we offer Open Educational Practice Grants to innovate and/or develop Open Educational Practices that support the focus areas of Open Assessment, Open Texts, and Open Ancillary Resource Creation.

This is a competitive funding call and applications will be assessed by a panel using a set of evaluative criteria. The funding rounds are publicised internally via email. Information sessions are conducted for all prospective applicants, and a structured coaching program is available to maximise the potential outcome of your application.

## Ongoing Support

As part of the open publishing service, the OEP team will provide ongoing support for the project, including:

- guiding authors through the [publishing workflow](#)
- structuring the book

- managing timelines for book production
- liaising with other departments (eg. graphics).

## UniSQ Support

There are many staff at UniSQ who are available to assist with the production and publication of an open text. Links to their email contacts are listed below.

- The [Open Educational Practices team](#) can assist with anything related to open practice, open licences, as well as the technical aspects of using the publishing platform Pressbooks.
- [Copyright Services](#) can assist with any complex copyright queries.

**Liaison librarians** can help you find OER. Please get in touch with the liaison librarian assigned to your school:

- [Arts, Humanities and Communication](#), including **UniSQ College**, and First Nations College
- [Business](#), including **Management and Enterprise**, and **Commerce**
- [Education](#)
- [Engineering, Built Environment and IT](#), including **Agricultural, Computational and Environmental Sciences**
- [Law](#)
- [Health Sciences](#).

The Open Educational Practices team can also connect you with UniSQ's graphic and multimedia designers.

## 6.

## UNDERSTANDING COPYRIGHT

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Before you begin writing, make sure you have a firm grasp of what copyright means and how applying an open-copyright licence, typically a [Creative Commons licence](#) will affect your open text. In Australia, copyright law is set out in the *Copyright Act 1968 (Cth)*. This is federal legislation and applies throughout Australia.

You are probably familiar with the ‘Ten Per Cent Rule’ or [Statutory Education licence](#) ([Section 113P](#) of the Australian Copyright Act), which allows you to copy an insubstantial amount of literary or other work for educational purposes.

While you can use this Statutory Education licence when creating course guides and reading lists shared with enrolled students behind an institutional login, it does not apply to published works like open texts.

Most publishers require you to seek permission before reproducing third-party content like images, figures or substantial quotes in works that are publicly available. As such, when creating an open text you can only rely on content with a [Creative Commons licence](#), or content in which you’ve received written permission from the copyright owner to use.



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=48#h5p-1>

## Seeking Permission

You will need to seek permission from the copyright holder to use copyright material in an OER. You will also need permission to use openly licensed materials if they have incompatible licences, (for example, combining CC BY-SA and CC BY-NC materials), or if your use falls outside the licence scope, for example adapting CC BY-ND material.

Firstly, check the copyright status and terms and conditions of the material. Many people and companies set out the terms relating to permission to use their copyrighted material on the site itself. This usually happens in one of three ways:

1. The material itself may contain information on its permitted uses (there may be an indication near where the content is posted).

2. The website may have a section entitled 'Copyright', 'permissions' or similar and will contain copyright and permissions information for material on the site.
3. The site's terms and conditions will specify how the material is used.

Many publishers request you seek permission via online forms. Alternatively, send an email to the copyright owner, outlining how you wish to use the content. Please use and adapt the permission template below.

### Resource – Permission Templates

#### Permission templates for the use of third-party content

Use and adapt this [permission template](#) when seeking permission for third-party content.

#### Talent release form

Use and adapt this [talent release form template](#) when including photography or videography of others.

Remember to record all materials you intend to use and any permissions you may have obtained.

### Resource – Copyright Tracker Template

Please use the [Content Copyright Tracker](#) to keep track of the content you are using in your open text and any permissions you may have sought.

#### How to use this tracker

The content in your open educational resource must be copyright compliant. This tracker will help you check that all the content in your open resource is safe to use and is compatible with the Creative Commons licence you have chosen for your work.

Where required, the Open Educational Practices team will seek permission from the copyright

owner to use their resources or source open alternatives. As an author, please complete the tracker as you write your manuscript.

## Understanding UniSQ's Intellectual Property Policy

If you plan to use intellectual property (IP) that results from your work at UniSQ you need to be aware of the University's position on IP ownership. You may not have the right to include such material in an openly published text without permission, even when you developed the work yourself.

You also need to be mindful of who owns the copyright for work you have done yourself. Copyright of published research generally belongs to either the researcher or to the publisher, whereas the copyright of learning and teaching materials produced by UniSQ staff generally belongs to the University.

If you wish to use learning and teaching content that you have developed during your employment at UniSQ in an open text, please contact the OEP team who will seek permission from the University for the work to be released under a Creative Commons licence.

## Using Indigenous Cultural and Intellectual Property

Indigenous Cultural and Intellectual Property (ICIP) refers to the right of Indigenous Australians to protect their cultural heritage, including all aspects of art, knowledge systems, and culture (Janke, 2022). When planning to include Indigenous content in OER, it is vital to be cognisant of ICIP and to respect the rights of Indigenous individuals and communities to be consulted and provide consent.

It is crucial to seek appropriate Indigenous permissions to use or disseminate Indigenous knowledge. The Australia Council for the Arts' has created [protocols for using First Nations cultural and intellectual property in the arts](#), which provides guidance and information about Indigenous protocols.

Be aware that Indigenous cultural IP may not fit into traditional areas of copyright and reuse. It's best to seek out help from those who have expertise in this area. Contact the [First Nations College](#) or [Copyright Services](#) for guidance on this.

## References

Australian Copyright Council. (2019). *An introduction to copyright in Australia*. [https://www.copyright.org.au/ACC\\_Prod/ACC/Information\\_Sheets/An\\_Introduction\\_to\\_Copyright\\_in\\_Australia.aspx?WebsiteKey=8a471e74-3f78-4994-9023-316f0ecef4ef](https://www.copyright.org.au/ACC_Prod/ACC/Information_Sheets/An_Introduction_to_Copyright_in_Australia.aspx?WebsiteKey=8a471e74-3f78-4994-9023-316f0ecef4ef)

- Australian Copyright Council. (2020). *Quotes and extracts*. [https://www.copyright.org.au/ACC\\_Prod/ACC/Information\\_Sheets/Quotes\\_\\_\\_Extracts.aspx?WebsiteKey=8a471e74-3f78-4994-9023-316f0ecef4ef](https://www.copyright.org.au/ACC_Prod/ACC/Information_Sheets/Quotes___Extracts.aspx?WebsiteKey=8a471e74-3f78-4994-9023-316f0ecef4ef)
- Janke, T. (2022). *Indigenous cultural and intellectual property (ICIP)*. Terry Janke and Company. <https://www.terrijanke.com.au/icip>

## Chapter Attribution

This chapter has been adapted in parts from:

- ‘[Understand copyright](#)’ in [Open Educational Resources Collective Publishing Workflow](#) by Council of Australian University Librarians, licensed under a [CC BY 4.0 licence](#).
- [RMIT Open Publishing Toolkit for Authors](#) by RMIT University, licensed under a [CC BY-NC 4.0 licence](#).

## 7.

# UNDERSTANDING OPEN LICENCES

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Before you start planning your project, you will need to ensure you understand copyright considerations for OER and open texts and how these differ from other types of educational materials. This includes understanding how open licences like Creative Commons licences work.

## What is an Open Licence?

In copyright terms, a licence specifies what you can and can't do with a copyrighted work such as an image, video or written text. Licences are usually very restrictive, prohibiting copying or redistribution except in a few [special circumstances](#).

An *open* licence grants rights to access, reuse, and redistribute a work with few or no restrictions.

For example, an image on a website made available under an open licence would be free for anyone to:











- print out and share
- publish on another website or in print
- make alterations or additions.

There are many [forms of open licences](#), the most common of which is a [Creative Commons licence](#).

## What is a Creative Commons Licence?







Creative Commons is a set of standardised licence features used to license copyrighted works (including music, artistic, literary and video works) for public use. Creative Commons works are free to use provided the licence terms are followed.



License		Type of use	Symbols
<b>Attribution (BY)</b>		You must credit the creator, the title and the license the work is under.	
<b>Non Commercial (NC)</b>		The work cannot be used for commercial purposes.	
<b>No Derivatives (ND)</b>		The work can only be used exactly how it is. The work cannot be adapted or modified in any way.	
<b>Share Alike (SA)</b>		Any new material produced using the work must be made available under the same license as the original work.	
<b>Public Domain CC0</b>		The copyright holder has voluntarily waived their rights and the work can be freely used	
<b>Public Domain</b>		The copyright of the work has expired and it is free of known copyright restrictions	

**Figure 3:** Table of Creative Commons licences

These conditions can be combined to form the [six Creative Commons licences](#) (CC0 is not considered a true CC licence). See below:

Licence designation	Licence name	What does this mean for you as an author?
<b>CC BY</b> 	Attribution	The most liberal of the CC licences apart from CC0 Public Domain Dedication. This licence allows others to <b>distribute, remix, tweak, and build upon</b> a work – also commercially – provided they credit the author for the original creation and clearly indicate that changes were made to the work, if any.
<b>CC BY-SA</b> 	Attribution ShareAlike	Similar to CC BY; however, others must licence new creations under identical terms. Therefore, all new works reusing (parts of) such work will need to carry the same licence and any <b>derivatives</b> will also allow commercial use. <sup>3</sup>
<b>CC BY-ND</b> 	Attribution NoDerivatives	This licence allows for redistribution, commercial and non-commercial, provided it is passed along unchanged and in whole, with credit to the author.
<b>CC BY-NC</b> 	Attribution Non-Commercial	With this licence others must not remix, tweak, or build upon the original work for commercial purposes. Although new works must also acknowledge the author and be non-commercial, reusers do not have to licence their derivative works on the same terms.
<b>CC BY-NC-SA</b> 	Attribution Non-Commercial ShareAlike	This licence lets others remix, tweak, and build upon the author's work non-commercially, provided they credit the author and licence their new creations under the identical terms.
<b>CC BY-NC-ND</b> 	Attribution Non-Commercial NoDerivatives	This is the most restrictive of the six licences, only allowing others to download works and <b>share</b> them with others as long as they credit the author, but they cannot change them in any way or use them commercially.

**Figure 4:** The Six Creative Commons Licences. This table is reproduced from [Western Sydney University](#), originally adapted with small alterations from Martin Paul Eve, *Open Access and the Humanities: Contexts, Controversies and the Future*, licensed under a [CC BY 4.0 licence](#). The two columns were merged, and the text slightly changed.

You can read more about how each CC licence works on the [Licence Deeds](#).

**Note:** UniSQ Library does not support the Creative Commons licences that include the – ND (NoDerivatives) restriction as content under this licence cannot be changed.

Which Licence Works for You?

Follow the steps in this [Licence Chooser](#) to select the appropriate licence for your work. The Licence Chooser provides a fast, step-by-step approach to selecting a licence for your work.

## Choosing a Creative Commons Licence

When planning for your publication you will have considered what Creative Commons licence you want to apply to your finished work. As you prepare your manuscript, ensure that you understand the licence requirements of all third-party resources that you intend to use.

OER are meant to be flexible and allow for maximum dissemination. When choosing a licence, consider the rights you want to grant future users.

- You can learn more about the spectrum of licences offered by the Creative Commons in their [Licences and Examples guide](#).
- Some funding agencies require the use of a specific licence when creating OER. If you receive funding, be sure to check the funding policy requirements.
- The open content you use in your work can sometimes dictate the licence in which the work will be distributed under.
- [Attribute](#) all content.

**Watch:** Creative Commons licence explained [5:32 mins].



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## Compatibility of Licences

In an ideal world, you would always be able to find resources with the most open licences. However, you will be more likely to deal with resources with different licences. This can be complicated as not all CC licences are compatible. For example, you cannot create a remix using works with a CC BY-SA licence, and a CC BY-NC-SA licence since both require the remixed work to be released under the same licence. The following chart can be used to help determine if resources with different licences are compatible.

	PUBLIC DOMAIN	PUBLIC DOMAIN	CC BY	CC BY SA	CC BY NC	CC BY ND	CC BY NC SA	CC BY NC ND
PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
CC BY	✓	✓	✓	✓	✓	✗	✓	✗
CC BY SA	✓	✓	✓	✓	✗	✗	✗	✗
CC BY NC	✓	✓	✓	✗	✓	✗	✓	✗
CC BY ND	✗	✗	✗	✗	✗	✗	✗	✗
CC BY NC SA	✓	✓	✓	✗	✓	✗	✓	✗
CC BY NC ND	✗	✗	✗	✗	✗	✗	✗	✗

**Figure 5:** [CC License Compatibility Chart](#) by Kennisland, licensed under [CC0 licence](#).

## Where Can I Access Support?

Please contact the OEP team with any questions you may have regarding Creative Commons licensing.

Creative Commons FAQs

Have a question about Creative Commons licences? Browse through this [extensive list of frequently asked questions](#).

## Chapter Attribution

This chapter is adapted in parts from:

- ‘[Understand the Basics of Creative Commons Licensing](#)’ in [Open Educational Resources Collective Publishing Workflow](#) by Council of Australian University Librarians, licensed under a [CC BY 4.0 licence](#).

- [\*RMIT Open Publishing Toolkit for Authors\*](#) by RMIT University, licensed under a [CC BY-NC 4.0 licence](#).

## 8.

## FINDING OPEN EDUCATIONAL RESOURCES

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There are millions of educational resources — photos, illustrations, videos and film, audio clips, courses, articles, and research — released with an open copyright licence or are in the public domain and available to open text authors and publishers. Below are online libraries, projects, directories, repositories, and websites where you will find both individual objects and full resources. If you have difficulty finding what you need, be creative and look for the desired item – photo, graphic, video — in an article from one of the many open academic journals or an open text. Another trick is to use several synonyms when searching for a hard-to-find resource.

Many sources contain items that range in user permissions from no copyright (for example, in the public domain), to CC licences, to all rights reserved. Make it your practice to check every resource's licence or permissions before adding it to your open text.



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<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=62#h5p-2>

At the end of this guide, there is a [list of more subject-specific OER](#) that you can use.

Need help finding OER? Contact your [Liaison Librarian](#) for assistance.

## Chapter Attribution

This chapter is adapted in parts from:

- [Self-Publishing Guide](#) by BCcampus, licensed under a [CC BY 4.0 licence](#).

## 9.

## OPEN TEXT SCOPING

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Thinking about the process of creating the text from the very start and planning things out early will make it easier for you and your team down the line.

**Creating an open text is about more than writing the content.** There's a lot that goes into making a text, from planning, editing, reviewing, formatting, marketing, and more. Part of scoping is to think about the whole publishing process, so you know what's coming.

**Target audiences should include all readers, so keep accessibility front of mind from the start.** Good accessibility practices benefit all readers, and the more that can be done during the creation process, the less remediation will be needed later.

**Plan, revise, and plan again.** Take the time to make a plan upfront. Prepare timelines, draft book outlines, map key concepts, so you can check in regularly to see if you are meeting targets, and if not, recalibrate. Clear project documentation also means that newcomers can get on board quickly.

Here are some things to do at the very start to be better prepared to manage and execute the publishing process:

- Get familiar with the [open text publishing workflow](#).
- Start creating the text's outline, including a list of chapters with descriptions, pedagogical outcomes, and the types of features or elements that will recur through the text.
- Work with your team to create a rough timeline – this can and probably will change over time, but plotting a first version will help you estimate the timing and give you some initial milestones to work to.
- Recruit your peer reviewer and copy editor.
- Ask for help when you need it. Look to the library, the UniSQ OEP team, colleagues, and the academic community more broadly to help.
- Distribute the workload among your team members and look for other possible assistance. There may be specific resources, grants, or funding opportunities available to you.
- Decide on the various tools you will be using for project management, communication, writing, editing, review, and formatting.

To help with planning, we suggest the use of the scoping document. Below is a template to start with.

## Resource – Open Text Scoping Template

Download and fill out the [Open Text Scoping Template](#). The template includes the following considerations:

### Open Text Summary

A summary of your open text. Please explain how the text came about and its importance. What do you hope this open text will achieve?

### Team and Support

Who is leading the project? Who else is involved? Provide contact details (not necessarily personal) and guidance on where to direct different kinds of queries. Outline your teams' different roles and responsibilities.

### Course and Audience

What courses will this open text be used in? Identify both the primary student audience (academic level, discipline etc.) and any secondary audiences (instructors, researchers, professionals, and other interested parties).

### Learning Outcomes

- How might you use the open text to stimulate deeper, interactive learning? Open texts can include content such as quizzes, scenarios with decision trees, interactive environments, and video content that provides students with non-linear learning experiences and supports discovery pedagogies.
- Use the learning outcomes from your Course Specification as a guide to the types of learning your students will experience. How does the open text support these outcomes? Remember that free and open access to learning materials can increase student engagement, achievement, retention, and progression when they support learning activities.
- Open texts remain accessible after the semester, and after graduation. Students will retain access when you update and revise the text, so consider how the text supports professional needs as well. Will access to the text be professionally beneficial in future years?
- In an ideal world, what would your students experience within this course? What types



of learning would they encounter, and how would this learning affect them as both students and future professionals? An open text provides many affordances not found in other resources – this is your opportunity to transform your course experience.

## Content

Think about the teaching environments in which your open text will be used. Identify what materials you will need in addition to a core textbook or ancillary materials. You may want to list and link to items like a syllabus, assessments, lesson plans, teaching aids, etc. List these out below.

