

WHITE ROSE

UNIVERSITY PRESS

Universities of Leeds, Sheffield & York



White Rose
Libraries

Universities of Leeds, Sheffield & York

OA Monographs

Kate Petherbridge

An overhead view of four people using rowing machines in a gym. The machines are arranged in a row, and the users are seen from above, holding the oars and pulling them towards their chests. The background is dark, and the machines have white frames and blue oars. The text is overlaid on the bottom half of the image.

White Rose Libraries collaboration

Repositories

Innovation

White Rose University Press

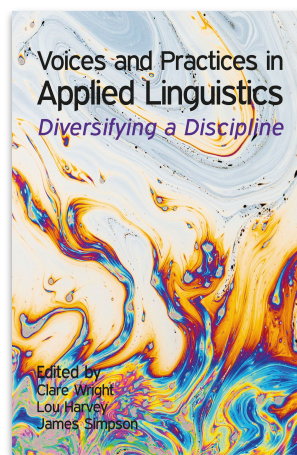
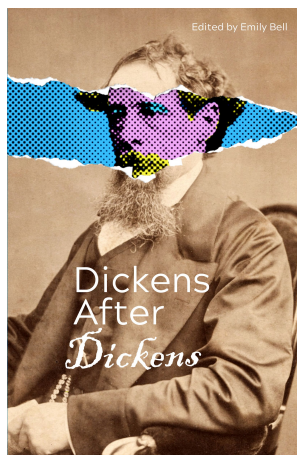
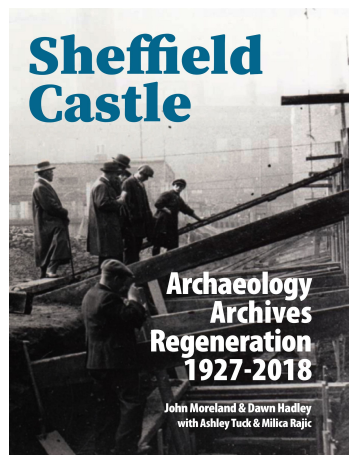
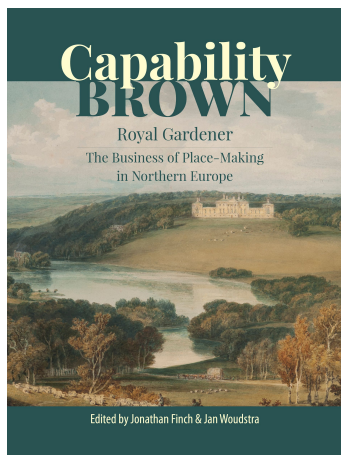
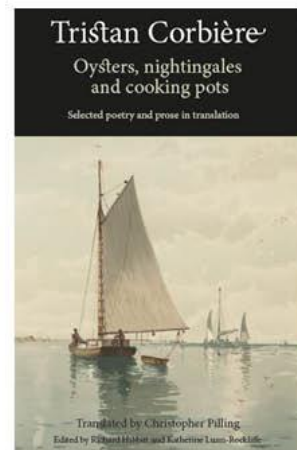
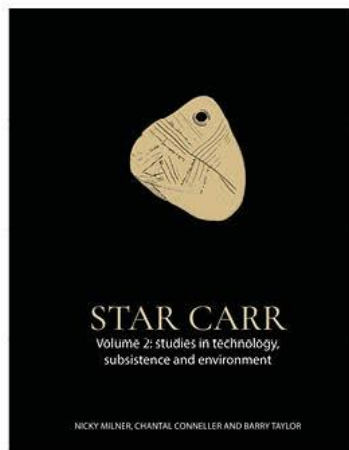
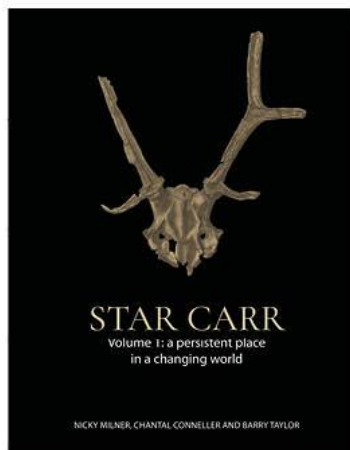


Photo by Jukan Tateisi on Unsplash

Challenges...



Photo by Japheth Mast on Unsplash

... and benefits!



OA Myths



It works!!



