

TEXT Volume 23 No 1 April 2019**Editorial*****TEXT in the future***

For some years, the regular edition editors at *TEXT* have followed a labour-intensive procedure in handling submissions and the peer review process, with all correspondence going through the central *TEXT* email address. We would like to improve our ability to track articles in the system, and also allow our authors and peer reviewers to check easily what stage an article is up to, what is required of them, and by when.

Similarly, the journal's digital publishing infrastructure, while it has worked well for more than twenty years, relies heavily on labour-intensive attention from the General Editor for each edition.

In order to improve the functionality, speed and transparency of our systems, as well as to ensure ease of knowledge-transfer from one editorial team member to the next, we have investigated options with a range of digital service providers, and have reviewed our policies and practices in light of best practice in open access scholarly journal publishing.

We aim to shift to a system that, in the long term, will better enable automated provision of the kind of data required by the many large journal-ranking and citation indexes active internationally.

TEXT's publishing model was established in the 1990s. *TEXT* was one of the first online academic journals in the world (in 1997, just the second to be archived by the National Library of Australia). There are significant advantages for publishing with the hands-on html methods *TEXT* uses – for example, in the way it can deal with unconventionally-formatted submissions – but the sophisticated, metrics-based environment of international academic publishing today demands a greater number of factors to be in place in the way the journal is prepared and uploaded.

After a broad search, the Editors chose Scholastica – an American academic journal management group who support open access academic-led journal publishing (see their site at <https://scholasticahq.com/>). Scholastica manages 700 journals currently.

We had an online meeting with a representative from Scholastica and were impressed with what they had to offer, which is a three-stage set of services: peer review process software; publishing; and typesetting. There are costs involved (for example, USD10 per submission for peer review administration) but these are very manageable.

The key thing about this system is that contributors to a journal with Scholastica retain their copyright, have their work freely available, and the formats on offer are in line with citation indexing requirements.

Other journals in our field have sold out to multinational publishers in order to maintain their international standing. (As you are aware, a journal article can cost up to \$100 to read nowadays, and the publisher takes all.) *TEXT* will not do this. Instead, we will retain standing while also maintaining strong academic and financial independence.

Phase 1 of the project has begun already with the blessing of the AAWP President, Dr Antonia Pont. For the October 2019 issue, contributions will be lodged with *TEXT* via a link to the new *TEXT* submission system (see Information for contributors: <http://www.textjournal.com.au/send.htm>). Much of what happens in the refereeing process (e.g. reminders sent out to reviewers, contributors, etc) will happen automatically, and the Editors will have a dashboard from which they can tell just where each item is in the system.

There is a cost of around USD300 for the trial period leading up to the October issue, to be paid by the AAWP. In the future, in order to retain their rights over their work and have it open access available, we foresee that *TEXT* contributors after October 2019 will be happy to pay their USD10 administration fee up front to Scholastica when submitting a piece of work. We will take this idea to the AAWP AGM in November this year.

Depending on how Phase 1 goes, we will contemplate handing the publishing process of *TEXT* to Scholastica in the New Year, making the April 2020 issue the first to be published in the new format. The AAWP will still be publisher, and the editors will still be fully involved in preparing MSS, but HTML and PDF versions of *TEXT* issues will be handled by Scholastica. A variety of ‘looks’ is available. Currently we are thinking that the HTML ‘look’ – closer to what *TEXT* currently has – will be the default (this is searchable with the browser Find function) but there will be a button to the PDF version which will satisfy indexing services like SCOPUS, etc. The Scholastica site shows examples.

The cost of this form of publishing is USD1200 per year. This is around four times the current costs for *TEXT* web hosting which the General Editor has always borne. We will propose to the AAWP AGM this year that *TEXT* is an integral part of AAWP business and that the Association should from now on support it fully. This could mean, say, a AUD10-20 levy on membership fees. If named ‘the *TEXT* Levy’, it will provide every member with a sense of ownership of the journal and will offer all members the chance to recognisably support academic-led open access publishing of new Creative Writing knowledge. It will be proposed that ‘the *TEXT* Levy’ go into a separate account for the sole purpose of publishing *TEXT*.