Will you be using existing OER to adapt or remix for your purposes? Scanning the OER landscape in your discipline will help decide how much content you will need to create in addition to what you can find among already existing materials.

Your Liaison Librarian can help you find OER and other suitable resources for your text.

## Structure

- **Chapter structure:** If you are creating an open text, how will it be structured? (e.g. 3 chapters to every part, student-facing text plus instructor handbook etc.).
- **Adapting/remixing:** Will you be drawing on existing OER? In what ways?
- **Supplementary materials:** What (if any) accompanying elements (e.g. instructor resources, presentations, quizzes, maps, data sets) will be produced or collected? If you are creating these, how would these be structured?
- **Inclusion, equity, diversity:** What voices and representations will you want to use to help convey specific information in your OER? How will you embed the diverse perspectives?

## Licensing

Explain what licence the open text will have and why.

## Peer Review Process

Think about who will peer review your open text. Contact them early in the publishing process. Peer review is required for all UniSQ open texts. You might also consider educators and researchers in your network who could write a foreword for your book too.

## Measuring Impact and Success

- How will you know you have been successful? At this stage, it is useful to describe what

success looks like. It could be increased student engagement and achievement, or collaboration with colleagues. Hence, the text meets a specific need – each text defines success differently, but you need to consider this aspect in the planning phases.

- What constitutes success, and how will you measure it?
- Consider indicators along the production process like the number of participants, diversity of perspectives (geographic, cultural, social, etc.), feedback opportunities, number of adoptions etc.
- Also, think about student success beyond traditional metrics of grades and focus on deeper learning measures. Do students feel joyful and empowered in the course? These do not have to be comprehensive but help to clarify what success means to your project, beyond just writing a text.

### Timeline

Provide an approximate timeline for the project. This doesn't have to be comprehensive, or rigid, but an indicator of dates for major milestones (e.g. chapters submitted, editing complete, peer review complete, layout, accessibility review, initial release, classroom review, etc.). Factor in time for the final quality assurance check and approval to publish processes.

## Chapter Attribution

This chapter has been adapted in parts from:

- 'Project scoping summary' and 'Project summary template' in [\*The Rebus Guide to Publishing Open Textbooks \(So Far\)\*](#) by Apurva Ashok and Zoe Wake Hyde, licensed under a [CC BY 4.0 licence](#).

10.

## OPEN TEXT OUTLINE

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Before you begin writing, create an outline that details the topics to be covered in your open text and how they will be organised in a table of contents. Consider the type of students who will use your open text and the course level and program for which the open text is intended. Taking time to consider the audience and classroom will direct the tone and complexity of your writing. As such, it should be scheduled in your project timeline. This vital step will save time and money, reduce mistakes, and hopefully result in a more useful, engaging open text.

### Details and Decisions

An outline is most useful when it includes all the details needed to build and arrange your book. Recruiting a copy editor at this early stage, someone who can ensure that all elements and layout are covered will save time later in the project. The copy editor can also assist you with selecting a style guide and setting up a style sheet, which they will refer to during the copy editing and proofreading phases.

### Front Matter

The **front matter** is the introductory section of your open text and the first thing readers see. Pressbooks will set up some of these sections for you, including a copyright page and a table of contents. The following table lists the items typically included in the front matter and the order in which they appear. While most open texts will have many of these elements, very few will have all of them. Only include the sections relevant to your open text.

**Table 1: Front matter for UniSQ Pressbooks**

Item	Responsibility	Purpose
Title Page (print)Landing page (webbook)	Publisher/author	The book title is repeated along with the subtitle (if any), author(s) and/or editor(s), and any other contributors. Book title and subtitle (if any), author/s and/or editor/s and other contributors, table of contents, book information, and metadata.
Verso/copyright page (print)(mandatory)	Publisher	On the verso of the title page, the following may be included: open-licence information (type, definition, where to obtain a free copy of the book); if an adaptation, the changes made; attribution for the cover image; publisher's name and address; copyright notice; ISBN; date of publication.
Acknowledgment of First Peoples (mandatory)	Publisher/author	An acknowledgment of First Peoples is included in the front matter of all texts published by UniSQ.
Accessibility information (mandatory)	Publisher	If the book is written and designed to be accessible, provide a description of how this was done and the various options people have when accessing the book. Indicate the standards that have been followed, and provide contact information for where people can report any accessibility issues. (See <a href="#">Accessibility and Universal Design for Learning</a> ).
Dedication (optional)	Author	The person or people for whom the author has written or dedicated the book.
About this book (mandatory)	Author	A blurb summarising the text.
About the author/s (mandatory)	Author	This page has the author's biography followed by the biographies of any contributing authors listed in alphabetical order. This description is professional and describes the author's expertise, experience, and training in the open text's subject matter. A photo can be included.
Foreword (optional)	Expert (not the author)	An outside expert typically writes the foreword in the field at the request of the primary author. The foreword author's name, place, and date are included at the end of the statement.
Preface (optional)	Author	The author uses the preface to explain why and how they came to write the book. They might also describe their expertise in the subject area.
Acknowledgements (optional)	Author	This is a list of individuals whom the author acknowledges for their contributions and assistance. If the author has been funded, they are required to acknowledge the funding.
List of abbreviations (optional)	Author	This list of abbreviations and their meanings is useful for the reader.
Introduction (mandatory)	Author	This introduction describes the book's contents as a whole. The book's theme, layout, special features, and how instructors can make the best use of it, can also be included. The author may also create a "How to Use This Book" section if more fitting.

Below is suggested wording for certain parts of the front matter.

## Acknowledgment of First Peoples

The University of Southern Queensland acknowledges the traditional custodians of the lands and waterways where the University is located. Further, we acknowledge the cultural diversity of Aboriginal and Torres Strait Islander peoples and pay respect to Elders past, present and future.

We celebrate the continuous living cultures of First Nations Australians and acknowledge the essential contributions Aboriginal and Torres Strait Islander people have made and continue to make in Australian society.

The University respects and acknowledges our Aboriginal and Torres Strait Islander students, staff, Elders and visitors who come from many nations.

## Accessibility Information

Please use the [accessibility disclaimer in this chapter](#).

# Body

As you shape the content of your open text's main body, ask these questions:

- How will the main body be divided? Indicate if parts or units will be used.
- Will each chapter include chapter sections? (If chapter sections are included in the table of contents, it is easier for students and other instructors who might use your open text to see the content at a glance and navigate through the book.)
- Will numbering and/or titles be used to identify parts, units, chapters, and chapter sections? If possible, include these in the outline. (Titles and numbering can be changed in the final draft, but establishing working titles helps during the organisational phase.)
- How long should the book be? Estimate the word count for the entire book, and then break this number down into individual chapters.

Next, consider the layout, style, and length for each chapter and chapter section. Decide what elements to incorporate such as:

- learning objectives or outcomes that align with the open text content, typically identified at the beginning of each unit, chapter, or chapter section  
chapter introduction
- exercises, essay questions, practice quizzes, H5P activities, or other methods for the student to self-

test during reading or for the instructor to use for grading

- key terms highlighted and defined throughout the open text; some authors summarise these in a glossary placed in the back matter
- chapter-end summary, list of key points or key takeaways
- references at chapter end or in the back matter
- suggested or additional reading lists at the end of each chapter or in the back matter
- resources (photos, illustrations, diagrams, graphs, charts, tables) and how they will be labelled, numbered and captioned. Will these items be original creations or retrieved from external sources?
- multimedia (videos and audio clips) for the online version of your open text. How will these elements be labelled, numbered, and captioned? Will you offer editable files?

Estimate the amount of time needed to create each item for each chapter or chapter section — and then double it. The majority of self-publishing authors underestimate the amount of time required to write and produce or collect resources and multimedia. If tasks are completed ahead of schedule, bank this extra time for other delays later on. Ask your copy editor to include the above items on their review list.

## Back Matter

Items at the end, or as part of the back matter, of an open text are typically supplements to the main text.

**Table 2: Back matter for UniSQ Pressbooks**

Item	Responsibility	Purpose
Appendix/ appendices (optional)	Author	An <b>appendix</b> provides supplementary material to information found in the main work. In cases where there is more than one appendix, they can be numbered and described for easier reference.
Glossary (optional)	Author	The <b>glossary</b> is a list of keywords or terms used within the book and their definitions. These terms are listed alphabetically. Pressbooks has an <a href="#">in-built glossary function</a> , should you wish to use it.
Reference list (optional)	Author	A <b>reference list</b> notes all resources cited within the open text and lists them alphabetically by the author's last name.
Bibliography (optional)	Author	Typically, a <b>bibliography</b> refers to all works used as references within the open text, both cited and read as background in preparation for writing. Note: A bibliography is not used by all style guides.
Suggested readings (optional)	Author	A list of additional books, articles, and other readings can be included here for students. Some authors choose to add suggested reading lists, targeted at the subject covered in a chapter, at the end of each chapter.
Additional resources (optional)	Author	A list of helpful resources, such as videos and tools, can be added here.
Peer review statement (optional)	Author	Description of the peer review process.
Peer reviews (optional)	Author	Author/s are welcome to include their peer reviews in the text's back matter.
Instructor insights (optional)	Author	Author/s can include instructor insights (such as this <a href="#">example</a> ) to enhance the value for other educators.
Versioning history (mandatory)	Publisher/ Author	As open texts are often digital and available online, there is a certain expectation that minor corrections and updates be made as necessary, even after the book is live and completed. The versioning history provides information about how to report an error in the open text, as well as a record of any updates and changes made in the open text and the date of those changes.

## Chapter Attribution

This chapter has been adapted in parts from:

- ‘[Textbook outline](#)’ in BCcampus’s [Open Education Self-Publishing Guide](#) by Lauri M. Aesoph, licenced under a [CC BY 4.0 licence](#).

## PART II

# WRITE AND CREATE

### Summary

Part II explains some of the practical considerations for the writing and creation of an open text. It covers:

- keeping track of your open text
- style, editing, and formatting considerations
- attribution
- diversity, inclusion, and equity considerations
- designing books in Pressbooks
- H5P activities and multimedia
- accessibility
- open text covers.



11.

# WRITING YOUR OPEN TEXT

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Writing an open text that is coherent takes discipline, endurance, and determination. Depending on the length and subject matter of your text, you will need to carve out an extended schedule to think and write. The detailed outline and project timeline created at the beginning will help guide your writing efforts.

Here are some tips when writing the first draft:

- begin with defining learning objectives and key terms
- decide on key terms and vocabulary early in the drafting process to help with consistency throughout the open text
- get your ideas drafted quickly, without formatting
- don't worry about headings, graphics or other issues
- there will be time to proofread, copyedit and format the book later
- keep a list of materials you would like to include in the book, but haven't found yet.

## Use a Style Guide and a Style Sheet

To reduce work in the long run, use a style guide and a style sheet.

### Resource – Style Guide

This [Style Guide](#) [PDF] covers spelling, punctuation and other style considerations for your open text. The elements of the style guide are also outlined below for easy reference.



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=74#h5p-3>

## Template – Style Sheet

Please use this [style sheet](#) to record any spelling, grammar, and other variations of the style guide for your text. Following the style sheet will ensure that all the authors and copy editors consistently use the same spelling, grammar, and other style rules.

1. Download the above style sheet template and fill out as much information as possible, including book title, author/s, copy editor, and proofreader.
2. Add or remove items as they pertain to your book. These might include:
  1. exercises (and how to format them)
  2. back matter and/or appendix information and how to label each
  3. key terms: how and when to highlight them in the text body and if they should be summarised in an end-of-book glossary
3. As well as different or additional styles and formatting, you can list:
  1. styling issues included in the style guide, but repeated in the style sheet for easy reference
  2. the correct usage of grammar and spellings that are often inaccurate
4. Change and update the style sheet throughout open text production. Update the style sheet each time you make changes or add to it and share it with your team.
5. When the text is finished, date the style sheet and mark it as the “final copy.” This reference document can be shared as part of your open text when it’s published.

# Academic Testimonial

I was always committed to my open text project but my excitement when my ‘writing’ day came around each week surprised even me. Any academic knows the competing demands we face and that finding time to write an open text isn’t easy amongst the pressure to produce top quartile articles, teaching duties, and never-ending admin requests.

However, I found this project to be refreshingly different to my other academic (and admin) work! My open text was a space for me to express my passion for the topic in a manner that accurately represented my ideas and made them accessible for my target reader. And this was a novel luxury!

It was during the writing of my open text that I have felt most ‘academic’. Not ‘academic’ in a theoretical, distant, clinical way – but in the way I had hoped academia would be; I was making accessible a topic that I continue to learn (research) about and was helping others to learn and grow interest and capability in that area too – not just in my classrooms, but hopefully beyond.

**Dr Bronte van der Hoorn**, author of [\*Visuals for Influence: In Project Management and Beyond\*](#).



# Chapter Attribution

This chapter is adapted in parts from:

- ‘[Apply your Style Guide](#)’ in [Open Educational Resources Collective Publishing Workflow](#) by Council of Australian University Librarians, licensed under a [CC BY 4.0 licence](#).
- ‘[Create a style guide](#)’ in [Self-Publishing Guide](#) by BCcampus, licensed under a [CC BY 4.0 licence](#).
- ‘[Why I started writing an open text and why I’m glad I did!](#)’ by Bronte van der Hoorn, licensed under a [CC BY 4.0 licence](#).

## 12.

# ATTRIBUTIONS AND ACADEMIC INTEGRITY

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UniSQ is committed to the highest standards of academic integrity. As an open text author, you will be modelling these standards for your students and others in the broader academic community.

Even when you can legally use a resource, you must acknowledge the work of others. This is a legal moral right and an important academic integrity principle. It is also a cornerstone condition of open licences. An attribution statement provides credit to the original creator and is a legal requirement of an open licence.

## Attribution vs Citation

Often the words “attribution,” “citation” and “reference” are used interchangeably. However, there is a difference between attributing and referencing – and it is all dependent on your intended purpose.

You are probably already familiar with the concept of citation. A citation allows authors to provide the source of any quotations, ideas, and information that they include in their work based on the copyrighted work of other authors. An attribution is similar to a citation, but there are also differences. These are summarised in Table 3 below:

**Table 3: Attribution vs citation.** Source: This table was adapted from “[Citation vs. Attribution](#)” by Lauri Aesoph, licensed [CC BY 4.0](#).

Citation	Attribution
The purpose is academic (e.g., avoiding plagiarism)	The purpose is legal (e.g., following licensing conditions)
It does NOT typically include licensing information for the work	Includes licensing information for the work
Can paraphrase, but cannot typically change the work’s meaning	Can typically change the work (e.g., advanced permission granted with licence)
Many citation styles are available (e.g., APA, Chicago, and MLA)	Attribution statement styles are still emerging, but there are some defined best practices
Cited resources are typically placed in a reference list	Attribution statements are typically found near the work used (e.g., below an image)

## What to Include in an Attribution

All six Creative Commons licences include the BY or attribution condition. This is a requirement of reuse. The original creator has explicitly informed the user of this requirement through the use of the BY condition. Providing attribution is a legal requirement of the open licence.

When creating attribution statements a good rule of thumb is to remember the acronym **TASL**:

- **T**itle of the work
- **A**uthor (creator) of the work
- **S**ource (link) or where the work can be found
- **L**icence of the work.

### Attribution Example



**Attribution example:** [Cute grey kitten](#) by [Nicolas Suzor](#) licensed under a [CC BY-SA 2.0 licence](#).

**Note:** In the example above, the image's title is hyperlinked to the website where the image

was sourced. You can paste the URLs in full for your attributions but often hyperlinking looks neater.

For the attribution example above, the HTML for the caption looks like this:

```
<strong>Attribution example</strong>:<a href="https://commons.wikimedia.org/wiki/File:Cute_grey_kitten.jpg" target="_blank" rel="noopener"> Cute grey kitten</a> by<a href="https://www.flickr.com/people/85603833@N00" target="_blank" rel="noopener"> Nicolas Suzor</a> licensed under a <a href="https://creativecommons.org/licenses/by-sa/2.0/deed.en" target="_blank" rel="noopener">CC BY-SA 2.0 licence.</a>
```

Also, if you have adapted or modified the content, you need to acknowledge this with a statement like “*This image has been adapted from...[insert details]*”.

There is flexibility in the way you present an attribution. With a bit of clever formatting and linking, it is easy to include everything, particularly in the digital environment.

## Examples of Creative Commons Attribution

Below are some examples of how you might attribute the below photo.



### This is good practice attribution

“[Creative Commons 10th Birthday Celebration San Francisco](#)” by [tvöl](#) is licensed under [CC BY 2.0](#).

**because:**

- Title? “Creative Commons 10th Birthday Celebration San Francisco”
- Author? “[tvol](#)” – linked to their profile page
- Source? “[Creative Commons 10th Birthday Celebration San Francisco](#)” – linked to original Flickr page
- Licence? “[CC BY 2.0](#)” – linked to licence deed.

**This is a good attribution for material you modified slightly**

“[Creative Commons 10th Birthday Celebration San Francisco](#)” by [tvol](#), used under [CC BY 2.0](#) / Desaturated from original.

**because:**

- Title, Author, Source, and Licence are all noted
- Modification? “Desaturated from original”

**This is a good attribution for material from which you created a derivative work**

This work, “90fied”, is a derivative of “[Creative Commons 10th Birthday Celebration San](#)



Francisco” by [tvöl](#), used under [CC BY 2.0](#). “90fied” is licensed under [CC BY 2.0](#) by [Your name here].

**because:**

- Original Title, Author, Source, and Licence are all noted
- Derivative? “This work, “90fied”, is a derivative of...”
- The new author of the derivative work is also noted.