Selected monographs: usage stats

320 rue St Jacques (published Sept 2018)

Total views and downloads = 4343

Capability Brown, Royal Gardener (published Oct 2020)

Total views and downloads = 493

Sheffield Castle (published Sept 2020)

Total views and downloads = 1652

Star Carr v1 and v2 (published April 2018)

Total views and downloads = 38,324

Two parts of Open Access

A close-up photograph of a hand making a peace sign (V-sign) against a bright, hazy sunset background. The hand is in the foreground, with the index and middle fingers extended. A thin gold ring is visible on the ring finger. The background is a soft, out-of-focus glow of orange and yellow light from the setting sun.

Free!



Why would you choose a dissemination model that confined your research and limits access behind significant financial barriers instead of having the potential for global influence?



**Share,
reuse,
build!**

Photo by Rick Mason on Unsplash



How to cite this book

“ Michallat, W. 2018. *320 rue St Jacques: The Diary of Madeleine Blaess*. York: White Rose University Press. DOI: <https://doi.org/10.22599/Blaess> ”

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320 rue St Jacques

The Diary of Madeleine Blaess

Wendy Michallat

Read Book

Download

Buy Book

In November 1939 Madeleine Blaess, a French-born, British-raised student, set off for Paris to study for a doctorate in Medieval French literature at the Sorbonne. In June 1940, the German invasion cut off her escape route to the ports, preventing her return to Britain. She was forced to remain in France for the duration of the Occupation and in October 1940 began to write a diary. Intended initially as a replacement letter to her parents in York, she wrote it in French and barely missed an entry for almost four years.

Madeleine's diary is unique as she wrote it to record as much as she could about everyday life, people and events so she could use these written traces to rekindle memories later for the family from whom she had been parted. Many diaries of that era focus on the political situation. Madeleine's diary does reflect and engage with military and political events. It also provides an unprecedented day-by-day account of the struggle to manage material deprivation, physical hardship, mental exhaustion and depression during the Occupation. The diary is also a record of Madeleine's determination to achieve her ambition to become a university academic at a time when there was little encouragement for women to prioritise education and career over

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White Rose Uni Press
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Very pleased to see that 320 rue St Jacques: The Diary of Madeleine Blaess ed. & trans. by @wmichallat has just tipped over 1000 combined views and downloads on our platform & @JSTOR! Fascinating free account of scholar trapped in Paris during Occupation doi.org/10.22599/Blaess
 9 10:58 AM - Apr 12, 2019

[See White Rose Uni Press's other Tweets](#) >

“Open Access is perfect for the translation as this enables the mobility and accessibility of the text and make it particularly suited as a teaching resource. I will use it as a teaching resource on cultural history courses at the University of Sheffield.”

Dr Wendy Michallat
Editor & Translator of
320 Rue St Jacques: The Diary of Madeleine Blaess





Madeleine and Her War Diary

Madeleine Blaess (1918-2003) was born in Alsace-Lorraine, France. When she was an infant, her parents moved to York in England and Madeleine was schooled at the city's Bar Convent and at the University of Leeds from where she graduated with a first class degree in French in July 1939. Britain and France declared war on Germany in September 1939 but Madeleine was determined that her plans to study for a doctorate at the Sorbonne in Paris would not be disrupted and she sailed from Folkestone on the 31st October 1939.

In the Spring of 1940, the German army invaded Belgium and France and Madeleine's escape route to the channel ports was cut off. She fled to the south of the country together with the thousands of Parisians and finally returned to the capital in July 1940. In October 1940 she registered at the Sorbonne to continue the second year of her doctoral programme and it was then she began to write her diary which, initially, she writes as a letter to her parents to replace the letters she could no longer send to them.



Licencing and copyright

Creative Commons Licences are built from several elements. They allow the author to retain copyright of their work, and to choose the way their work is shared and used.

CC-	BY-	NC-	ND-	SA
Creative Commons Licence	The author must be credited when others share or reuse their work	The work can only be shared and reused for non-commercial purposes	The work cannot be altered, transformed or built on	The work must be shared under the same licence as applied to the original

Photo by Emily Morter on Unsplash



Why is this important?

Because licencing and copyright is about ensuring authors and creators retain rights to their work. They can share it, and benefit from this sharing, while retaining ownership.

This is important for authors, those wanting to publish open access and others, and also when considering how you as an author use content someone else created.



3rd Party Rights and Permissions

The myth

“You can’t publish anything OA that needs to use 3rd party content. It’s just too difficult. No one will let you use their content in this type of publication. This rules out many Arts and Humanities subject areas that would publish monographs.”

