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Becoming an Open Author! : A reference for writing and self-publishing an open textbook

Jennifer E. Beamer

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Becoming an Open Author!

Becoming an Open Author!

*A reference for writing and self-publishing an open
textbook*

JENNIFER BEAMER PH.D.

THE CLAREMONT COLLEGES LIBRARY
CLAREMONT, CA



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This guide is adapted from the BCcampus Open Education *Self-Publishing Guide* by Lauri M. Aesoph is used under a CC BY 4.0 licence. Aesoph, L.M. (2018). *Self-Publishing Guide*. Victoria, BC: BCcampus. Retrieved from <https://opentextbc.ca/selfpublishguide/>

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Welcome to this Guide!

This *Becoming an Open Author Guide* is a support resource is designed to help you become an open author.

Open Textbooks and Open educational resources (OER) are defined as teaching, learning, and research resources that, through permissions granted by the copyright holder, allow others to use, distribute, keep, or make changes to them. We consider this publication as a type of OER that trains faculty, staff, and students how to build, customize, and use open textbooks.

This guide is adapted from the BCcampus Open Education *Self-Publishing Guide* by Lauri M. Aesoph is used under a CC BY 4.0 licence. Aesoph, L.M. (2018). *Self-Publishing Guide*. Victoria, BC: BCcampus. Retrieved from <https://opentextbc.ca/selfpublishguide/>

PART I
AUTHORING AN OPEN
BOOK

I.

Defining “Open”: What is an Open Text Book?

Open Textbooks are freely available learning materials that can be shared to better serve all students. For educators, this means that you may freely and legally use and reuse these materials at no cost, and without needing to ask permission. For faculty and students, this means that they can use the learning materials that you select or create at no cost.

In some cases, that means you can download a resource and share it with colleagues and students. In other cases, you may be able to download a resource, edit it in some way, and then re-post it as a remixed work. How do you know your options? Usually, Open books are openly licensed (for example, via Creative Commons), to let you know how the material may be retained, reused, revised, remixed, and redistributed.

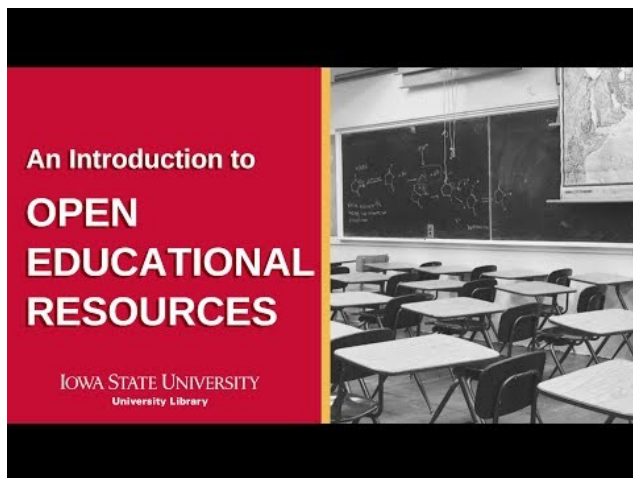
The Open Education movement is rooted in the human right to access high-quality education. This movement aims to reduce costs by providing access to openly licensed content. In addition, the movement aims to expand opportunities to participate in creating and sharing education.

The terms “open content” and “open educational resources” describe any copyrightable work (traditionally excluding software, which is described by other terms like “open source”) that is licensed to give users free and perpetual permission to engage in what is known as the 5R activities:

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)

Watch this video for a more specific introduction to Open Textbooks and Open Educational Resources :



A YouTube element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.claremont.edu/selfpublishguide/?p=226>

Page adapted from: “Digital Citizenship (Links to an external site.)”

by James Glapa-Grossklag and Aloha Sargent for Online Network of Educators (Links to an external site.)and “Introduction to OER (Links to an external site.)” by Rachel Arteaga and Suzanne Wakim. Both are licensed under CC BY 4.0 (Links to an external site.)

Video: “What is OER? (Links to an external site.)” by The Council of Chief State School Officers (Links to an external site.) is licensed under CC BY 4.0 (Links to an external site.)