**This is a good attribution for material from multiple sources**

### 1.2.3 Box Plots

- Reading: Barbara Illowsky and Susan Dean's *Collaborative Statistics*: Chapter 2: Descriptive Statistics: "Section 5: Box Plots"

Link: Barbara Illowsky and Susan Dean's *Collaborative Statistics*: Chapter 2: Descriptive Statistics: "Section 5: Box Plots" (PDF)

Instructions: Click the link above and read this section. Section 5 discusses box plots, which give a good graphical image of the concentration a given data set.

Reading this section should take approximately 30 minutes.

Terms of Use: This work is licensed under a Creative Commons Attribution 2.0 Generic License. It is attributed to Barbara Illowsky and Susan Dean, and the original version can be found [here](#).

[See a broken link? Please let us know!](#)

- Lecture: Khan Academy's Statistics: "Box-and-Whisker Plots" and "Reading Box-and-Whisker Plots"

Link: Khan Academy's Statistics: "Box-and-Whisker Plots" (YouTube) and "Reading Box-and-Whisker Plots" (YouTube)

Instructions: Click on the above link and view the lecture titled "Box-and-Whisker Plots". In this video, you will learn about box plots, which give a good graph of the concentration of the data. Then, view the lecture titled "Reading Box-and-Whisker Plots" to learn how to read and interpret a box plot.

Viewing these lectures should take approximately 15 minutes.

Terms of Use: This video is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike United States License 3.0. It is attributed to the Khan Academy.

[See a broken link? Please let us know!](#)

**because:**

- Title? Specific works are named, eg. “Box-and-whisker Plots”
- Author? Different authors noted for the different works



- Source? Original materials are linked for each work
- Licence? The different licences (Creative Commons Attribution for Collaborative Statistics and Creative Commons Attribution-Noncommercial-ShareAlike for the Khan Academy video) are spelled out and linked for each work
- Lastly, it is clear which attribution belongs to which work.

### Resource – Attribution Builder

Instead of typing attributions manually, you can use this [attribution builder](#) to automatically generate an appropriate attribution that you can then copy into your text or caption.

## Where Should I Display an Attribution?

Attribution should be given in a manner that is reasonable for the medium you are working in. Here are some of the most common practices for attributing content.

- **Written documents and images:** place the attribution information next to the Creative Commons material or include it as a footer toward the bottom of the page.
- **Slideshows:** include the attribution information as a footer on the bottom of the slide that the work appears on.
- **Videos:** show the attribution information for the material used when it appears on the screen.
- **Podcasts:** mention the artist's name, that the work is under a Creative Commons license during the podcast, and provide full attribution next to where the podcast is available online.

## Referencing

As for any publication, referencing is a requirement for our open texts. APA referencing is preferred unless the author has a strong preference for another citation style. The chosen referencing style must be applied consistently throughout the book. You can include reference lists at the end of each chapter or the end of the book.

## Resource-Referencing Guides

Please consult our [referencing guides](#).

## Chapter Attribution

This chapter has been adapted in parts from:

- [Best Practices for Attribution](#) by Creative Commons, licensed under a [CC BY 4.0 licence](#).

13.

## DIVERSITY AND INCLUSION

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We deeply value the diverse users of our texts and seek to include and impact each staff and student user in a positive and considerate manner.

During our development processes, the OEP team undertakes substantial efforts to properly represent genders, races, cultures, geographies, ethnic backgrounds, disabilities, nationalities, ages, sexual orientations, socio-economic status, and diverse viewpoints in our books. We seek to avoid any offence, and ensure that every reader can see themselves in our texts.

To that end, we have created general guidelines for development and improvement, adapted from OpenStax's [Improving Representation and Diversity in OER Materials](#) [PDF]. This framework is a practical starting point for creating OER and assessing and editing OER for inclusion, diversity, equity and accessibility (IDEA). Each section below notes a broad category to assess. The “Aims” sections list the requirements to fulfil the needs of the category. “Actions and Considerations” offer areas to assess, tips, and examples that will help achieve the aims.



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=88#h5p-4>

Resource – Enhancing Inclusion, Diversity, Equity and Accessibility in OER

This [practical guide](#) provides a framework and tips to enhance inclusion, diversity, equity, inclusion and accessibility in OER.

## Be Aware of Ethnocentrism

It's easy for [ethnocentrism](#) – voluntarily or involuntarily viewing the world through the lens of your

ethnicity or culture without taking other ethnicities or cultures into account – to creep into the content and presentation of an open text, so this is something you will need to be aware of. This doesn't mean you should try to write an open text that fits every culture and perspective – be respectful.

One of the benefits of open texts is that instructors from different countries and cultures can customise them to suit their needs.

For example, you may decide to adapt an American open text to fit the Australian context or expand the content to include Aboriginal and Torres Strait Islander perspectives.

## Diverse and Inclusive Imagery

When people 'cannot find themselves reflected in the books they read', or in the images they see 'they learn a powerful lesson about how they are devalued in a society of which they are a part,' (Sims-Bishop, 1990). This is why representation is so important.

### Resources for Diverse and Inclusive Representation

The list of websites below provides diverse and inclusive illustrations to add to your OER. All of these websites license their imagery under a Creative Commons licence, but please ensure you are following the licence terms correctly.

- **Images of Empowerment:** Free images of women's lives and work, created by the [William and Flora Hewlett Foundation](#), the [David and Lucile Packard Foundation](#), and Getty Images. **Licence:** [CC-BY-NC 4.0](#).
- **Disabled and Here:** Free stock photography featuring disabled BIPOC (Black, Indigenous, people of colour), varied body sizes/types, sexual orientations, and gender identities in the Pacific Northwest. **Licence:** [CC BY 4.0](#).
- **Disability:IN:** Disability-inclusive stock photography. **Licence:** [CC-BY-ND](#).
- **The Gender Spectrum Collection:** Free stock photos of trans and non-binary people. **Licence:** [CC BY-NC-ND 4.0](#).
- **Queer in Tech:** Photos that promote the visibility of queer and gender-nonconforming (GNC) people in technology, who are often under-represented as workers powering the creative, technical, and business leadership of groundbreaking tech companies and products. **Licence:** [CC BY 3.0](#).
- **Allgo Plus-Size:** Free stock photography collections featuring plus-size people. **Licence:** While attribution is not required, please credit.

- **Nappy:** Free high-resolution photos of black and brown people. **Licence:** [CC0](#).
- **PICNOI:** “We are a coop of stock image photography. We recognise that most other FREE stock image sites have very few or no images of people of colour. We sought to create a space where publishers, bloggers, website owners, marketers, designers, graphic artists, advertisers and the like can easily search and find diverse multi-racial images.”  
**Licence:** [CC-BY 4.0](#).
- **#WOCinTech Chat:** Free photos of women and non-binary people of colour working in the Tech field. **Licence:** [CC BY](#).
- **Redefining Women Icon Collection:** Icons of women. **Licence:** [CC0 1.0](#).
- **Open Peeps:** “A hand-drawn illustration library.” Mix and match elements to create different “peeps.” Please note that you might need a design program to create your own “peeps.” There are pre-made “peeps” you can download without a program. **Licence:** [CC0](#).
- **Autism Comics:** Comic strips relating to autism. **Licence:** [CC-BY-NC-ND 4.0](#).
- **Pexels:** Photographs relating to diversity and inclusion. **Licence:** [CC0](#).
- **The Greats:** a free vault with carefully curated socially engaged visual content on human rights issues. **Licence:** [CC BY-NC-SA 4.0](#).

## Use Inclusive Language

Words matter. They reflect the values and knowledge of people using them and can reinforce both negative and positive perceptions about others. Language is not neutral. Inclusive language acknowledges the unique values, skills, viewpoints, experiences, culture, abilities and experiences of individuals or groups (QUT, 2010).

Your use of inclusive language – how you speak, write and visually represent others – is an important part of open education.

### Resource – Inclusive Language

Read this [chapter on inclusive language](#), including gender-inclusive language, culturally inclusive language and inclusive language for people with a disability.

## References

- QUT. (2010). *Working with diversity: a guide to inclusive language and presentation for staff and students*. QUT Equity Services Brisbane.
- Sims-Bishop, R. (1990). 'Mirrors, Windows and Sliding Glass Doors.' *Perspectives: Choosing and Using Books for the Classroom*, 6(3).

## Chapter Attribution

This chapter is adapted in parts from:

- [\*Enhancing Inclusion, Diversity, Equity and Accessibility \(IDEA\) in Open Educational Resources \(OER\)\*](#) by Nikki Andersen, licensed under a [CC BY-NC-SA 4.0 licence](#).
- [\*OpenStax Improving Representation and Diversity in OER Materials\*](#) by Rice University, licensed under a [CC BY 4.0 licence](#).
- 'Be Aware of Ethnocentrism' is based on '[Accessibility, Diversity, and Inclusion](#)' in [\*Self-Publishing Guide\*](#) by Lauri M. Aesoph, licensed under a [CC BY 4.0 licence](#).

14.

# DESIGNING YOUR OPEN TEXT IN PRESSBOOKS

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Pressbooks is a simple book publishing tool. Put your content into Pressbooks, edit as you like, and create beautiful open texts! This chapter gives you a quick overview of Pressbooks, which can be explored in more detail in the [Pressbooks User Guide](#).

## The Simple 5-Step Guide to Making an Open Text with Pressbooks

1. **Create a book.** Contact the OEP team who will create a book shell for you to start working on.
2. **Add your book information.** This includes important elements like the author's name, the title, and the copyright licence. This information can be added to the **Book Information** page.
3. **Add and organise your text.** Import a manuscript or add to your chapters, then structure the content on the **Organise** page.
4. **Choose your book's theme.** Themes are the design templates for your book which you can select by going to **Appearance > Themes**.
5. **Export your book.** Export formats include EPUB (for Nook, iBooks, and more), PDF (for print and print-on-demand), and webbook (which can be viewed immediately without export).

## Step 1: Create a Book

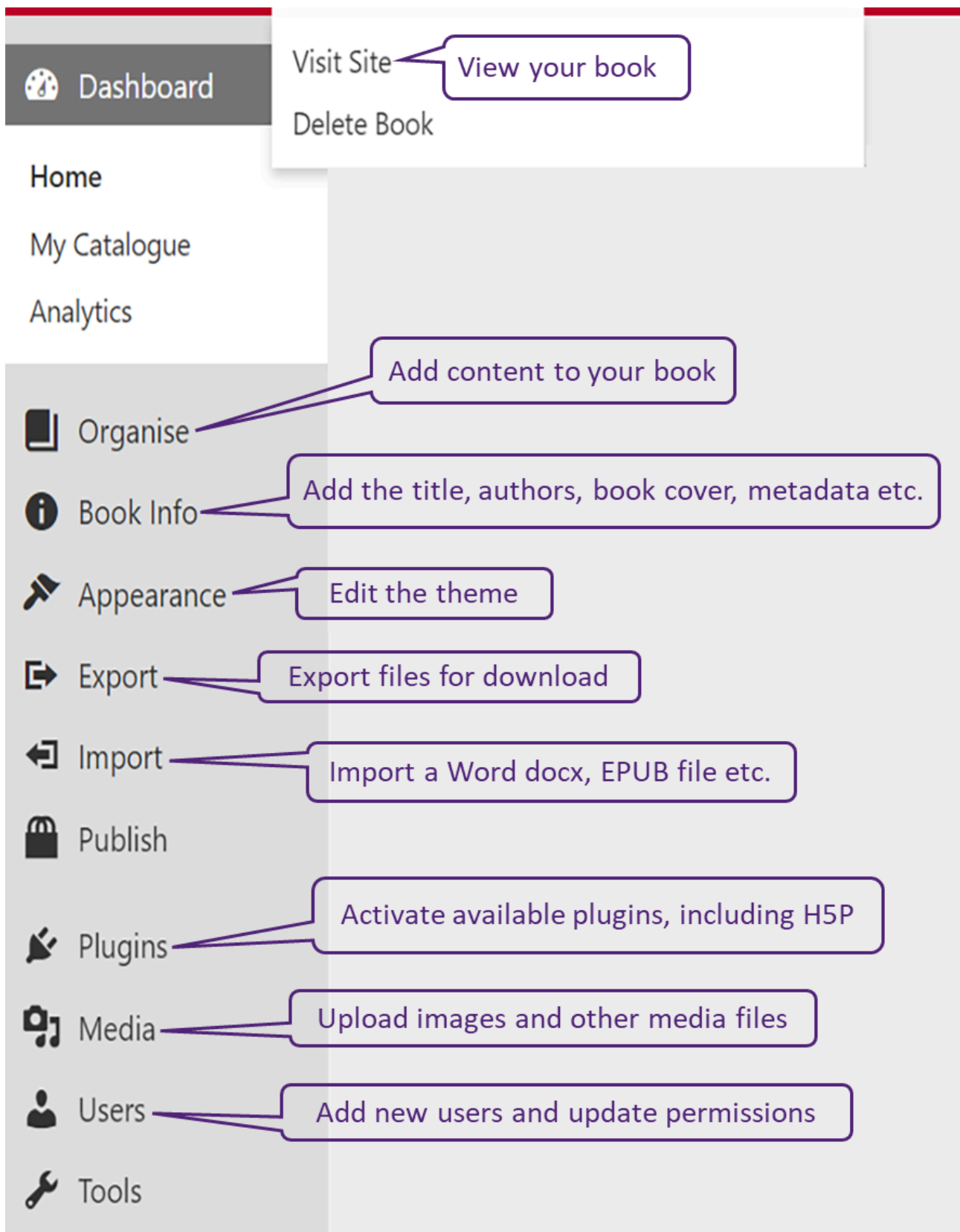
Contact the OEP team when you are ready to create your text. You will need to provide a working title. Once the OEP team has created a blank book for you, you will receive an automated email asking you to confirm your account.

Once you confirm your account, you'll be able to access your text's dashboard. From your text's side-menu you can start adding content and making changes to your book. The different tabs of your dashboard are explained below:

- **Visit Site** – Hover over the book title to show Visit Site. Allows you to preview your book or view the public version.
- **Organise** – Click **Organise** to start adding content

- **Book Info** – Add the title, authors, book cover, Creative Commons licence, publication date etc
- **Appearance** – Edit the theme and theme options
- **Export** – Export PDF and EPUB versions of your book for download
- **Import** – Import a Microsoft Word docx, EPUB and other formats to upload existing content to the book.
- **Plugins** – Activate available plugins, including H5P
- **Media** – Upload images and other media files
- **Users** – Add new users and update permissions.





**Figure 6:** Pressbooks menu. [Image](#) by the University of Queensland, licensed under a [CC BY 4.0 licence](#).

## Step 2: Add your Book Information

The Book Info page is where you add and edit important information about your book, called metadata. This includes information such as:

- Title
- Author name
- Publication date
- Publisher
- Copyright licence and notice
- Cover image

Some information is mandatory, such as the book's title and the author's name, as we use it to automatically build integral parts of your text. Most other elements are optional or can be used only when relevant to your text.

For more information on entering metadata for your book, see the chapter [Book Info](#) in the *Pressbooks User Guide*.

## Step 3: Add and Organise your Text

You can add and organise your text from the **Organise** page which is found in the left sidebar menu of your book's dashboard.

This will be how you access all of your chapters and content to create or revise your text. You can also reorganise chapters and parts of your book to change the layout.

You will see the three main parts of your book on this page:

**Front Matter:** Content in this section may include your introduction, foreword, dedication, and more. [Read more about Front Matter](#).

**Chapters:** This is the main body of your book. The main body can be broken up into several distinct Parts. Learn more about [adding Parts](#) and [adding Chapters](#) to your book.

**Back Matter:** Content in this section may include your epilogue, author's note, appendix, and more. More details can be found in [Back Matter](#).

## How to get your Book into Pressbooks

No matter where your manuscript is now – in your head, in another software or even fully produced as an ebook – there’s a way to get it into Pressbooks so you can revise, write or complete it. You’ll find the Pressbooks user interface familiar as it shares common traits with both WordPress and StudyDesk. Here are the basics:

- No matter what stage your book is in, you can copy and paste the text manually into the Pressbooks interface. We recommend pasting as plain text and applying formatting using the tools on the editing page. Pasting in text pre-formatted does not give reliable results, especially in the PDF versions.
- You can [write and format your book directly](#) in Pressbooks, which is arguably the simplest method.
- You can also import an entire manuscript that was created in Word. Very careful preparation is essential to reduce work down the track. The [Pressbooks User Guide](#) has full instructions.

## Uploading Images or Other Media

In addition to embedding content from the source, you can upload images or other media to be housed in the Pressbook itself. Though there is no limit to the overall capacity of a book, any uploaded media must be under 25 MB. You can upload files from your computer or from a URL, or you can add them first to the book’s Media Library.

Once you have uploaded an image, you can also control the appearance and placement of the image by customising size and alignment. You will need to title your image and add alt-tags so that screen readers can display and read all the content properly.

Include all images, artworks and diagrams in your [Content Copyright Tracker](#) with details of their original location if not created for this publication. This will enable the UniSQ OEP team to share materials for others to reuse, subject to the Creative Commons licences that have been applied to them.

For more information on working with uploaded media, see the [Edit Images](#) chapter in the *Pressbooks User Guide*.

## Step 4: Choose Your Book Theme

Every Pressbooks user has access to more than 20 professionally designed book templates which we call **Themes**. The theme you choose governs the display of all of your exports, including the PDF, ebook, and webbook formats.