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This has not been our experience. OA publishing is not different than any other model when it comes to using 3rd party content. The OA licence only applies to the new content in the volume. You agree reuse conditions with the 3rd party rights holder, and use the content as agreed, with the required rights statement and credit line.



Hooray!

Photo by MI PHAM on Unsplash



Not Hooray...

Photo by reza shayestehpour on Unsplash

It does take author engagement...

“But I found it on the web so I can use it”

“Why can’t I use it?- it’s my image!”

“I used it in my thesis...”

“I’ve never asked for permission to use things before.”

“I’ve used it before - no one minded.”

Rights holders can make things harder...

Some are amazingly engaged and understand OA as an important publishing model. When linked to a not-for-profit approach, especially, they often waive or cut licencing/reuse fees.

There is inconsistency. Other [some large, institutional] rights holders show:

- Fear of/lack of engagement with digital publication
- Outdated requirements that make the content unusable online even when licenced
- Inability to move on from a print run model that requires number of copies
- Lack of consistency in their own reuse statements

None of these are OA issues

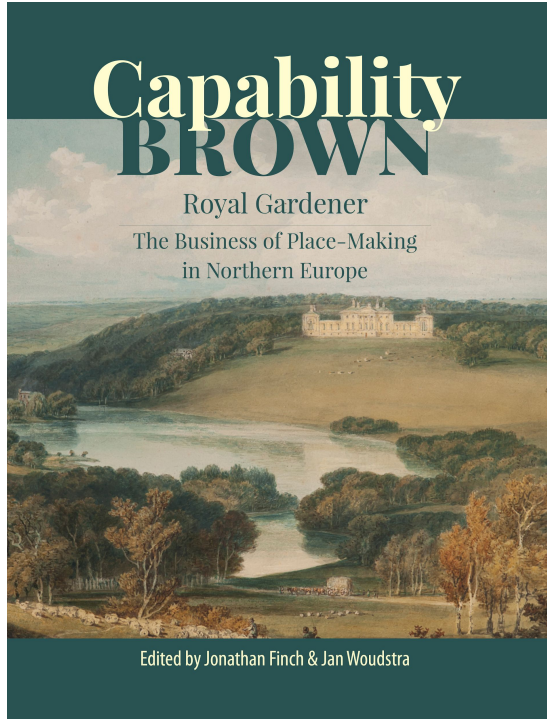
OA issues

OA publications are by their very nature accessible. Higher risk if content used without correct permissions.

Authors may need support in expressing the nature of an OA publication to the rights holder, especially if e.g. having to work with traditional institutional assumptions, policy and process.

OA presses may be asking authors to engage with this process in a way they haven't before. Authors can find this frustrating, and can this can perpetuate the myth that 3rd party content is an issue for OA.

It can be done!