“OER Commons & Open Education (Links to an external site.)” is licensed under CC BY-NC-SA 3.0 (Links to an external site.)

5R's: This material is based on original writing by David Wiley, which was published freely under a Creative Commons Attribution 4.0 (Links to an external site.) license at <http://opencontent.org/definition/> (Links to an external site.).

Video: “An Introduction to Open Educational Resources (Links to an external site.)” by Abbey Elder (Links to an external site.) is licensed under CC BY 4.0

2.

The Benefits of Sharing your Work:

A while back, during a presentation I was making at a faculty workshop, an instructor sitting at the back of the room looked unconvinced as I described the advantages of using open textbooks in the classroom. When the discussion turned to open licenses and how they worked, she raised her hand and asked, “Why should I give my work away?” I had heard this question before and thought it was a legitimate concern. However, that instructor’s blunt query made me think about my own writing experiences and my decade of work with other authors before I joined BCcampus. I remembered a time – before the Internet and open-copyright licenses – when a writer’s livelihood depended on the sale of their articles and books.

I understood an author’s hesitancy about giving their work and the rights to their work away for free. However, things have changed. The sharing and collaboration of material and permissions between educational writers and teachers have and are leading to many good things, though it can feel like a sacrifice to the individual author.

I concluded that individuals asking the question – Why should I give my work away? – have two concerns: one, they worry that by giving away their work they won’t make any money. And two, allowing others to make changes to their textbook means losing control over the content. Let’s take a look at the financial concern first.

I'll lose money



I wrote two books and was certain that my hard work on each would pay off with a big cheque. Like many book authors, even those who sign a contract with a big publisher, I didn't see any royalties after my initial advance. But maybe self-published books are different, I thought.

Not so, according to a 2013 survey conducted by Dana Beth Weinberg [New Tab] where she analyzed responses from almost 5,000 authors who took the 2013 Digital Book World and Writer's Digest Author Survey. She found that nearly one-fifth of self-published authors earned no income from their writing and for those that did, the annual median income was less than \$5,000. Even authors who worked with a publisher only made between \$5,000 and \$10,000 per year.¹

So you're probably not going to miss out on riches by sharing your work.

Now for concern number two: won't let others make changes to

1. D.B. Weinberg, "The Self-Publishing Debate: A Social Scientist Separates Fact from Fiction (Part 3 of 3)," *Digital Book World*, December 4, 2013, <http://www.digitalbookworld.com/2013/self-publishing-debate-part3/> (accessed August 16, 2017).

your textbook undo your hard work, steal your control, and lead to chaos?

I'll lose control over the content

In his chapter, "You Can't Sell Free, and Other OER Problems," in *Open: The Philosophy and Practices that are Revolutionizing Education and Science*², Robert Biswas-Diener discusses the concern many authors, and potential authors, have with their "control over content" if released into the **Commons**. He says:

Most peoples' concerns regarding losing control of their intellectual property or reputation are understandable in spirit but do not play out in fact. A large part of the openness in OER is related to removing obstacles to sharing information.

2. Robert Biswas-Diener, "You Can't Sell Free, and Other OER Problems," in *Open: The Philosophy and Practices that are Revolutionizing Education and Science*, ed., Rajiv S. Jhangiani and Robert Biswas-Diener (London: Ubiquity Press Ltd., 2017), 261. <https://doi.org/10.5334/bbc.u>.



Are you losing control or sharing your knowledge?

What's in it for me?

If you're not going to get rich and you're giving up control, what reason is there to write an open textbook? During the faculty workshop I describe above, I didn't try to defend the benefits of writing an open textbook. Instead, I asked the audience why – and if – they thought this was a worthwhile venture. This is what they said.

1. Your work will be more widely read.
2. There is a movement underway in which it is believed that work that is funded or supported by public funds should/must be openly shared and covered by an open licence.
3. If authors release their original work or revisions made to someone else's work openly, the risk of repeating existing knowledge is decreased. Instead, sharing one's work promotes building on existing work and collaboration.
4. Some people see this as a social justice issue in which knowledge and education need to be available to everyone, in particular members of marginalized groups who face systematic barriers.