Themes determine the typeface of your text and the chapter title page design, among other features. The

themes Pressbooks offers span a large range of genres, from textbooks and monographs to science fiction and romance.

You can browse themes by going to **Appearance > Themes**.

## Searching for Pressbooks Book Themes

Pressbooks has tagged each theme with one or more of the following searchable tags:

- **Academic**
- **Literary**
- **Nonfiction**
- **Textbook**
- **Genre fiction.**

These tags represent the kind of book a particular theme is best suited for. You can use the search function at the top of the Themes page to find themes tagged with your preferred term(s). Searching ‘academic’ will show you all the themes designed with academic texts in mind. Some examples of themes intended for academic and educational texts:

### Textbooks

- Andreesen
- Bradbury
- Clarke
- Donham
- Graham
- Jacobs
- Lewis
- McLuhan.

### Monographs

- Asimov
- Baker
- Bradbury
- Clarke
- Dillard
- Graham
- Luther

- Lewis.

## Step 5: Export Your Book

Remember that you need to seek approval through the OEP Team to publish your text openly. However, this step allows you to see and test the various formats available – giving you a clear experience of your text.

You can export book formats from the **Export** page, found on the left sidebar menu of your book's dashboard. These formats include:

- **Print PDF:** Export a print PDF file if you plan to publish your book in print format. This file meets the requirements of printers and print-on-demand services.
- **Digital PDF:** Export and download the digital PDF instead if you do not plan on printing the file. Digital PDFs can be used online and can contain hyperlinks for easier navigation.
- **EPUB:** Export an EPUB to make the book available in the file format used by nearly all ebook distributors, including Amazon, Apple's iBooks, Nook, Kobo, Google Play, Smashwords and many more.

You can also export several other experimental formats of your book. Note that Pressbooks does not provide technical support for any of the following file types:

- XHTML
- HTML book
- OpenDocument
- Pressbooks XML
- WordPress XML

For step-by-step instructions on exporting your book, see the [Export chapter](#) in the *Pressbooks User Guide*.

## Prefer to Watch and Learn?

Browse through and watch the [Pressbooks Video Tutorial Series](#).

## Chapter Attribution

This chapter has been adapted in parts from:

- ‘[5-Steps to Getting Started on Pressbooks](#)’ in *[Pressbooks User Guide](#)* by Pressbooks, licensed under a [CC BY 4.0 licence](#).
- ‘[How to Get Your Book in Pressbooks](#)’ in *[Pressbooks User Guide](#)* by Pressbooks, licensed under a [CC BY 4.0 licence](#).
- ‘[Choose and Apply a Pressbooks Template](#)’ in *[Open Educational Resources Collective Publishing Workflow](#)* by Council of Australian University Librarians, licensed under a [CC BY 4.0 licence](#).
- ‘[Pressbooks Admin Interface Overview](#)’ in *[Open Textbooks @UQ Guide and Templates](#)* by the University of Queensland, licensed under a [CC BY 4.0 licence](#).

15.

# CREATING AND EMBEDDING INTERACTIVE MEDIA

---

## Embedding Media in Pressbooks

Pressbooks allow you to embed different types of media in your chapters, such as:

- **Audio and images** – [Upload image and audio files](#) and insert them into your chapters (provided there are no [copyright restrictions](#)).
- **Videos** – [Paste URLs](#) for YouTube, Vimeo and TED into your open text to display videos as part of your chapters. You can also [upload video files](#) directly into your open text (provided there are no [copyright restrictions](#)).
- **PhET simulations** – Embed maths and science [PhET simulations](#) in your book using [iframes](#) or include the URL in your chapter.
- **Glossary terms** – [Create glossary terms](#) and link to them in the text to create terms definitions that the readers can click on.
- **Textboxes** – [Create different coloured textboxes](#) for Learning Objectives, Key Takeaways, Sidebars, Activities and more.
- **Equations and formulas** – Use [MathJax](#) to render accessible [maths equations and formulas](#).

## Embedding Plugin Content in Pressbooks

You can create and embed interactive content in Pressbooks using plugins like:

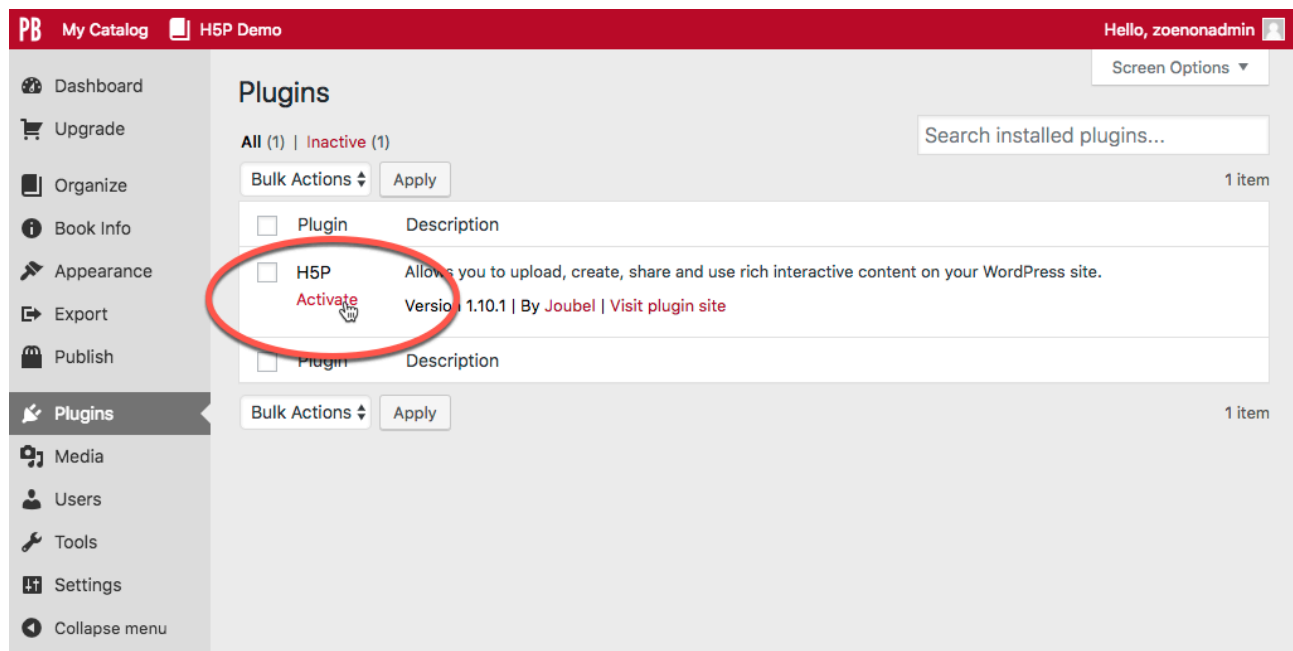
- **H5P plugin** – Create 40 different types of [quizzes and interactive exercises](#), including True/False questions, image matching exercises, interactive video quizzes, complex branching scenarios and more.
- **TablePress plugin** – Create sortable, filterable and searchable [interactive tables](#).
- **LaTeX plugin** – Render [mathematical equations and formulas](#).
- **Hypothesis plugin** – Enable [public or private annotations](#) of your open text to facilitate communication between authors and editors, personal note-taking and annotation, social learning and discussion, or to foster deeper engagement between you, students, instructors and your text.

## Creating H5P Interactive Content

H5P is a popular plugin used to create exciting, interactive content on the web. In Pressbooks, it's most in-demand to create interactive quizzes and other activities in open texts and other OER.

You can view all of them, as well as examples and more detailed instructions for creating the different types on the [H5P website](#) (Note: they offer different installation and embedding options, but that is all taken care of by Pressbooks – you just need to think of the exciting things you can create!)

Before getting started, your first need to activate the H5P plugin on your book. This can be done under “Plugins” on the left menu.



**Figure 7:** H5P plugin.

Once the plugin is active, follow these steps to add an H5P element to your book:

1. Navigate to the H5P Content menu and select **“Add New.”**
2. Enter a title.
3. Select content type from the dropdown menu.
4. Install the content type by clicking on **“Get”** and following the steps indicated (if necessary).
5. Enter the information for your quiz/activity etc.
6. Click on **“Create”** when you’re done!



Now that you have created your element, you can add it to your chapter. To do so:

1. Copy the shortcode displayed in the top right of the screen.
2. Navigate to the chapter where you would like to add the element.
3. Paste the shortcode into place (you can do this in the visual editor, no need to switch to text).
4. Save your chapter.
5. View the web version to see the element in action.
6. Export other desired formats to see the fallback message.

The *Pressbooks User Guide* provides step-by-step screenshots as a [visual example for creating simple H5P](#) multiple-choice questions.

## Prefer to Watch and Learn?

Check out this video tutorial [49:01mins]:



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://usq.pressbooks.pub/openpublishingguideforauthors/?p=95#oembed-1>

### H5P Examples

Below are some examples of H5P activities that UniSQ authors have created in their open texts.

- [Visuals for Influence](#) author Dr Bronte van der Hoorn used [interactive image hotspots](#) to explain the design choices of [visual archetypes](#) that she designed.
- [Fundamentals of Anatomy and Physiology](#) contains [583 interactive self-assessment quizzes](#).
- [Deleting Dystopia](#) author Professor Richard Slaughter created an [interactive timeline of events in tech history](#).

- *Developing Human Services Practitioners: Scaffolding Student Learning in Professional Placements* used [dialogue cards](#), [interactive videos](#) and [documentation tools](#) for students to reflect on their learning.

## Enable Social Annotation with Hypothes.is

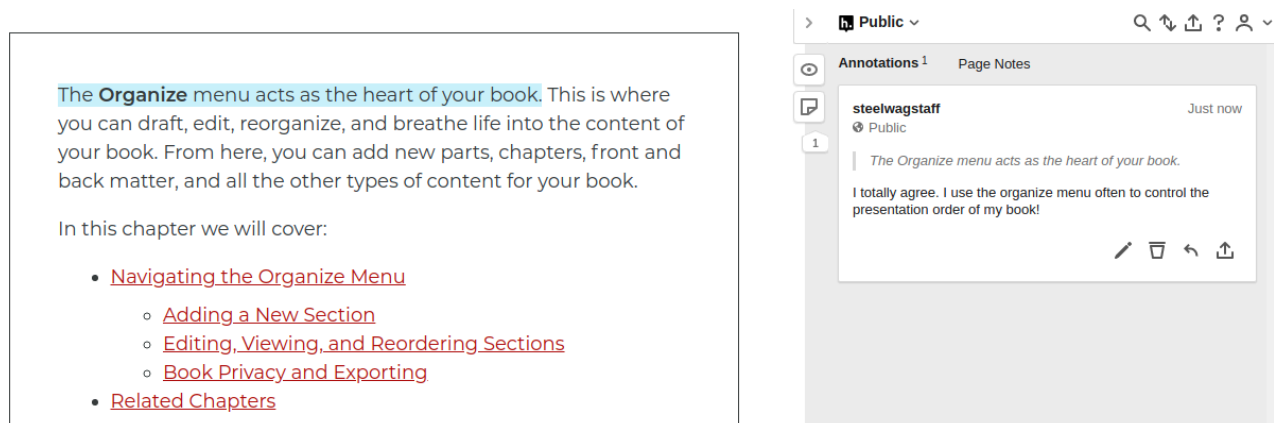
Pressbooks allows you to enable public or private annotation of your book using [Hypothes.is](#), an open-source web annotation tool. Hypothes.is can be used to enable private (or public) communication between editors and proofreaders, personal note-taking and annotation, social learning and discussion about a text, or to foster deeper engagement between writers, readers, and your text.

To enable Hypothesis throughout your text:

1. Click **'Settings -> Hypothes.is'**
2. Click **'Allow on Parts'**, **'Allow on Chapters'**, **'Allow on Front Matter'** and **'Allow on Back Matter'**
3. Click **'Save Changes.'**

Once Hypothes.is is enabled on your webbook (see below), any reader coming to the book will see the Hypothesis toolbar on the right, either open or minimised depending on your settings.

With this toolbar open, the reader will see any public annotations and can create or log into their [Hypothes.is](#) account. Once logged in, they can select any section of text and a small icon will pop up that lets them either highlight the passage (which will remain private) or add an annotation. Annotations can be edited, deleted, replied to or shared using the icons at the bottom of the annotation section.



**Figure 8:** Screenshot of the Hypothes.is toolbar on the page

These annotations can also be public, private to a reader or in a private group, and the user can toggle

between these options at the very top of the toolbar (the default is “Public”). You can read more about [creating groups](#) and [annotating in groups](#) on the Hypothesis website.

**Note:** If you have your book set to “**Private**”, you do not need to create a group to keep your annotations and replies hidden from public view. The Pressbooks privacy setting means that no one can access the book, and as such, they can’t see any of the Hypothes.is activity on it by default.

## Prefer to Watch and Learn?

Check out this video tutorial [49:01 mins]:



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://usq.pressbooks.pub/openpublishingguideforauthors/?p=95#oembed-2>

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- ‘[Enable Annotation with Hypothesis](#)’ in *[Pressbooks User Guide](#)* by Pressbooks, licensed under a [CC BY 4.0 licence](#).
- ‘[Creating Interactive Learning Objects](#)’ in *[Open Educational Resources Collective Publishing Workflow](#)*, licensed under a [CC BY 4.0](#).

## 16.

# ACCESSIBILITY AND UNIVERSAL DESIGN FOR LEARNING

---

Content promoted as “open access” and “freely accessible” may give the impression that OER are universally accessible, but many users still face inequitable barriers to access. Therefore, accessibility, usability and universal design are key considerations to ensuring truly inclusive access to open texts.

## Universal Design for Learning

Universal design is the process of creating products (devices, environments, systems and processes) that are usable by people with the widest possible range of abilities, operating within the widest possible range of situations (environments, conditions and circumstances). It arose out of the broader [accessibility movement](#), as well as the [advent of adaptive and assistive technology](#).

In the context of OER, [universal design for learning or UDL](#) means removing potential barriers to access for students by designing content for all learning styles.

UDL guidelines are based on the three primary brain networks shown in the slides below:

- Affective networks – The “**why**” of learning
- Recognition networks – The “**what**” of learning
- Strategic networks – The “**how**” of learning.

Creating learning experiences that activate these three broad learning networks is a useful pursuit for educators as it works towards the goal of expert learning. Center for Applied Special Technology has identified a series of principles to guide design, development, and delivery in practice to address each of the different networks:

- Multiple means of engagement
- Multiple means of representation
- Multiple means of action and expression.

You might find it helpful to see what UDL can look like in learning and teaching. Here are some examples of UDL in a variety of learning environments.

## Multiple Means of Engagement

- Explicitly state learning goals and/or examples
- Provide note-taking support
- Give opportunities to celebrate
- Offer opportunities for reflection

## Multiple Means of Representation

- Provide content in multiple ways
- Employ interactive learning activities
- Use multimedia resources to deliver content.

## Multiple Means of Action and Expression

- Develop an agenda or learning plan and follow it.
- Provide access to resources to deepen learning.
- Include a variety of communication options.
- Offer opportunities to review content or practice skills.

## Accessibility

Accessibility is one of the primary—but not the only—benefits of using UDL principles from the beginning. An open text that is created correctly from the beginning will significantly reduce the barriers to anyone using the text. There is, moreover, also both a legal and moral impetus for creating accessible resources. Both accessibility and usability need to be built into your development process and should not be an afterthought.

## Accessibility Checklist

Below is a list of minimum requirements your open text should meet to be considered accessible:

### Organising Content

- Content is organised under headings and subheadings
- Headings and subheadings are used sequentially (e.g. Heading 1, Heading 2).

## Images

- Images that convey information include alternative or ‘alt’ text descriptions of the image’s content or function
- Graphs, charts and maps also include contextual or supporting details in the text surrounding the image
- Images do not rely on colour to convey information
- Purely decorative images contain empty alt-text descriptions. (Descriptive text is unnecessary if the image does not convey contextual content information).

## Links

- Links are meaningful in context and do not use generic text such as ‘click here’ or ‘read more’.
- If a link will open or download a file (like a PDF or Excel file), a textual reference is included in the link information (e.g. ‘[PDF]’).

## Tables

- Tables include row and column headers.
- Tables include titles or captions.
- Tables don’t have merged or split cells.
- Tables have adequate cell padding.

## Multimedia

- A transcript is available for each audio resource containing relevant non-speech content, including:
  - the speaker’s name
  - all speech content
  - relevant descriptions of speech
  - descriptions of relevant non-speech audio
  - headings and subheadings
- Videos have captions of all speech content and relevant non-speech content.
- Videos include audio descriptions of contextual visuals (e.g. graphs, charts).

## Formulas

- Simple equations use symbols that will be correctly interpreted by screen readers (e.g. minus signs and not hyphens).
- Complex equations are [written in MathML](#) or written in such a way they can be translated into

MathML (e.g. [written in LaTeX and rendered with MathJax](#)).

- Equations are images with alt text descriptions if MathML is not an option.

## Font Size

- The font size is 12 points or higher for body text.
- The font size is 9 points for footnotes or end notes.
- Font size can be zoomed to 200 per cent.

### Resource – Accessibility Checklist

Please feel free to download and print the [accessibility checklist](#)

### Examples – How to Write Good Alt-text

Consult the following resources to learn how to write good alt-text:

- [How to describe images](#)
- [How to write good alt-text](#)

Below are three examples of good and bad alt-text.