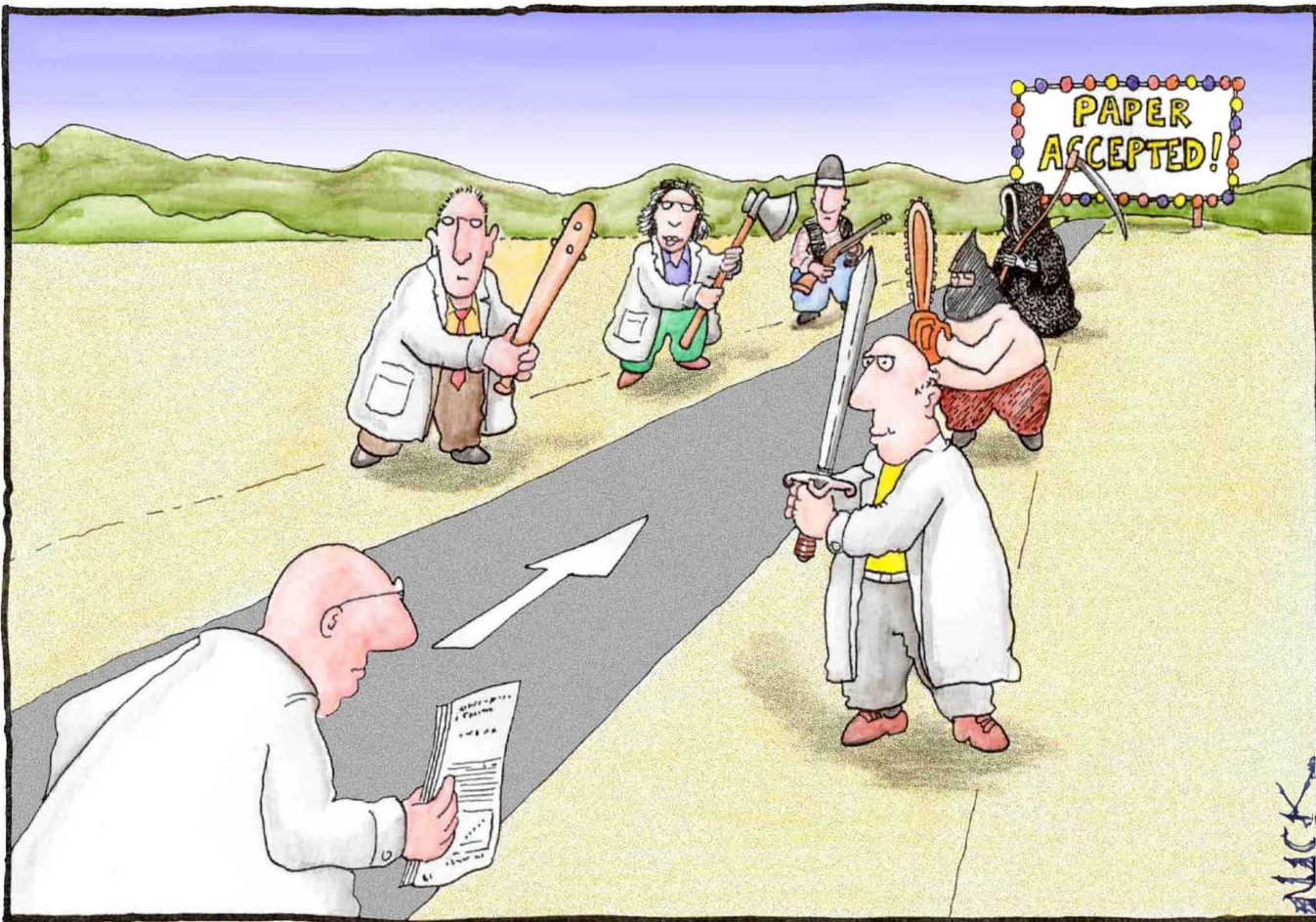
Over 100 high quality, images - paintings, plans, letters etc.

Many different rights holders across different countries- including Historic Royal Palaces, The Hermitage, The British Library, Harewood House, as well as private individuals.

All agreed to allow the use of their content, under certain conditions - just like in any other publication.

A dense crowd of small, orange, clay-like figures with large eyes, filling the frame. The figures are arranged in a grid-like pattern, creating a sense of a large assembly or a sea of people. The lighting is warm and golden, highlighting the texture of the clay.

But what about quality...?



Most scientists regarded the new streamlined peer-review process as “quite an improvement.”

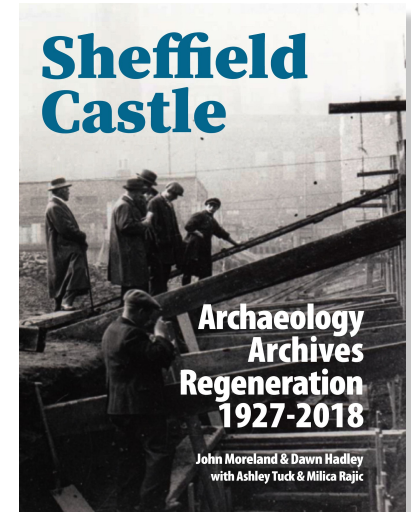
**Academic
rigour is
key...**

Cartoon by Nick D Kim,
scienceandink.com.
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Commissioning Process

- Initial enquiry from author/editor to assess WRUP as potential publisher
- Formal submission for project received
- Single blind peer review process- peer review, response from author/editor to comments
- Commissioning discussion by academic-led Editorial Board
 - Potential reworking/resubmission of proposal;
 - Possible further round of peer review
- Commissioning decision from Editorial Board


If commissioned...



Monographs

- Commissioned author/editor produces final manuscript
- Final manuscript is peer reviewed
- Author/editor responds to/edits in response to feedback
- Editorial Board approves the project to move to production
- Author/editor works with WRUP to select production services:
 e.g. copyediting, proofreading, indexing, chapter level DOIs
- Project moves to production
- Finished volume available from the publisher website:
 - free to read online and download in a range of formats
 - available to buy in print using the print on demand option

This is not an OA issue



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Thank you



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