5. Having access to open textbooks and OER helps authors who wish to customize, or **adapt**, an existing work for their course, institution, region, or country. (See Reasons to Adapt an Open Textbook [New Tab] from the BCcampus Open Education *Adaptation Guide*.)

There is no doubt that writing a textbook requires commitment, time, and fortitude. Yet, there are certainly benefits for the author.

1. Authoring a textbook is a form of scholarship that can influence your field and contribute to your credibility.³
2. Writing a textbook can lead to more professional opportunities. At the University of British Columbia, e.g., their Guide to Reappointment, Promotion and Tenure Procedures at UBC 2016-17 [PDF – New Tab] states that “Contributions to the practice and theory of teaching and learning literature, including publications in peer-reviewed and professional journals, conference publications, book chapters, textbooks and **open education repositories / resources**.”
3. Sharing one’s work as an open textbook will contribute to the knowledge-sharing community and, hopefully, lead to new ideas from others who then share these out.

3. “Why do universities support faculty writing textbooks?” *Academia*, April 16, 2013, <https://academia.stackexchange.com/questions/9372/why-do-universities-support-faculty-writing-textbooks>, (accessed August 16, 2017).

Attributions

1. *Does giving work away really lead to lost income?:* Money by Eric L. is used under a CC BY-NC-SA Licence.
2. *Are you losing control or sharing your knowledge?:* Cardboard (cropped and border added) has been designated to the public domain (CC0).

3.

Open vs. closed

So, you've decided to Author an Open textbook. Before you begin, it's important to understand the differences between an open textbook and a standard textbook, and how these contrasting characteristics might affect the open textbook author and publishing process

Open textbooks are open educational resources or instructional resources created and shared or published in ways that allow more people to access them.

The traditional textbook-publishing model assumes that the author owns the copyright for the textbook and that these rights are not shared with others. In other words, all rights are reserved so the textbook is essentially closed.

If the author owns the copyright, they can sell to a publisher the right to print and distribute their work. The conditions of this sale are typically outlined in a contract between the author and publisher, a document that should be reviewed by a lawyer familiar with copyright law.

On its' Copyright Guidance: Copyright for Authors & Creator's page [New Tab], the Yale University Library offers advice to writers who are thinking about using a publisher. They say:

Most authors of books or journal articles are required to sign an agreement with their publisher as a condition before publication. **It is important to read these agreements as they are legally binding and may have an impact on how the author can use or reuse the work.** Like any agreement, the publisher agreement *should* be negotiable so that the

author retains some or all of the copyrights associated with the work.¹

However, the distinction between publishing open textbooks, as an individual or with an open-publication press, and the more traditional textbook publishers, is beginning to blur.

In a January 29, 2018 blog, David Wiley ponders:

(t)he open education community's willingness or unwillingness to be more inclusive, welcoming, and supportive of newcomers – even those from private enterprise – will largely predict its ability to grow and have the kind of dramatic impact we all want it to have. Can you imagine a day when many of the most important contributions to many of the most important OER and open textbook projects are made by people who work for for-profit publishers and other companies, and who contribute to OER as part of their formal job responsibilities? Can you imagine a day when many of the world's most-used OER were originally published by companies, who continue to invest in their ongoing updates and maintenance? Can you imagine a day when companies are releasing millions of new words, images, videos, and interactives under open licenses each year?²

1. Yale University Library, "Copyright Guidance: Copyright for Authors & Creators" last modified June 21, 2017, <https://guides.library.yale.edu/copyright-guidance/CopyrightForAuthors> (accessed February 15, 2018).
2. Wiley, David, Weblog entry on "Reflections on 20 Years of Open Content: Lessons from Open Source," *iterating toward openness*, posted January 29,

You are the Author and Copyright holder, and The Claremont Colleges Library is the Publisher

Too many choices

Textbooks are often built in an online **platform** (software system or website) where content can easily be changed (intentionally and not) and many features can be added. Some argue that an online textbook should take full advantage of media beyond the text in a book. This alone can be stressful as one grapples with how to proceed in this sea of endless choices.