## Example 1



**Source:** [Image](#) by [Kevin Bidwell](#) used under [CC0 licence](#).

**Bad alt-text:** Sign

**Reason:** This is unhelpful – what does 'sign' mean? Is it an instruction to add a signature? Sign language? A star sign?

**Good alt-text:** Sign on the door that says 'Come in we're open.'

**Reason:** A clear description of the image, including text from the sign but without going into excess, unhelpful detail.



## Example 2



**Source:** NASA (2022), used under terms and conditions.









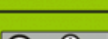





**Bad alt-text:** Image of outer-space

**Reason:** What part of outer space is the photo showing? The moon? A planet? Additionally, there's no need to start with 'image of.'

**Good alt-text from NASA:** Thousands of small galaxies appear across this view. Their colours vary. Some are shades of orange, while others are white. Most appear as fuzzy ovals, but a few have distinct spiral arms. In front of the galaxies are several foreground stars. Most appear blue, and the bright stars have diffraction spikes, forming an eight-pointed star shape. There are also many thin, long, orange arcs that curve around the centre of the image.

**Reason:** Clear visual details that all can benefit from.

### Example 3

	 PUBLIC DOMAIN	 PUBLIC DOMAIN	 CC BY	 CC BY SA	 CC BY NC	 CC BY ND	 CC BY NC SA	 CC BY NC ND
 PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
 PUBLIC DOMAIN	✓	✓	✓	✓	✓	✗	✓	✗
 CC BY	✓	✓	✓	✓	✓	✗	✓	✗
 CC BY SA	✓	✓	✓	✓	✗	✗	✗	✗
 CC BY NC	✓	✓	✓	✗	✓	✗	✓	✗
 CC BY ND	✗	✗	✗	✗	✗	✗	✗	✗
 CC BY NC SA	✓	✓	✓	✗	✓	✗	✓	✗
 CC BY NC ND	✗	✗	✗	✗	✗	✗	✗	✗

Source: [CC License Compatibility Chart](#) by Kennisland, licensed under [CC0 licence](#)

**Bad alt-text:** A chart showing compatibility between Creative Commons Licences

**Reason:** The reader does know the compatibility between the licences. Visually-impaired readers would miss out on critical information about the compatibility between Creative Commons licences.

**Good alt-text:** A chart showing compatibility between Creative Commons Licences. The chart shows that Public Domain and CC BY are compatible with all licences except CC BY-ND and CC-BY-NC-ND. CC BY-SA is compatible with all licences except CC BY-NC, CC BY-ND, CC-BY-NC-SA, and CC-BY-NC-ND. CC BY-NC is compatible with all licences except CC BY-SA, CC BY-ND and CC-BY-NC-ND. CC BY-ND and CC BY-NC-ND aren't compatible with any other Creative Commons licence. CC BY-NC-SA is compatible with all licences except CC BY-SA, CC BY-ND and CC-BY-NC-ND.

**Reason:** The compatibility between the licences is written out explicitly so visually-impaired readers are conveyed the same information as sighted readers and can make informed decisions about Creative Commons licences.

## Accessibility Statements

While all open texts authors should strive to make their open text accessible, not all content can be made 100% accessible, even with the best efforts. It is important to acknowledge this with an accessibility statement. In open texts, this usually appears in the front or back matter and includes a checklist of accessibility features. In other types of OER, this information might be included in the description. This information will be useful to anyone using special software to navigate the OER; they will know immediately what issues they might encounter. This makes the process a little less frustrating for the user.

### What Is an Accessibility Statement?

An accessibility statement lets your users know the work has gone through a review process and that accessibility issues are documented so readers know what to expect. A good accessibility statement includes a way to contact the authors if there are issues.

Accessibility review is for everyone, not just readers with special needs. Just like closed-captioning benefits those with hearing loss and certain learning difficulties, integrating accessibility into your workflow will benefit all your users/readers.

### Writing an Accessibility Statement

Here are tips for writing a useful accessibility statement from the Open Education Accessibility Toolkit by Coolidge et al. (2018):

- Use clear and simple language, avoiding jargon and technical terms.
- Include information about how people can personalise their experience. This might include information about:
  - features of the platform used for the resource (e.g., if a book is in Pressbooks, mention the ability of users to increase the font size in the web book)
  - the ability to change browser settings
  - a link to each available file format
  - assistive technologies.
- Outline specific accessibility features and how to use them when relevant.
- Do not make false claims or ignore known accessibility issues. Be as transparent and open about accessibility barriers as possible. This means:
  - describing what is being done to fix the problem and a timeline
  - providing any temporary workarounds.
- Include information about who is responsible for the accessibility of the content and their contact information so people can submit issues, suggestions, or complaints related to accessibility.
- Describe the organisation's accessibility policy and the work that has been done to make the resource accessible. Here, you can provide information like:

- accessibility guidelines you are following (e.g., WCAG 2.0)
- any federal, provincial, or state legislation you are conforming to
- any user testing you performed (Gray, 2018).

It is important to keep your accessibility statement page up-to-date as you make updates to the content, or if the software itself is updated to be more accessible. Conduct an annual review if possible. Below is an example of UniSQ's accessibility statement that will need to be adapted to suit your text.

We believe that education should be available to everyone, which means supporting the creation of free, open, and accessible educational resources. We are committed to increasing the accessibility and usability of the open texts and resources we produce.

### Accessibility Features of the Web Version of this Resource

The web version of this resource has been designed with accessibility in mind and incorporates the following features *[insert features, such as the examples below]*.

- Optimisation for people who use screen reading technology
  - Keyboard navigation for all content
  - Links, headings, and tables are formatted to work with screen readers
  - Images have alt tags
- Information is not conveyed by colour alone.

### Other File Formats Available

In addition to the web version, this book is available in several file formats, including PDF, EPUB (for ereaders), and various editable files. Choose from the selection of available file types from the 'Download this book' dropdown menu. This option appears below the book cover image on the eBook's landing page *[hyperlink to your text's landing page]*.

### Third-Party Content

In some cases, our open text includes third-party content. In these cases, it is often not possible to ensure the accessibility of this content.

### Accessibility Assessment

Below is a short accessibility assessment of key areas that have been assessed during the production process of this text. The checklist has been drawn from the [BCcampus Open Education Accessibility Toolkit](#). While a checklist such as this is just one part of a holistic

approach to accessibility, it is one way to begin our work on embedding good accessibility practices in the books we support.

We hope that by being transparent on our current books, we can begin the process of making sure accessibility is top of mind for all authors, adopters, students and contributors of all kinds on all our open text projects. As such, we welcome any feedback from students, instructors or others who encounter the book and identify an issue that needs resolving.

## Accessibility Checklist

Category	Item	Status
<b>Organising Content</b>	Content is organised under headings and subheadings	Yes
<b>Organising Content</b>	Headings and subheadings are used sequentially (e.g. Heading 1, Heading 2, etc.)	Yes
<b>Images</b>	Images that convey information include Alternative Text (alt-text) descriptions of the image's content or function	Yes
<b>Images</b>	Graphs, charts, and maps also include contextual or supporting details in the text surrounding the image	Yes
<b>Images</b>	Images, diagrams, or charts do not rely only on colour to convey important information	Yes
<b>Images</b>	Purely decorative images contain empty alternative text descriptions. (Descriptive text is unnecessary if the image doesn't convey contextual content information)	Yes
<b>Tables</b>	Tables include column headers and row headers where appropriate	Yes
<b>Tables</b>	Tables include a title or caption	Yes
<b>Tables</b>	Tables do not have merged or split cells	Yes
<b>Tables</b>	Tables have adequate cell padding	Yes
<b>Weblinks</b>	The web link is meaningful in context, and does not use generic text such as "click here" or "read more"	Yes
<b>Weblinks</b>	Externals web links open in a new tab. Internal weblinks do not open in a new tab.	Yes
<b>Weblinks</b>	If a link will open or download a file (like a PDF or Excel file), a textual reference is included in the link information (e.g. '[PDF]').	Yes
<b>Embedded Multimedia</b>	A transcript has been made available for a multimedia resource that includes audio narration or instruction	Yes
<b>Embedded Multimedia</b>	Captions of all speech content and relevant non-speech content are included in the multimedia resource that includes audio synchronised with a video presentation	Yes
<b>Embedded Multimedia</b>	Audio descriptions of contextual visuals (graphs, charts, etc.) are included in the multimedia resource	No
<b>Formulas</b>	Formulas have been created using MathML	–
<b>Formulas</b>	Formulas are images with alternative text descriptions if MathML is not an option	–
<b>Font Size</b>	Font size is 12 points or higher for body text	Yes
<b>Font Size</b>	Font size is 9 points for footnotes or endnotes	–
<b>Font Size</b>	Font size can be zoomed to 200%	Yes

## Accessibility Improvements

While we strive to ensure that this resource is as accessible and usable as possible, we might not always get it right. We are always looking for ways to make our resources more accessible.

If you have problems accessing this resource, please contact *[insert contact details]* to let us know so we can fix the issue.

**Copyright Note:** This accessibility disclaimer is adapted from [BCampus's Accessibility Toolkit](#), and licensed under a [CC BY 4.0 licence](#).

## References

Gray, J. (2018). “11 Accessibility Statements.” In *Open Education Accessibility Toolkit—2nd Edition*, by Amanda Coolidge, Sue Doner, Tara Robertson and Josie Gray. BCcampus. <https://opentextbc.ca/accessibilitytoolkit>.

## Chapter Attribution

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- ‘[Universal Design, Accessibility, and Usability for OER](#)’ by Stefanie Buck in [\*The OER Starter Kit for Program Managers\*](#) by Abbey Elder, licensed under a [CC BY 4.0 licence](#).
- ‘[Appendix A: Checklist for Accessibility](#),’ and ‘[Accessibility Statements](#)’ in [\*B.C. Open Textbook Accessibility Toolkit \(2nd ed.\)\*](#) by Amanda Coolidge, Sue Donner and Tara Robertson, used under a [CC BY 4.0 licence](#).
- NASA’s stellar alt-text description. Public Domain.

## 17.

# CREATING A COVER FOR YOUR OPEN TEXT

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Depending on your design skills and budget, you may want to:

- arrange or hire a graphic designer to design a cover
- make a cover yourself using a free online design tool like Canva (however to keep your open text copyright compliant avoid using Canva's templates and assets – including images and icons – and instead source your own images with Creative Commons licences). The [Finding Open Educational Resources chapter](#) has suggestions of where to start.
- use [Pressbook's Cover Generator](#).

## Cover Art

If you decide to include an image on the cover, you can use an original photo or artwork, or search for an image in one of the many repositories containing items that have been released with an open licence. Take these steps for the best results.

- Check the permissions and/or licence of the image.
- Find as large and high quality of an image as you can (preferably 300 DPI 7×5 inches or 2250×1500 pixels at 300 dpi) for optimal resolution and clarity.
- If you are undecided about cover art, consider an abstract, even generic, photo or illustration that conveys the theme of your book rather than a specific image. Colour often works better than black and white.
- If the image is taken from an external source, record the following information for the attribution statement:
  - name of the image and its link
  - name of the creator and a link (if available) to the creator's home page in the repository used
  - the licence or permission type, or if it is in the public domain



## Resizing your Image

You will need to **resize** your cover to be used in Pressbooks. It must be at least 800px in height. 900px width x 1200px height, .75 aspect ratio is recommended.

For your web version, you can directly upload your book cover image to the Book Info.

**Note:** If you're planning on printing out your open text, please keep a copy of the high-resolution version of your cover as your chosen printing service will ask for it.

## Using the Pressbooks Cover Generator

If you don't have design experience or access to professional designers, you can use [Pressbook's Cover Generator](#) to create a cover for your open text. Some benefits of using the Pressbooks Cover Generator:

- files are automatically sized to fit industry specifications (Pressbooks recommends 900px W x 1200px H with an aspect ratio of .75 if you are designing your own cover)
- your cover will match your book theme
- you can upload your front cover image and customise colours for the front, back and spine (Mays, 2015).



**Figure 9:** Book covers in UniSQ's open text collection.

## References

Mays, E. (2015, December 15). *How-to: Create your book cover in Pressbooks*. Pressbooks. <https://pressbooks.com/2015/12/08/create-your-book-cover-in-pressbooks/>

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- *Self-Publishing Guide* by BCCampus, licensed under a [CC BY 4.0 licence](#).

## PART III

# REVIEW AND EDIT

### Summary

Part III details the pre-publication stage of your open text. It covers:

- the peer review process
- other checks and testing
- the copyedit and proofreading process
- your book information and SEO tips
- a final pre-publication checklist.

18.

## PEER REVIEW

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Peer review is a mandatory part of the UniSQ open publishing process, and you've probably engaged with similar processes when publishing research articles or monographs. As the author, you are required to arrange a peer review of your completed manuscript before publication.

Authors are responsible for identifying reviewers, coordinating the supply of the manuscript to reviewers, receipt of reviewers' reports, and incorporation of feedback before publication.

During peer review, subject experts read through your open text and provide critical feedback and suggestions for improvement. Peer review ensures your content is accurate, adequately covers the material and is suitable for classroom use. Because open texts are low-cost and easy to produce, they are sometimes perceived as low-quality compared to commercial textbooks. Peer review allows you to dispel these notions by ensuring a high-quality product. Not only does peer review signal to potential adopters that your open text has passed through a rigorous quality control process, but reviewers often end up adopting texts they have reviewed themselves.

## Designing a Peer Review Process

When designing your peer review process, you will need to consider:

- who will coordinate peer review – the author or project manager
- the goals for the peer review process – what exactly are you asking prospective reviewers to do? What criteria should they focus on as part of the review?
- when you will conduct peer review – chapter-by-chapter, once all the content has been written and edited (pre-publication – most common) or post-publication (less common)
- whether or not reviews will be anonymous
- your criteria for selecting reviewers (e.g. expertise, cultural background, etc.)
- how to recruit reviewers (e.g. personal invitations, expressions of interest, etc.)
- whether to offer incentives to reviewers (e.g. an honorarium)
- the review criteria (e.g. peer review rubric)
- what tools to use for review (e.g. Word, Google Docs, Hypothesis, etc.)
- the timeline for returning reviews.

You will need this information for your invitation or call for applications.

# Conducting a Peer Review Process

Below is a summary of the steps involved in conducting a typical peer review process:

- Prepare a review guide with:
  - project summary links to the open text or open text chapters
  - reviewer guidelines
  - questions to guide reviewers' feedback
  - review deadlines
  - review tools
  - reviewer etiquette
  - compensation (if any)
  - ways reviewers will be credited.
- Create a call for reviewers that includes:
  - project details
  - intended audience level
  - criteria for reviewers
  - instructions for expressing interest
  - encouragement for members of under-represented groups or from diverse backgrounds to participate.
- Share the call via:
  - websites and social media (e.g. [Twitter](#), [ResearchGate](#) and [LinkedIn](#))
  - professional networks
  - listservs
  - cold calls.
- Write a peer review workflow so everyone involved understands the onboarding process for reviewers.
- Keep an updated tracking sheet showing reviewers' progress and when check-ins have been conducted.
- Respond to peer review feedback.

Resource – Peer Review Template

Please use and adapt this [Peer Review Template](#) to send to your reviewers.

Tip: Use Hypothes.is for review

You might like to consider using a web annotation tool like [Hypothes.is](https://hypothes.is) for the review process and comments. By exploring an authentic use case, you'll have experience and inspiration for incorporating the tool into your learning and teaching practice. Hypothes.is can be used to promote deeper, and peer student learning, and engage students with the learning resources.

## Responding to Peer Review Feedback

Once you have received your reviews, you will need to incorporate reviewers' feedback into your open text. Peer review processes for open texts are usually less formal than for research books and journals. While it's unlikely that you will be asked to write a formal response to reviewers, you will still need to make decisions about which suggestions to take and leave. Creating a table documenting reviewers' comments and your response (similar to what you would use when resubmitting to a journal) can help you and your publishing team keep track of any changes you need to make.

We also recommend asking your peer reviewer to write a foreword. Here is an [example of a foreword](#) from our open text [Trauma Informed Behaviour Support](#).

## After Peer Review

Once revisions are complete you can conclude your peer review process by:

- communicating with reviewers about the project before and after publication, including when changes are being incorporated, during release and as the book is adopted. (Reviewers often become adopters and will likely be able to help promote your open text through their networks.)
- including a review statement in your open text to signal quality and show appreciation for reviewers
- acknowledging the work of your peer reviewers by adding them as contributors in your front matter.
- if you are printing your open text, consider sending physical copies to reviewers
- sending reviewers a thank you card or personal email
- offering to return the favour by reviewing your reviewers' work.

## Writing a Review Statement

Review statements are a great way to let potential adopters know your open text has undergone peer review and is a high-quality resource. It's also an opportunity to credit your reviewers.

Before you publish your open text, you can add a review statement to the back matter describing your peer review process.

For example:

*[Book title] was published by [organisation]. [Organisation] open texts undergo peer review from [summarise peer review process, e.g. peer review from school/faculty subject experts and beta testing in classrooms].*

This book has been peer-reviewed by *[number of]* subject experts from *[number of]* higher education institutions. *[Each chapter/the full text/etc.] received a [single-blind/double-blind/open] review from [number of] reviewers, based on their area of expertise. The reviewers were largely [academics/professionals/institutional staff] with required specialist knowledge in [specify concepts, topics or fields in your discipline].*

Reviews were structured around considerations of the intended audience of the open text and examined the *[criteria in review rubric, e.g. comprehensiveness, accuracy and relevance]* of content. Reviews were also focused on *[additional review criteria, e.g. longevity, clarity, consistency, organisation, grammatical errors, cultural relevance]*. See the review guide *[link to the review guide used for your project]* for more details. Changes suggested by the reviewers covered mainly *[specify areas here]* and were incorporated by *[describe how changes were made]*.