There are more services Scholastica offers, and we will continue to investigate them. The overall plan is to streamline the *TEXT* publishing system, to relieve some of the unnecessarily trivial burden on *TEXT* Editors, to make the journal fully compliant with 21st century scholarly publishing requirements, and to retain its independent, high quality, open access status.

—*Nigel Krauth and Julianne van Loon*

Scholarly contributions to the April 2019 edition of *TEXT* include a number of deliberate experiments with the form of the conventional academic article, and represent a broad range of research interests, from the imaginative process through to writing across the curriculum (WAC), elegiac form and the self-published web serial.

A fascinating article by Julia Prendergast (Swinburne University) titled ‘Narrative and the Unthought Known: The immaterial intelligence of form’ builds on Prendergast’s developing research interests in the imaginative process of writing narrative fiction. Prendergast has published on this rich vein in an earlier edition of *TEXT* (see Vol 19, No 2). Here, she reflects on Christopher

Bollas's concept of 'the unthought known' as it relates to the process of writing her fractured and polyphonic debut novel, *The Earth Does Not Get Fat* (UWAP, 2018).

From the UK, comes a contribution informed by the notion of conversation as a mode of reflection. In 'In conversation: Capturing reflection between poetry and filmmaking practice', Creative Writing academic Tony Williams (Northumbria University) co-authors an article with independent filmmaker Alan Fentiman in which they consider filmed conversation as a mode of reflection on practice, and compare it to the more conventional and formally structured reflective-practice mode of the scholarly journal article. Might the filmed conversation, with its pauses and improvisation intact, more usefully emphasise a creative practitioner's tendency toward haphazardness and guesswork? Williams has written previously for *TEXT* on reflection as a mode of research practice (see his co-authored contribution to Vol 22, No 1) and this latest article furthers that interesting work.

The conversational mode is also a feature of ficto-critical article "'Every Woman Adores a Fascist": Feminist literary intervention in elegiac writing' by independent scholar Rachel Watts. Watts explores feminist approaches to the eulogy through a dialogic mode of ficto-criticism, engaging with the work of Adrienne Rich, Virginia Woolf and Sylvia Plath.

In 'A new suite: The process of knowing through poetry', Owen Bullock (University of Canberra) responds directly to the challenge to experiment with the scholarly article form laid down by Ross Watkins and Nigel Krauth (see Vol 20, No 1) by presenting a blended creative/critical article that both contemplates and experiments with the process of knowing through poetry.

We are also pleased to welcome to *TEXT* for the first time the work of Sue Thomas, founding Director of the Writing Hub at the University of Sydney. With her article 'Learning to write by writing to learn: How writing centres and creativity can transform academic writing instruction', Thomas contributes to this edition an argument for reimagining academic writing instruction as a creative and collaborative practice.

Kerry Davies (UNSW) contributes an evocative article on the figure of the flâneur as a motif of timelessness for writers of biography and autobiography. After an exegetical examination of her own work, and study to gain a historical understanding of the flâneur, the author found 'that flânerie was a motif integral to [her] writing process, and to creating a narrative of timelessness over a century of divorce and single parenting'.

Finally, Lili Pâquet (University of New England) writes on the fan-networked capital of self-published web-serials (novels published in serial instalments in digital mediums). Pâquet illuminates an interesting case study of a web-serial that she argues might be best understood as slow media, that is, a series that gains traction over years through word-of-mouth and a gradually expanding crowd-funding base.

A special thanks, once more, to our many peer reviewers, whose thoughtful feedback and constructive criticism has helped, as ever, to strengthen this edition. We hope readers enjoy *TEXT* Vol 23, No 1.

—Julienne van Loon and Ross Watkins

Notice regarding *TEXT* Special Issues Series:

From now on, *TEXT* Special Issues will be published when they become available. They will be added progressively to the Contents page of each current *TEXT* issue.

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