Building an open textbook adds even more alternatives to both the creator and those who are permitted to use and change the final product. The author is faced with millions of photos, illustrations, and other open educational resources from which to select and add to the textbook. Others, who want to customize the completed book – and are basically given free rein to do so – must decide what to change or add, a situation that is both exhilarating and exhausting. Trouble making decisions in an environment that presents too many options is not uncommon; in fact, it is a well-recognized cognitive process referred to as **over choice** or **choice overload**.³

2018, <https://opencontent.org/blog/archives/5354>
(accessed February 15, 2018).

3. "Overchoice," *Wikipedia*, last modified December 3, 2017, <https://en.wikipedia.org/wiki/Overchoice> (accessed February 15, 2018).



Choice overload during open textbook work can be stressful

As a future author and publisher, you'll want to contemplate how these factors might impact your work and approach to producing an open textbook. For instance, consider how the concept of and responsibilities for writing a textbook are different than they were before open textbooks appeared. You might think about how:

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

OER in general.

The community also has responsibilities. As a member of this group, let academic integrity be your beacon and open principles your creed.

1. Give credit where credit is due. Copying a colleague's openly licensed work is not considered plagiarism; however, one should be diligent about providing an accurate, complete, and well-laid-out **attribution statement** for each borrowed open resource. In other words, fulfill the legal terms of the open-copyright license by giving the original author credit for their work. (See Concerns About Plagiarism.)
2. Deliver all criticism to an open textbook author in a constructive and professional manner.
3. Build on the existing work in the open educational commons. Like the open textbook author, be confident when sharing your ideas about these resources with others.

Attributions

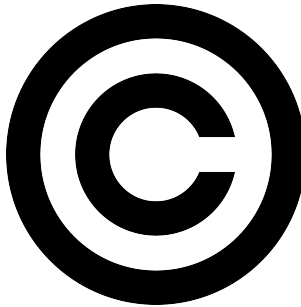
Meadow by geralt has been designated to the public domain (CC0).

4.

Before you begin writing, make sure you have a firm grasp of your Authors Rights, Copyright how applying an open-copyright licence – typically a Creative Commons licence [New Tab] – or designating your copyright to the public domain will affect your ownership of your work.

According to the Merriam-Webster dictionary, **copyright** is

the exclusive, legal right to reproduce, publish, sell, or distribute the matter and form of something (such as a literary, musical, or artistic work)¹



Copyright logo

What is Copyright?

The simplest definition of copyright is a property right given to

1. "copyright," *Merriam-Webster*, <https://www.merriam-webster.com/dictionary/copyright> (accessed August 1, 2017).

authors that allows them to control, protect, and exploit their artistic works.

Today it is very easy to receive a copyright for your work. All it needs is to be original, a little creative, and fixed in a tangible medium of expression. So, as soon as you create something, it is probably copyrighted. You don't need to do anything else; you don't need to file paperwork with the federal government, pay any fees, publish, or do anything other than create.

Note: The terms *copyright* and *intellectual property* are not synonymous. As stated above, copyright are permissions that apply to specific creative works whereas **intellectual property** is a broad term that refers to

(a) form of creative effort that can be protected through a trademark, patent, copyright, industrial design or integrated circuit topography.²

A bundle of rights

Rather than being one right, it might be best to think of copyright as a bundle of rights which authors have over their artistic works. Those rights are:

- right to reproduce
- right to make derivative works
- right to distribute copies of a work

2. "Glossary of Intellectual Property Terms," *Government of Canada*, <https://www.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/wr00837.html#i> (accessed November 16, 2017).

- right to perform a work publicly
- right to display a work publicly
- for sound recordings, the right to perform the work by digital audio transmission

–17 U.S.C. § 106

As a creator, you can give your whole copyright away, or you can allow others to use some or all of these rights through licenses. The choice is yours.

Authors’ Rights: Who owns a copyright? You are the Owner until you give your Copyright away!

The default rule is that authors own the copyrights to their works as soon as they create them. Like so much in the law, however, there are several instances where ownership is not so simple. Joint authors, for instance, both own the whole work together, instead of each person owning the part they create. What is more, if employees create works that are within the scope of their jobs, the copyrights are owned by the employers as “works-for-hire.”