*[List names of author(s), project manager(s), review coordinator(s)] and the team at [organisation] would like to thank the review team for the time, care and commitment they contributed to the project. We recognise that peer reviewing is a generous act of service on their part. This open text would not be the robust, valuable resource that it is were it not for their feedback and input.*

Reviewers included:

- *[list reviewers and affiliated institutions].*

You can also list feedback from your reviewers in the book. Our open text [Hearts and Minds: Mental Health Support in Schools](#) has a dedicated [page with the reviewer's comments](#).

## Chapter Attribution

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19.

## OTHER REVIEWS, CHECKS AND TESTING

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Other reviews, checks and tests that are recommended before publishing include:

- sensitivity reading (if applicable)
- usability testing
- beta testing
- accessibility testing
- copyright and licence compatibility checking.

### Sensitivity Reading

Consider engaging a sensitivity reader to review your text if you are writing about cultures or situations outside your lived experience.

“A sensitivity reader is someone who reads for offensive content, misrepresentation, stereotypes, bias, lack of understanding, etc. They create a report for an author and/or publisher outlining the problems that they find in a piece of work and offer solutions in how to fix them. By doing this, the literary quality of a work is substantially improved.” (University of Alberta Library, 2022).

### Usability

Usability is a way to measure how easily and well a user can navigate a specific site to complete a task. You have probably heard of usability testing on websites or may have participated in a usability test yourself. According to Nielsen (2012), a leader in usability studies,

“Usability” is defined by five quality components:

1. **Learnability:** How easy is it for users to accomplish basic tasks the first time they encounter the design?
2. **Efficiency:** Once users have learned the design, how quickly can they perform tasks?

3. **Memorability:** When users return to the design after a period of not using it, how easily can they re-establish proficiency?
4. **Errors:** How many errors do users make, how severe are these errors, and how easily can they recover from the errors?
5. **Satisfaction:** How pleasant is it to use the design?

There are many other important quality attributes. A key one is **utility**, which refers to the design's functionality: Does it do what users need?" (Nielsen 2012).

There are many resources available to help you understand the importance of usability, such as the [What is usability](#) website which explains how to design for optimum usability. The website gives a good basic overview of the concepts and principles for creating usable websites, and many of the concepts can be applied to OER.

There are also some rubrics you can use to validate the usability of your OER. For example, the [Washington State University web communication page](#) includes a 25-point list of how to design for optimum usability and a printable rubric for reviewing your website.

## Usability Testing

Doing a usability review or audit can help you identify the pain points in the OER. You may not have control over some things, such as the hosting platform not being completely accessible or being unable to integrate certain functionality. In other cases, you may be able to catch problems early and correct them before the development process goes any further. Keep in mind that a usability review is not a definitive process but one tool that you can use to make the open text as user-friendly as possible. For more guidance on doing a usability review, see [A quick guide to conducting a usability review](#).

## Beta Testing

Beta testing is one way to determine the usability of your product. Rather than publishing the open text straight away, do some beta testing by using the text in your course before actually publishing it. You can use the text in a PDF or Word format in your course and get feedback from students about the content, layout, and design. Another option is to have colleagues review the content before rollout (a peer review of sorts) or engage the students and authors in focus groups about the text to make improvements. All of this information will help in the creation of a usable final product. Once published, you will still want to be open to additional feedback from students and other users, but the majority of the feedback from your students should happen pre-publication.

## Accessibility Testing

Make sure your open text meets the accessibility requirements in this [accessibility checklist](#). You can also use online tools to test the accessibility of your open text or convert it into different accessible formats:

- [NVDA Screen Reader](#) – Free, open source, Windows-based screen reader that enables user testing in more than 40 languages.
- [WAVE Web Accessibility Evaluation Tools](#) – a suite of evaluation tools that helps authors make their web content more accessible to individuals with disabilities. WAVE can identify many accessibility and Web Content Accessibility Guideline (WCAG) errors, but also facilitates human evaluation of web content.
- [Free PDF Accessibility Checker](#) (PAC 3) – Free program that displays a PDF preview in a web browser. The PAC preview shows PDF tags and presents the accessible elements as they would be interpreted by assistive technologies. PAC also provides an accessibility report, which lists the detected accessibility errors.
- [DAISY Consortium Pipeline 2](#) – Cross-platform, open-source framework for converting text documents into accessible formats for people with print disabilities.

## Check Copyright and Licensing Compatibility

It's a good idea to conduct one last copyright check of your open text before publication. This includes making sure you have:

- properly [attributed all third-party content](#) (online tools like [Open Washington's Open Attribution Builder](#) can help)
- acquired and stored [copyright permission requests](#) for any third-party content that is not openly licensed
- checked the [licences on any Creative Commons content](#) you have added are compatible with the licence of your text.

## Fixing an Open Text with Incompatible Licences

If the licence of the Creative Commons content you want to use is not compatible with the overall licence of your text, you may be able to:

- create original replacement content yourself
- find alternatives with more permissive licences
- choose a [different licence](#) for your open text

- attach a separate licence to chapters containing incompatible content
- contact the original work's creator to obtain permissions beyond the specified licence.

When combining chapters from different open texts, you may be able to assign them their own licences, separate from the overall licence on the open text.

For example: If most of the content in your open text is CC BY, but you want to include a small number of CC BY-SA chapters, you may still be able to licence your open text as CC BY, provided the CC BY-SA chapters remain under a CC BY-SA licence.

Pressbooks allows you to do this by creating separate metadata – including copyright and licensing information – for each chapter.

## Getting Help with Checking and Fixing Licence Compatibility

Licensing is a complex issue and can be hard to get right, so it's best to ask the OEP team for help with checking and fixing licence compatibility.

## References

Nielsen, J. (2012). *Usability 101: Introduction to usability*. <https://www.nngroup.com/articles/usability-101-introduction-to-usability/>

University of Alberta. (2022). *Writing, editing, and publishing Indigenous stories*. <https://guides.library.ualberta.ca/c.php?g=708820&p=5049650>

## Chapter Attribution

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- [Writing, Editing and Publishing Indigenous Stories](#) by University of Alberta, licensed under a [CC BY-NC-SA 4.0 licence](#).
- ‘[Check Copyright and Licensing Compatibility](#)’ in [Open Educational Resources Collective Publishing Workflow](#) by Council of Australian University Librarians, licensed under a [CC BY 4.0 licence](#).

20.

# COPYEDIT AND PROOFREAD

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## Why Copyediting is Important

Copyediting improves authors' work by helping them get their ideas across to their audience. It involves checking:

- spelling, grammar and syntax are correct
- style is consistent throughout
- the language used is suitable, understandable to readers and inclusive and bias-free
- overall readability.

When adapting an existing open text, copyediting can be useful:

- to ensure new or rewritten text is consistent with the original book
- if the original book was not copyedited or poorly copyedited.

Skipping copyediting can lower the overall quality of your open text. It's difficult for authors to edit their own work, so if you have funding, it's best to [hire a trained copyeditor](#).

Some of the benefits of working with copyeditors:

- they are not subject matter experts and can read your open text like a student
- they can tell you if information is missing or concepts are unclear and recommend solutions such as adding textboxes or glossary entries to help clarify meaning
- they are skilled at working with authors to rewrite confusing or problematic text
- they apply rules and decisions (such as those in the style guide or style sheet consistently throughout the open text to avoid introducing errors or changing the author's intended meaning.

There are three levels of copyediting:

- light
- medium
- heavy.

The level of editing determines how involved the copyeditor needs to get with the manuscript. For example,

in a light edit, a copyeditor may leave a comment for the author about sentence structure, while in a heavy edit, the copyeditor may make the changes necessary to clarify the author's meaning.

## Why Proofreading is Important

Proofreading is a lighter review than copyediting. Unlike copyediting, it involves checking for errors in the open text's formatting as well as the text. Proofreading usually happens towards the end of the publishing process, once writing, copyediting and formatting are complete. It's the last opportunity to mould your open text into a work that contains:

- coherent writing
- consistent styling and layout
- correct grammar and spelling.

Copyeditors can act as proofreaders, however, it's a good idea to get someone else to proofread your open text if you can as they may spot issues the copyeditor missed. As with copyediting, proofreading should not be done by the author.

It's been said there's a lot less pressure to produce a 'perfect' product when creating an open text because it can easily be corrected later. However, relaxing standards can lead to a poor-quality book and deter potential adopters.

While an author may only request proofreading, it's recommended proofreading be performed in conjunction with copyediting to ensure your open text is as free of errors as possible. If you need to choose between copyediting and proofreading for budget reasons, prioritise copyediting.

## Use your Style Guide

Remember to refer back to your [style guide](#) and use it to keep track of the editorial decisions you make.

### Resource – Editing Software

Sites like [Grammarly](#) (there's a free version that connects to the Pressbook's text editor) or the [Hemingway Editor](#) can help identify mistakes and suggest alternatives that'll make your writing clearer and more engaging.

**Note:** These editing programs aren't always correct. It's best to employ a copyeditor if you have the funding.

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## 21.

## BOOK INFORMATION AND METADATA

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Before publishing your open text, you will need to fill out the **Book Information** section in the Pressbooks dashboard.

### Metadata

Adding rich metadata to your publication in Pressbooks will make it discoverable in search engines and indexes, and capture all relevant publication details.

Metadata is added to your Pressbook by the book administrator, and there are compulsory and optional fields to complete. Much of this metadata will appear on the homepage page of your Pressbook online. See the [Pressbooks User Guide](#) for full details.

There are some issues to be aware of in creating your metadata, outlined below.

### URL (web address)

Are you happy with the URL (web address) of your book? If you'd like to change the URL, please contact the OEP team.

### Book Information

Pay particular attention to the wording of your title, subtitle and book description as this will maximise the discoverability of your work by search engines and in indexed collections. Your description should be like an article abstract. Keep it brief and succinct (about 250 words) and consider how to describe your work as an elevator pitch.

You can also add keywords. Choose words that represent the principal themes represented in your work and think of what an individual might put into a search engine.

The Subject Categories options are used in the [Pressbook Directory](#) and are important for users who are browsing for relevant publications to adopt or adapt for their own student cohorts.

### Identifiers

Traditionally published books are assigned a unique identifier that distinguishes them from all other



publications, including subsequent revisions or editions. These unique identifiers can assist in the shareability and discoverability of your work and allow tracking of altmetrics more readily. The OEP team will arrange an ISBN (International Standard Book Number) for your open text.

## Contributors

Book contributors can include authors, editors, translators, reviewers, illustrators, and others.

In Pressbooks, you can assign book-level contributors to one or more of several roles. These details will appear on the landing of your book. You can also assign chapter-level contributors and add the metadata at this level.

[Pressbooks' contributor feature](#) also allows you to create and display author bios in chapters or at the end of the book. Use this feature to include authors' names, credentials, and other important information that might signal expertise. Include any relevant links—for instance, to your institution or a list of your published works. It is highly recommended that you mention institutional affiliation. If you have multiple authors, we recommend using this feature in every chapter to highlight the authority of the authors throughout.

## Search Engine Optimisation Tips

Search engine optimisation is essentially a digital marketing tool. With some well-chosen words in your headings, alt text, book description and metadata, your book will be more discoverable by Google and other search engines. Give some consideration to what words a student (or another potential reader) will use in their search.

Elements in the book that contribute to the discoverability of your book, particularly by Google, include:

- well-structured heading hierarchies
- concise and descriptive alt text
- citations and links to other sources
- descriptive summary on each page (for example, learning objectives or key takeaways)
- concise and descriptive book description/blurb
- complete metadata, especially the subject field
- interlinking to other web pages.

Be aware that a user may not land at the start of your book, instead landing at a chapter that has words relevant to their search.

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- ‘[Getting Ready to Publish](#)’ in [RMIT Open Publishing Toolkit for Authors](#) by RMIT University, licensed under a [CC BY-NC 4.0 licence](#).

22.

## THE FINAL CHECK

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Before you publish your text, it's a good idea to conduct one last review of the content. There are several elements you will need to have ready before UniSQ Library can publish your text. Complete the following checklist before submitting your open text for publication.

- Have you signed a [Memorandum of Understanding](#) and returned it to the OEP team?
- Is your text [copyright compliant](#), and compatible with your chosen [open licence](#)?
- Does your text have an Acknowledgment of First Peoples in the front matter?
- Does your text have an accessibility information page in the front matter?
- Is there an About the Author page?
- Does your text have a [cover](#)?
- Is all relevant [Book Information and metadata](#) filled out?
- Does your text have an ISBN?
- Have you adhered to or acknowledged any funding requirements?
- Is the blurb about your open text written for the landing page?
- Are all sources, including images [attributed or referenced](#)?
- Are all images [alt-tagged](#)?
- Have you ensured your text is compliant with [accessibility requirements](#)?
- Is your text [proofread](#)?
- Is your text [peer-reviewed](#)?
- Is your text [diverse and inclusive](#)?
- Have you included any relevant supplementary materials, including any [interactive resources](#)?
- Have you checked the structure and layout of your text, including elements like:
  - learning objectives
  - exercises key
  - takeaways

Remember to refer to your adopted [style sheet](#) if you are making any final changes to the text.

Resource – Pre-Publication Checklist

You can download and print the [open text pre-publication checklist](#). You can use the checklist to keep track of tasks and it can be submitted with your request for a final pre-publication review of your work.

## PART IV

# PUBLISH AND SHARE

### Summary

Part IV details the publishing stage of your open text. It covers:

- exporting your files
- publishing your open text
- promoting your open text

23.

## EXPORTING YOUR OPEN TEXT

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Once you have completed your final check and made any final changes, you will need to export your text.

### Export your Open Text Files

You can export four of the five supported book formats from the **Export** page, found on the left sidebar menu of your book's dashboard. These formats include:

- **Print PDF:** Export a print PDF file if you plan to publish your book in print format. This file meets the requirements of printers and print-on-demand services.
- **Digital PDF:** Export and download the digital PDF instead if you do not plan on printing the file. Digital PDFs can be used online and can contain hyperlinks for easier navigation.
- **EPUB:** Export an EPUB to make the book available in the file format used by nearly all ebook distributors, including Amazon, Apple's iBooks, Nook, Kobo, Google Play and many more.

You can also export several other experimental formats of your book. Note that Pressbooks does not provide technical support for any of the following file types:

- XHTML
- HTML book
- OpenDocument
- Pressbooks XML
- WordPress XML

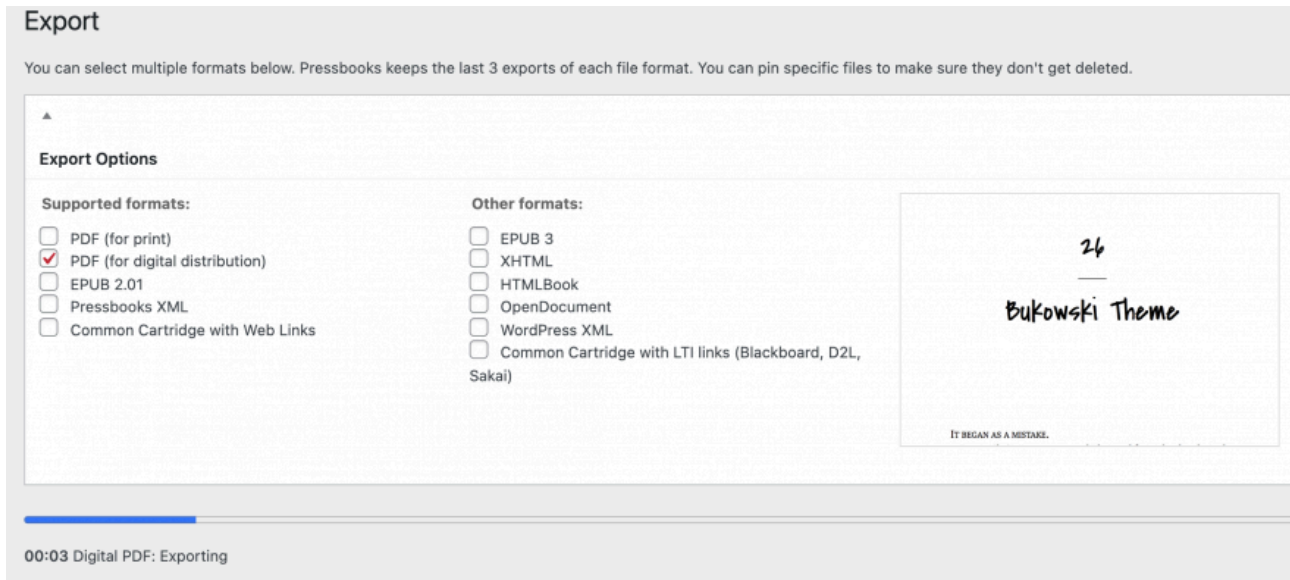
The more file types you provide, the more you are catering for your readers' accessibility needs. We recommend that you always export a PDF and ePUB file, but encourage you to explore other file types and make them available.

To export your open text:

1. Access your Pressbooks dashboard.

2. Click **Export** from the left sidebar menu.
3. In the “**Export Options**” panel, select the boxes for the file formats you wish to export.
4. Click the **Export Your Book** button directly under the “**Export Options**” panel.

A progress bar will appear, and you can watch as each step of your files’ export is completed.