Additionally, the law permits copyright owners to transfer their copyrights in whole or in part to other people, as well as allow others to use their works while retaining copyrights ownership through licenses.

Furthermore, the law specifically allows people to transfer their copyrights in part or in whole. Note: a transfer of copyright ownership is *not valid* unless it is in writing and signed by the owner.

–17 U.S.C. §§ 101, 201 – 205

By default, the creator of a work (its author) owns the copyright in the work. A major exception to this is that an employer generally owns the copyright in works created by its employees, though the Claremont Colleges and most other universities allow employees

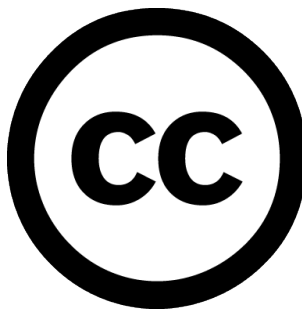
to keep the copyright in certain scholarly and creative work: you should always have a conversation about who owns the work and how you will proceed with copyright.

A scholarly publisher will therefore often ask for the author's permission in order to publish their work. Some **publication agreements require you to assign your entire copyright over to the publisher in exchange for publishing your work.** This means that, **upon signing such an agreement, you will lose all control over your work in exchange for publication.** Your work would then belong to the publisher.

However, publishers do not actually need to *own* a copyright to publish an article. Instead, they only need certain rights to distribute the work. As the author, you can negotiate to keep your copyright and instead give the publisher a *non-exclusive license* to distribute the work.

In deciding whether or not you are willing to transfer your entire copyright to a publisher, consider what you want to do with your work besides have it published. Retaining ownership of the copyright ensures that you will be able to do all of the following without constraints:

Open-copyright licences



*Creative Commons licence
logo*

Creative Commons (CC) licences are **open-copyright licences**. (Also referred to as **copyright licences**.) Unlike more restrictive licences or permissions, these set of licences grant the following permissions and conditions. They give:

- the non-exclusive right
- to anyone
- anywhere on the globe
- to retain, reuse, redistribute, remix, or revise
- the author's copyrighted work
- as many times as they like
- with no expiration date on these permissions.

The only condition to these permissions is that the user must **attribute** – give credit to – the copyright holder or the creator of the work. This is the minimal requirement of the most basic Creative Commons Attribution (also called CC BY) licence. Other versions of this open-copyright licence may include additional conditions. (See Appendix 1: Licences and Tools.)

The 5Rs of Openness

In his 2007 blog, David Wiley described the “Four Rs of Open Content”³.

3. David Wiley, Weblog entry on "Open Education License Draft," *iterating toward openness*, posted August 8, 2007, <https://opencontent.org/blog/archives/355> (accessed December 13, 2017).



David Wiley

This was followed seven years later by the fifth R.⁴ The elegant simplicity of these five statements has grabbed the attention of open educators everywhere and has become a standard and easy-to-remember method for describing how open licences work. The five Rs are:

1. **Retain:** the right to make, own, and control copies of the content
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

4. David Wiley, Weblog entry on "The Access Compromise and the 5th R," *iterating toward openness*, posted March 5, 2014, <https://opencontent.org/blog/archives/3221> (accessed December 13, 2017).

with other open content 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

Avoid copyright infringement

It is the responsibility of the open textbook author to ensure that all material in an open textbook – whether it be newly created or modified, such as images, data, or multimedia – does not infringe or induce the infringement of any third-party copyrights.

For more information, read [How to Avoid Copyright Infringement](#) [New Tab].

The [Digital Copyright Slider](#) [New Tab] is a tool that can be used to establish if works first published in the U.S. are still protected by copyright (in the U.S.) or in the public domain.

For individual assistance and specific questions, consult with an intellectual property/copyright expert at your institution or elsewhere.

Attributions

David Wiley by Celine Morton is used under a CC BY 2.0 Licence.

5.

Fair use is a legal doctrine that promotes freedom of expression by permitting the unlicensed use of copyright-protected works in certain circumstances.¹

For guidance on using fair dealing or fair use, consult with an intellectual-property or copyright expert at your institution or elsewhere.