**Figure 10:** Pressbooks export options

## Viewing your Latest Exports

To view how changes you have made will affect each of your book formats, you must export and download a new set of files. When successfully exported, the files will appear underneath “Latest Exports.” Pressbooks keeps the last 3 files exported in each format.

**Download:** To download an exported file, hover over the file name and click the “Download” link that appears.

**Delete:** To delete an exported file, hover over the file name and click the “Delete” link that appears.

You can also delete files in bulk by following these steps:

1. Select the box to the left of the files you would like to delete, or select the box at the top left of the table to select all files for deletion
2. Click the **Bulk Actions** dropdown menu at the top or bottom of the table and select **Delete**.
3. Click **Apply**.

If you make any edits to the online version, you'll need to delete and re-export your files to ensure the other file formats reflect the same content as the online version.

## Prefer to Watch and Learn?

This brief video [3:35 mins] demonstration provides an overview of how the book export process works:



*One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://usq.pressbooks.pub/openpublishingguideforauthors/?p=127#oembed-1>*

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24.

## PUBLISHING YOUR OPEN TEXT

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### Request to Publish Process

Once you have finished exporting the final version of your text, contact the OEP team who will seek approval from the Director (Library Services) to publish your text. As part of the approval process, the OEP team will write a memo to the Director (Library Services), with the following information:

- overview of the text
- summary of the copyright status and Creative Commons licensing of your text
- summary of the peer review process
- potential impact and engagement.

The OEP team will inform you once your book has been approved and published. You can then promote and share it with your students and the wider community! The OEP team will also distribute your text in national and international repositories, and encourage you to also share the text via StudyDesk.

### Distribution Plan

The OEP team will deposit your open text in the following places for national and international audiences:

- [UniSQ's Pressbooks catalogue](#)
- UniSQ's library catalogue
- [Pressbooks Directory](#)
- [The Open Textbook Library](#)
- [OER Commons](#)
- The [National edeposit \(NED\)](#) service, maintained by the [National and State Libraries Australasia](#).
- The [Digest of the Australasian Open Educational Practice Special Interest Group](#).

We also encourage you to add your text to your StudyDesk courses, Reading Lists, and the Research Repository.

25.

## PROMOTING YOUR OPEN TEXT

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Now that your open text is published, it's time to let your audience know.

### Underlying Principles

**Marketing starts at day one, or better yet, day zero.** Well before content is written, even before a project officially 'starts', the story of the open text has begun, including the reasons for creating it, the subject it covers, your team approach, and the people who make up that team. Get in the mindset of telling that story early and often.

**Every open text project is different: and so is the marketing.** Our suggestions are guidelines, not a standard. Formulate your marketing ideas based on what happens in your project.

**Collaboration in marketing is as important as it is in the content creation.** The more voices and perspectives that are brought in, the greater the diversity, which also leads to greater potential for adoption, use, and reuse.

**Connection-making is at the heart of communications.** Create and tell a story about your project, connect with those who listen and respond to their feedback.

## Know your Audience

The story of your open text starts before it's even written, with the reasons for creating it, the content it covers, your intended audience and your authoring and publishing teams.

Resource – Communication and Stakeholder Identification Template

Please fill out the [communication and stakeholder identification template](#). This template will assist with your communication and dissemination strategies.

## Internal Promotion

Your colleagues at UniSQ are a ready-made community that can help promote a new open text. Here are some ways you can make use of your institutional networks:

- Use email and mailing lists to inform colleagues, as well as the Dean and/or Head of School or relevant committees.
- Contact relevant departments and ask if your text can be featured in the newsletter (e.g. learning and teaching newsletter).
- Ask the communications and marketing team to write a press release or help promote your text.
- Ask your liaison librarian to share your text with their contacts.
- Promote your text in high schools and community groups.
- Promote your text at institutional events such as Open Access Week or the annual Learning and Teaching showcase.
- Contact peer reviewers and others involved in the book and ask them to promote the text.

## External Promotion

Here are some ways you can promote your text to external audiences:

- blog posts (with clear links to more content that is useful to your audience)
- milestone announcements (providing information on what someone can do next, like contribute, review or adopt)
- social media (either from your accounts or a dedicated project account, sharing updates and other relevant content)
- listserv discussions (so you can become an engaged participant in a community, naturally directing people to your resource)
- conferences (as opportunities to present, be challenged, make connections, and reconsider your text and how to make it better in a future release)
- professional bodies and organisations
- book launch (either virtually or in person).

## Open Access Week

Open Access (OA) Week occurs in October every year and organisations across the globe run webinars, workshops, interviews, and other activities designed to build awareness for openly sharing content. UniSQ has participated for a decade, and our sessions are open to the sector. In particular, we invite authors and their students to present, and these typically attract a large attendance. As a focal event for the year, you might schedule your open texts for publication around OA Week. You will, however, need to communicate this to the OEP Team well in advance to avoid disappointment as this is usually the busiest publication time of the year.

## Key Tactics

Word of mouth and grassroots efforts are easily the most effective tactics for marketing your open text. The team working on your open text is one community, but you and everyone else in it have ties to many other communities and can help the word get out! To that end:

- Share content updates, success stories, and key milestones.
- Use every step as a communications opportunity and keep content flowing outward.
- Showcase the team members behind the work – make it personal!
- Share aspects of inclusivity, accessibility, and diversity in your concept, content, and design.
- Engage with new ideas and opinions to connect with relevant, current discourse.
- Tell your stories honestly and transparently.
- Provide accessible feedback tools, so that communication can be two-way.
- Repetition is good: get the word out early and often, using different channels:
  - blog posts
  - social media (with links to useful content)
  - listservs (in your discipline and across communities)
  - email signatures
  - conferences

- webinars.

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## PART V

# EVALUATE AND MAINTAIN

### Summary

Part V details the evaluation and maintenance stage of your open text. It covers:

- using the data dashboard
- collecting feedback
- maintaining and improving your open text
- assessing impact, value and reach
- research and career opportunities.

26.

## USING YOUR DATA DASHBOARD

Emilia Bell

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All open texts authors and contributors will have access to a unique data dashboard for their open text, where you can track the usage, reach and impact of your work. UniSQ staff have used this data to support grant applications, award nominations, academic promotion documentation and for additional data in journal articles and conference papers. Your data dashboard will have the following analytics:

- traffic and downloads
- sources of traffic
- browsers and devices
- geographic reach.

Please watch the video [ 5:46 mins ] below to learn how to navigate your data dashboard.



*One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://usq.pressbooks.pub/openpublishingguideforauthors/?p=137#video-137-1>*



*An interactive H5P element has been excluded from this version of the text. You can view it online here: <https://usq.pressbooks.pub/openpublishingguideforauthors/?p=137#h5p-13>*

For any questions about your dashboard or the data, please contact the Library's [Coordinator \(Evidence-Based Practice\)](#).

27.

## MONITORING FEEDBACK

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Once students, educators and community members start using your open text, you will likely start receiving feedback about its content. For example, students may find a particular unit or chapter hard to understand, or instructors may feel your open text could benefit from additional case studies or exercises.

Feedback provides an opportunity for you to improve your open text, including identifying:

- typos and grammatical errors
- broken links
- accessibility issues
- areas where your open text could be more inclusive and diverse.

## Collect User Feedback

It's a good idea to encourage readers to offer feedback about your open text. You can do this by:

- adding a line to the preface or introduction that invites corrections or suggestions with a contact email address
- adding a feedback page to the front or back matter of your open text (see this [example](#) in the *[Australian Handbook for Careers in Psychological Science](#)*)
- using an external annotation tool (such as [Hypothes.is](#))
- allowing readers to submit reviews after publication (for example, reviewing it in the [Open Textbook Library](#)).



## Monitor Reviews

If your text is accepted into the [Open Textbook Library](#), members of the Open Education Network may leave reviews for your text. These reviews are rated from one to five stars and are based on the following criteria:

- comprehensiveness
- content accuracy
- relevance/longevity
- clarity
- consistency
- modularity
- organisation/structure/flow
- interface
- grammatical errors
- cultural relevance.



### Academic Success

(7 reviews)



Cristy Bartlett, University of Southern Queensland

Tyler Cawthray, University of Southern Queensland

Linda Clark, University of Southern Queensland

Copyright Year: 2021

Publisher: [University of Southern Queensland](#)

Language: English

**Figure 11:** Example of star rating in the Open Textbook Library

## Gather Student Feedback

Gathering student feedback is a valuable endeavour. You can survey your students with questions related to the content of your open text or about open texts and open education more broadly. Here are some questions you could survey students on:

- Have you used *[insert text title]* throughout your studies?
- If you did not use *[insert text title]*, why?
- How often did you access *[insert text title]*?
- How useful was *[insert text title]* to your study?
- Did you use the interactive activities/supplementary material embedded in the text?
- What are your thoughts about a free online textbook?
- What did you enjoy about *[insert text title]*?
- What did you dislike about *[insert text title]*?
- Did you save money using the open text?
- Do you prefer online textbooks or published printed text?
- If you used *[insert text title]* for your studies, how likely are you to use it in your other subjects?
- How likely are you to share/recommend *[insert text title]* to friends and other students?
- How likely are you to use open texts for future courses/study?
- What features would you like in a second edition of *[insert text title]*?

More example surveys for students can be found in the [OER Research Toolkit](#).

Please remember that if you're planning to publish student data you will need ethics approval.

## Chapter Attribution

This chapter has been adapted in parts from:

- ‘[Gather User Feedback](#)’ in *[Open Educational Resources Collective Publishing Workflow](#)* by Council of Australian University Librarians, licensed under a [CC BY 4.0 licence](#).

28.

## OPEN TEXT MAINTENANCE

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Releasing your open text is an exciting milestone, but it's not the end of the publishing process. To ensure your text remains a valuable resource, you will need to maintain, improve and update it regularly. Otherwise, just as with commercial textbooks, it may become outdated, and stop being used and adopted.

The most successful texts – those with the highest adoption rates – are the ones that receive ongoing editorial attention from their authors, including:

- paying attention to errors
- noting potential improvements
- promoting their book among colleagues.

## Making Improvements and Additions to your Open Text

Improvements and additions are significant, scheduled changes to content. These may include:

- elements (e.g. ancillary material) that were planned but didn't make it into the first release
- suggestions from [reviewers](#)
- proposals from adopters
- ideas you or your authoring or publishing team came up with after the release
- disciplinary or thematic updates.

## Adding Ancillary Materials to your Open Text

One of the most common post-release additions to open texts is ancillary materials. Ancillaries can supplement your text's content and make it more appealing to adopters. Lack of ancillary materials is one of the most frequently cited reasons instructors decide not to adopt an open text. Ancillaries can be:

- question banks
- problem sets and solutions
- slide decks
- student workbooks

- PowerPoint slides
- and other instructor materials.

You can develop ancillaries alongside your open text or following your open text's release. Some instructors assign ancillary creation to their students as part of their assessment, which is an example of open pedagogy.

H5P is a useful tool for creating ancillaries for open texts. Pressbooks includes a [plugin for creating quizzes and interactive activities with H5P](#).

## Adapting your Text for Different Educational Contexts

In addition to revising or expanding your open text, you may want to expand your readership by adapting it to different educational contexts. Common adaptations include:

- translations into other languages
- spelling conversions (e.g. from Australian to US English)
- incorporating regionally or culturally specific content (e.g. adapting for use in another country or cultural context)
- converting to new formats and media (e.g. creating an audiobook version of the text, a series of short videos summarising each unit or a poster series that creates visualisations of the content).
- versions for a different audience (e.g. tertiary, high school).

For example, our open text [Academic Success](#) has been adapted into modules for high school students.

## Deciding whether to Update your Text or to Create a New Edition

If you want your open text to stay relevant, you will need to keep reviewing it for potential updates and revisions. Regularly revising or updating your open text ensures that your content reflects current developments in the field, including:

- changes in the discipline or subject area
- real-world changes that provide new or improved examples of theoretical concepts.

## Minor Updates

For minor updates such as fixing typos and small additions to existing content, we recommend you edit your text directly in Pressbooks and re-export your book files.

## Significant Changes

We recommend creating a new edition for significant changes (usually to reflect developments in the discipline or a new approach to the content) such as additions and updates to the original release, indicated by whole number increases (e.g., 1st edition, 2nd edition, 3rd edition, etc.). If you wish to create a new edition, please get in touch with the OEP team and we will clone your text so you can work on the next edition.

You can inform readers of changes to your open text by adding a version history to the back matter. This will serve as a record of changes made over the book's life.

You don't need to include every change in the version history (e.g. fixing typos and broken links), but larger changes should be recorded. This includes:

- edits
- additions
- updates
- expansions
- error reports and corrections.

## Chapter Attribution

This chapter has been adapted in part from:

- '[Identify Improvements](#)' in [Open Educational Resources Collective Publishing Workflow](#) by Council of Australian University Librarians, licensed under a [CC BY 4.0 licence](#).

29.

## ASSESSING IMPACT, VALUE AND REACH

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### Why does evidence on OER matter?

Evidence can be used to prove value and impact, or identify improvements for your OER.

#### Value & Impact

- Advocating for OER and communicating its value.
- Discovering compelling data & narratives that show impact.
- Bringing awareness to OER.
- Assessing the impact of OER on inclusive & equitable education (UNESCO, 2020).
- Demonstrating our own scholarly impact or reach.

#### Improving our practice

- Prompting reflection into our own practice.
- Improving OER quality through evidence-based standards or benchmarking (UNESCO, 2020).
- Improving accessibility of OER and infrastructure for OER.
- Understanding user engagement with OER.
- Engaging with student voices.

**Figure 12:** Why evidence on OER matters by Emilia Bell. Reproduced with permission.

### Assessing Impact, Value and Reach

Downloads, shares and views are one good indicator of the reach your open text is having outside the institution, so please take advantage of your [data dashboard](#). However, please note there are other indicators of quality, reach, value and impact:

- peer review
- student savings
- number of downloads
- adoptions
- adaptations

- media mentions
- course enrolments
- course completions
- social networking contacts
- increased student diversity
- grants funding
- student success
- mention by policymakers
- student retention
- trending in social media
- student surveys
- student testimonials
- trust/reputation
- blog mentions
- number of citations
- faculty recommendations
- faculty award/prize
- influencing curriculum creation
- influencing the textbook market
- participating in public education programs
- invitations to present
- invitations to consult
- change in policy
- change in processes or behaviour
- rankings/promotion
- thank you cards from students, parents or staff.

Assessing the impact, value and reach of your open text can enable career and [research opportunities](#).

## References

UNESCO. (2022). *Guidance on Open Educational Practices During School Closures: utilizing OER under COVID-19 in line with UNESCO OER recommendations*. [https://iite.unesco.org/wp-content/uploads/2020/05/Guidance-on-Open-Educational-Practices-during-School-Closures-English-Version-V1\\_0.pdf](https://iite.unesco.org/wp-content/uploads/2020/05/Guidance-on-Open-Educational-Practices-during-School-Closures-English-Version-V1_0.pdf)

## Chapter Attribution

This chapter has been adapted in part from:

- '[56 indicators of impact](#)' by J Britt Holbrook, Kelli R. Barr, Keith Wayne Brown, licensed under a [CC BY 4.0 licence](#).
- 'Measuring the Impact of your OER,' by Emilia Bell. Reproduced with permission.



30.

# THE ROLE OF RESEARCH

Adrian Stagg

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For most open text authors, the focus is toward publication and use. When an open text is finally completed and released, it is a cause for celebration; months of work have culminated in a resource that can be used locally and abroad and has contributed to the university's role in social good and sharing knowledge. As the preceding chapters have demonstrated, this can be a complex undertaking and doesn't explicitly include reference to research outcomes. This chapter will explore the rationale and benefits for integrating research with open textbook publishing, introduce established frameworks for research, and discuss the role of open licensing in the research process.

## Why Conduct Research?

An open text or suite of OER represents a significant investment of time, intellectual effort, and often the combined skills of a team of staff. Initially, the research may be

- **evaluative** (*has the investment of resources yielded any difference to learning and teaching?*),
- to **inform continuous improvement** (*what aspects of the open textbook didn't perform as expected? Did students experience specific difficulties with the content, the format, or the functionality of the open text? What can be reasonably improved in the short- and long-term?*),
- or to **provide analysis that improves understanding of, and practice with**, open texts (*what are the good practice guidelines? Are there local differences in open text adoption when compared to other research? Does your institution serve a specific cohort of students and what are the implications in this context?*)

However, open texts are not created in a context-less vacuum – an underlying rationale should be present for staff engagement. Some of the reasons to produce an open text can include:

- Addressing the lack of an existing commercial text, or the lack of an appropriate commercial text for the discipline.
- Addressing the lack of an existing text that recognises the learners' context, or recent advancements in the discipline.
- A desire to ensure all students have equitable access to learning resources.
- The implementation of a new pedagogical approach, such as open assessment that results in student-

authored works.

- To publish the authors' work in a manner that reduces barriers to building readership and acts as a catalyst to future projects.

This is not a comprehensive list but provides a starting point to reflect on the reasons to engage with open textbooks and should acknowledge the reasons are not mutually exclusive. Authors may address a lack of appropriate disciplinary resources, but also ensure equitable access, and build readership for their work – recognising individual nuance within an institution is integral to unearthing the underlying rationale.

Furthermore, the reason to engage provides a foundation for success criteria. When initiating an open textbook project, the reason is often articulated (usually as a current challenge or opportunity that can be realised by open educational practices) but establishing deeper issues and the conditions for success are rarer. It is extremely difficult to assess the extent to which the open textbook addresses the challenge or opportunity without identifying the parameters for evidence in advance. The textbox below provides an example exploring issues associated with open textbook engagement.

1. The **Stated intent** can be a high-level, sometimes ideological statement arising from a Catalyst event and thus the two columns are interchangeable if viewed sequentially.
2. **Catalyst events** trigger action, often as the event creates negative consequences for students and faculty, although a positive opportunity (such as an offer of funding that enables action) can likewise act as a catalyst.
3. The **Deeper issues** explore underlying assumptions, consequences, learning design choices, and other factors that directly affect the student learning experience and influence student outcomes.
4. Reflection on these deeper issues (and the preceding columns) structures the conditions for success and examines the evidence sources that would support a claim of success. At the point of open textbook implementation, the **Conditions of success** are likely aspirational, a constructed ideal future state for the learning experience that can be measured through the collection of evidence.

### Exploring motivations for open text engagement

Stated intent #1: Students need equitable access to learning content to succeed.

#### Catalyst Events

- Students experience supply chain delays with the bookstore every semester leading to assignment extension requests (and a higher administrative workload for faculty).
- Students become highly reliant on the finite library copies of the text and digital texts are

too expensive for the library to consider.

- Students have admitted to resorting to illegal methods to gain access to electronic versions of the textbook (piracy).
- The new edition of the text includes a significant price increase resulting in a high number of student complaints.
- Students who purchased previous editions of the text to save money have realised they have no access to the online publisher content.

### Deeper Issues

- The learning resources directly support the objectives of the course; and without access a students' academic achievement is compromised.
- Student success is implicitly linked to the ability to afford the text.
- Students focus on strategies to maximise access to the text, reducing their engagement/ focus with learning.
- Drop-out rates for the course continue to be high.
- High failure rates (or low achievement) decrease retention and progression causing the course/unit to come under scrutiny.
- Costs associated with learning cause students to enrol in a reduced load, increasing their completion time.

### Conditions of Success (Aspirational Future State)

- Adopting, adapting, or authoring an open text reduces the financial stress associated with learning.
- Equitable access on the first day of semester provides equal opportunity for all students to succeed.
- Success metrics can include improved achievement, decreased drop-out rates, increased retention and progression, and better performance in student evaluations.

## Locating Sources of Evidence

Any claim of success requires substantiation through the purposeful collection of relevant data. However, the implementation of an open textbook is a single variable of the course experience, meaning nuanced discussion that acknowledges multi-causal environmental factors and limitations is essential for any claim. Learning (and learner) context becomes part of the research narrative.

For example: A lecturer views the 2020 and 2021 data for their course and notes the high levels of attrition, lower achievement rates, and a significantly higher incidence of assignment extension requests. A narrative

without the benefit of context will differ from one that acknowledges the peak of the COVID-19 pandemic, lockdowns, job and housing instability, increased financial stress, and the effects of increased incidence of mental health conditions. As part of a curriculum refresh, the lecturer adopted an open textbook for 2022 and has noted measurable positive learning outcomes – but these cannot be solely attributed to the open textbook.

Understanding the context for the student experience includes an acknowledgement of factors such as (but not limited to):

- The environmental influences external to the university (as in the above example).
- Change in assessment, format of the course, or mode of offer.
- Curriculum refresh leading to a revision of all course content.
- Internal restructuring of the degree and the role of this course. For example, has the course changed from compulsory to elective, or now undertaken by students in a range of degrees (commonly associated with statistics, maths, and science disciplines and courses on research methods)?

This forms part of the context that allows others to understand the immediate environment and provides a foundation for discussing the content outlined above.

Table 3 (below) examines a range of data sources available to faculty and explains their usefulness in narratives about open textbooks. These may differ by institution, as will levels and ease of access, gatekeepers, and policy. Readers are advised to become familiar with local requirements and processes.

**Table 3:** Strategies for Inquiry

Source of data	Purpose	Limitation(s)	Data type
Learning Management System (LMS)	Access data concerning learning resources to demonstrate levels of engagement and patterns of engagement	Data shows 'clicks' but not how/if the resource impacted learning, nor the type or duration of engagement.	Quantitative
Learning Management System (LMS)	Number of times learning resources are downloaded	Data shows 'clicks' but not how/if the resource impacted learning, nor the type or duration of engagement.	Quantitative
Learning Management System (LMS)	Analysis of the discussion fora resulting in classification of interaction types (for example administrative queries, assessment details, discussion related to learning activities) to demonstrate a change in discussion foci. Can also capture unsolicited feedback.		Qualitative and quantitative
Student achievement data	Analysis of trends in student achievement prior to, and post-implementation of open texts.	Requires nuance and support from other data sources for any meaningful claims.	Quantitative
Student course evaluation (institutional)	The course survey provides broad experience data in a structured format that allows year-by-year comparisons. Free-text responses can be a rich source of data.	Many institutions do not offer customisable questions and thus the responses can be of limited use. Needs to be linked with other sources of data to explain trends and changes. Response rates may be too low to use reliably.	Qualitative and quantitative
Student course evaluation (constructed and administered at the course level by the lecturer)	This type of survey can be flexibly administered at key points during the semester, or only at the end of semester. The survey is custom-made to purposefully gather specific data related to the open textbook implementation. Free text options can be a rich source of data. Surveys can be used to recruit interview participants.	Potential for low response rates (over-surveying students). Faculty policy may disallow individual surveys of this nature. The purpose of the survey needs to be explicitly communicated to students (is this for course improvement?).	Qualitative and quantitative

Source of data	Purpose	Limitation(s)	Data type
Student interviews	The interview provides a focused in-person environment (whether face-to-face, or via videoconferencing) for deeper exploration of a phenomenon. Follow-up questions provide context and nuance. Quotes from the interview can provide personal reflection or experience that augments purely quantitative data.	Interviews require resourcing and represent an imposition on student time. Conducting the interviews, yourself may introduce response bias, however using a research assistant for interviews incurs costs (as will transcription).	Qualitative

## One Activity, Many Uses

The discussion in this chapter is primarily concerned with research publications. However, to maximise the potential impact of this investment of workload, the data can equally support a range of other activities. Consider using the data to

Support promotions documentation.

- In the long term, support a learning and teaching award (both internal, and externally conferred).
- As the basis for an internal learning and teaching seminar (whole of institution, or for discipline colleagues) especially during Open Education Week or Open Access Week.
- Conference papers, and book chapters.
- Institutional webpages (many academic libraries maintain a webpage to highlight good practice, especially when librarians are integrated with open educational practice institutionally)
- Act as the foundation for a learning and teaching grant to extend the scope and impact of the practice.

## Ethical Approval

Bear in mind that publishing this data (and the definition of ‘publishing’ can differ by institution) usually requires **Ethics Committee Approval**. Ensure that you understand your ethical obligations before collecting data, and that you have appropriate approval to proceed. Some institutions provide avenues for retrospective ethical approval for data, but this is often time-consuming, cumbersome, and does not guarantee approval. It is far better to invest time up-front, use the Committee feedback to strengthen your approach, and proceed with approval.

## Frameworks for Open Research and Scholarship

Open education research aligns with learning and teaching research, and can often be a part of the Scholarship of Learning and Teaching (SoTL). Stemming from the work of Ernest Boyer's *Scholarship reconsidered: priorities of the professoriate* (1990), SoTL focuses on the researchers' immediate teaching context, uses the teaching environment and participants as sources of not only information but also the identification of emerging or persistent challenges and opportunities, relies on evidence to illuminate innovative approaches to meeting challenges or leveraging these opportunities, and requires researchers to share and disseminate their findings to advance the practice of learning and teaching.

These principles have remained stable since this publication over thirty years ago, and lend themselves well to open educational practices (OEP) as evidence-informed, practically-focused, and human-centric research outcomes. The emphasis on sharing and disseminating outcomes with a broader community is consistent with OEP values too.

The COUP framework is one approach that supports research and scholarship in OEP and emerged from the Open Research Group (Bliss, Robinson, Hilton III, & Wiley, 2013). COUP stands for Cost, Outcomes, Use, and Perceptions and relates to OER. The initial research drew on survey responses from fifty-eight teachers, and 490 students, and the study refined questions in the following manner:

**Cost**-focused questions concerned the cost of commercial textbooks prior to the implementation of open texts and other OER for the course, asked students to report their actual spending and number of courses enrolled, and explored the reasons why students did not purchase textbooks.

**Outcomes**-based questions discussed the time taken by teachers to develop courses/units, the presence of changes to pedagogical approach by teachers, student preparedness levels, and student reflections on learning.

**Use** is predominantly aimed at discovering the frequency and types of use of open textbooks and other OER by students. While this study did not specifically use the term, it can gauge student-resource engagement within a course, and can link to Outcomes questions regarding the extent to which their engagement led to potentially deeper learning and/or higher achievement.

Finally, **Perception** is concerned with 'perceptions of quality', and questions included comparisons against commercial textbooks in the same discipline, student perceptions of ease-of-use, customisation of OER and open textbooks by educators, and the functionality enabled by digital copies of the open texts and OER.

A copy of the survey instrument used in this study can be found in [Annex A of the original article](#). Since 2013, the COUP Framework has been reimplemented and contextualised by several researchers; these can be found in the *Further Reading* section of this chapter.

The Australian OEP research environment is still relatively greenfield, but conference papers, journal articles, and theses are steadily emerging. Presently, large-scale data (such as that found in US, and Canadian publications) is absent, reflecting both the nascent nature of research publications about OER and OEP, and also the lower awareness levels of open education in both Australian higher education and governments at both the State and Federal level.

Open Access publishing is the focus of the [Chief Scientist](#), and several lobbying groups (such as [OA](#)

[Australasia](#)) are pivotal in supporting, encouraging, and advocating for OA, but this is not presently the case for OEP. On the note of OA, researchers are encouraged to seek open access journals in which to publish. A discussion with a liaison or research librarian will reveal avenues for open publishing, and many Q1 options are available; allowing researchers to meet institutional targets for Excellence in Research Australia (ERA) audits.

A list of Australasian publications can be found in the *Further Reading* section, and represent opportunities to analyse potential gaps, reimplement instruments for longer-term comparison of data, or as meta-analysis. No Australian study (at the time of writing) has reimplemented the COUP Framework, but many have focused on elements that are familiar to the framework.

In addition to the COUP Framework, researchers will be interested in linking established research methods (such as action research, case study, phenomenology, and social network analysis) to open research. The Global Open Graduate Network (GO-GN) based at the Open University UK released the [Research methods handbook](#) (Farrow, Iniesto, Weller, & Pitt, 2020), covering topics such as conceptualising open research, paradigm, research design, and research methods.

## Other Considerations

This chapter considers reasons for engagement with research, types of data and limitations, uses of collected data, and introduces frameworks and previous research for readers. It concludes now with three methods open researchers can employ to enhance their research outcomes, invite collaboration, encourage comparative data collection, and build readership and reuse. This section is followed by a curated list of readings for further exploration.

Many institutions can include **open data** within research repositories or similar technical infrastructure. Making data accessible in this manner can encourage others to (re)use or combine the data for further research, and you are able to do the same with other sources of open data. It can represent a time- and cost-effective method to obtain data sets and expand the scope of potential publications, and research collaborators. Before committing to open data storage, ensure your institution permits the approach and under what conditions the Ethics Approval Committee (or equivalent) supports open access to research data.

**Value-added idea:** Many research courses (such as data analysis) make use of data sets to support student learning. If you have colleagues who teach a similar subject, you could suggest they adopt your data set as a learning and teaching resource (thus making it an OER). If you teach a course like this, the data set is another reusable outcome from the research, further validating the investment of time.

Additionally, investigate if you can store the research instruments (surveys, interview protocols) in an open



research repository. Instruments that have already been field-tested are an attractive and viable resource for other researchers and create opportunities for comparative data publications. As previously discussed, these instruments can be repurposed as OER for student use.

**Example:** The New Zealand textbook access and affordability study. Link to the podcast episode interviewing the authors.

Finally, consult with your research librarian to identify **open access journals**. These journals do not incur an Author Processing Charge (APC) and provide open licencing and access for all articles. Open access journals with a Q1 rating meet the needs of faculty encouraged to publish in this quartile who also want to ensure unfettered access to their work. Publishing research under open access arrangements has been shown to increase readership and citations. Likewise, the openly licenced nature of these articles enables free reuse as course readings (again, transforming research into an OER). There is a particular irony or dissonance in choosing to publish research articles pertaining to open education in a closed journal imposing a paywall that is incongruous with a commitment to providing equitable access to knowledge.

## Further Reading

### Australasian Research

If you would like to add to this list, please email the citation to [open.content@usq.edu.au](mailto:open.content@usq.edu.au)

### Conference Papers

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## Empirical Outcomes for OEP

The International Review of Research in Open and Distributed Learning, Vol. 18 No. 4 (2017): [Special Issue: Outcomes of Openness: Empirical Reports on the Implementation of OER](#).

An entire issue is dedicated to empirical approaches to evaluating the effectiveness of OER and OEP. If readers are not already familiar with this journal, IRRODL is one of the highest quality OA journals for open education internationally and covers a diverse range of geographical locations and authors.

## Research Methods in Open Education

Farrow, R., Iniesto, F., Weller, M. & Pitt., R. (2020). *The GO-GN research methods handbook*. Open Education Research Hub. The Open University, UK. CC-BY 4.0. [http://go-gn.net/gogn\\_outputs/research-methods-handbook/](http://go-gn.net/gogn_outputs/research-methods-handbook/)

## Scholarship of Learning and Teaching

*With thanks to Dr Trisha Poole, UniSQ for this section.*

Boyer, EL. (1990). *Scholarship Reconsidered: priorities of the professoriate*. Princeton, N.J.: The Carnegie Foundation for the Advancement of Teaching.

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# APPENDIX A: TEMPLATES

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The following is a consolidated list of the templates embedded throughout this guide. We hope these templates serve you well on your open publishing journey.

## Templates

- [Memorandum of Understanding](#) for authors
- [Copyright Permission Template](#)
- [Talent Release Form](#)
- [Content Copyright Tracker](#)
- [Open Text Scoping Template](#)
- [Style Guide](#) [PDF]
- [Style Sheet](#)
- [Accessibility Checklist](#)
- [Peer Review Template](#)
- [Open Text Pre-Publication Checklist](#)
- [Communication and stakeholder identification template](#)

# APPENDIX B : OER BY DISCIPLINE

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Below is a list of OER by discipline that you can use in your open text.

**Note:** Some repositories and collections contain items that range in user permissions from no copyright (for example, in the public domain), to CC licences, to all rights reserved. Make it your practice to check every resource's licence to ensure it is truly open.

## Arts and Humanities



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=162#h5p-5>

## Business and Commerce



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=162#h5p-6>

## Education



*An interactive H5P element has been excluded from this version of the text. You can view it*

online here:

<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=162#h5p-7>

## Engineering and Built Environment



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=162#h5p-8>

## Health and Wellbeing



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=162#h5p-9>

## Information Technology and Mathematics



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=162#h5p-10>



## Law, Justice and Politics



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=162#h5p-11>

## Science



*An interactive H5P element has been excluded from this version of the text. You can view it online here:*

<https://usq.pressbooks.pub/openpublishingguideforauthors/?p=162#h5p-12>

# APPENDIX C: TIPS AND TRICKS

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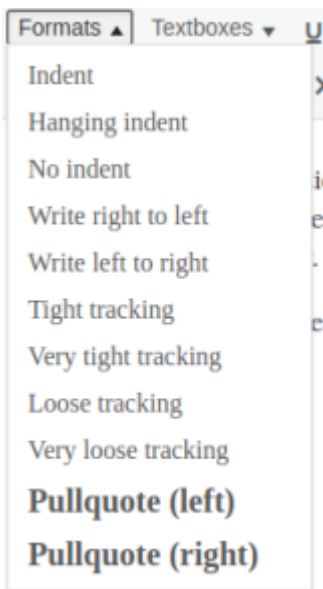
## Keyboard Short Cuts

Many standard keyboard shortcuts work in Pressbooks too.

Ctrl F	Opens a dialogue box at the bottom of the current page to find a word or number, or even several spaces.
Ctrl K	Select the text you would like hyperlinked, then Ctrl K. External links should open in a new tab. Click on the hyperlink, select the edit icon, and then the settings icon. Check the box Open in a new tab.  For internal links, Ctrl K and type in some words of the chapter title you'd like to link to.
Ctrl V	Does paste text, but, if copying from a source external to Pressbooks, not all text formatting will render well or at all. Does not generally paste images. Images should be imported into the Media Library first.
Ctrl Z	Undo the last thing you typed or inserted, (or use the undo or redo buttons in the visual editor toolbar).

## Testing HTML

Sometimes you need to fiddle with the HTML in the text tab to get the look you want. This is one of many [HTML testers](#) where you can experiment with immunity.



## Change Tracking for a Selected Passage

You can increase or decrease the space between letters and words in a specific passage by loosening or tightening its tracking. Tracking can be applied to a selection of any size by using the ‘Formats’ dropdown in the visual editor. The Formats dropdown includes four tracking styles that can be applied to text from your book:

- **Tight Tracking** reduces the space between letters and words in the selected passage.
- **Very Tight Tracking** further reduces the space between letters and words.
- **Loose Tracking** increases the space between letters and words in the selected passage
- **Very Loose Tracking** further increases the space between letters and words in the selected passage.

## Search and Replace

In Pressbooks, you can search and replace across your entire book. However, this is a somewhat imperfect and irreversible function so use it with caution! Follow these [instructions to search and replace](#).

## Chapter Attribution

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