For guidance consult with your local copyright librarian or other expert

Attributions

Books by Pexels has been designated to the public domain (CC0).

1. "Chapter 1: Subject Matter and Scope of Copyright - 107. Limitation on exclusive rights: Fair use," *Copyright.gov*, <https://www.copyright.gov/title17/92chap1.html#107> (accessed January 23, 2018).

6.

None of us is as smart as all of us.

— a Japanese proverb¹

The Claremont Colleges Open Education team has overseen the production of fifteen open textbooks and four major adaptations during its initial publishing phase. Inviting collaborators to participate was left to the authors who proposed the textbooks ideas to us. It was felt that, as the subject-matter expert, this individual was most qualified to make these decisions. From the sidelines, our project managers watched the interplay between the primary author and their contributors. We learned what worked and what didn't, and how problems could be avoided in the future.

The biggest lesson learned was the importance of establishing expectations for your contributors before writing begins. If you decide to invite one or more colleagues to provide material to your textbook, determine the parameters of the author relationship and then clarify with each author the following points:

1. Who will own copyright
2. Disclose the type of open-copyright licence that will be used to release the book. Be prepared to answer concerns and questions for colleagues not familiar with open textbooks.
3. Decide if contributing authors will be compensated for their efforts. Be clear about how much they will be compensated or paid.
4. Provide written details about their contribution, including:

1. "Proverbs," <http://web.mit.edu/levitsky/www/proverbs.html> (accessed October 26, 2017).

1. the topic – be specific
2. length of their work by word count
3. layout of the contributing piece including sections and subsections, number and type of images, tables, graphs, or other support resources
4. the timeline and deadline for the first and subsequent drafts
5. the timeline and deadline to review questions from the copy editor and make revisions

Use a contract or written agreement to clearly describe these expectations so there are no misunderstandings.

The Claremont Colleges Library Publishing Agreement: by using the Pressbooks platform, I grant to the Claremont Colleges Library the non-exclusive right to distribute my publication (“the Work”) over the Internet and make it accessible in pressbooks.claremont.edu the institutional instance of the Claremont Colleges Library. Authors are

encouraged to hereby grant to the public a Creative Commons Attribution 4.0 International License (CC BY 4.0) (<https://creativecommons.org/licenses/by/4.0/>) to the work. In addition, Authors hereby grant to The Library, for the term of copyright, including any renewals and extensions thereof, the **non-exclusive rights** to exercise all rights under copyright in any version of the OER in whole or in part.

I also warrant as follows:

1. that I hold the copyright to the work, I am submitting and have the full power and authority

- to make this agreement;
2. that the work does not infringe any copyright, nor violate any proprietary rights, nor contain any libelous matter, nor invade the privacy of any person or third party.

7. Your Work In The Open : Making an Impact

Publishing Your Scholarly work in Open Venues Can:

- Increase the visibility and impact of research by making it discoverable online
- Allow reuse of research and research data to prevent duplication of effort
- Manage and document scholarly work to maintain integrity and save resources in the long term
- Allow students, other researchers, and the general public to access scholarship without expensive restrictions
- Allow libraries to acquire scholarly work without paying exorbitant subscription fees
- Help meet funding agency requirements (especially for federally-funded research)

When your open book is published it will be assigned a DOI, a Digital Object Identifier.

A Digital Object Identifier (DOI or doi) creates **a permanent link** for an item.

All trusted scholarly publishers assign unique DOIs to individually published works and register the DOIs with Crossref, which is an official Digital Object Identifier Registration Agency.

DOIs are increasingly used by researchers to cite/reference published works.

A DOI expands to a URL by adding <http://dx.doi.org/> before the prefix. The original standard for displaying a DOI was without this

component but the current DOI display guidelines require that a DOI be displayed as a full URL.

Articles on the impact of open scholarship:

- Yu, D. and Hughey, J. (2020). Meta-Research: Releasing a preprint is associated with more attention and citations for the peer-reviewed article
- Ottaviani, J. (2016). The Post-Embargo Open Access Citation Advantage: It Exists (Probably), It's Modest (Usually), and the Rich Get Richer (of Course)

What is Open Access?



A YouTube element has been excluded from this version of the text. You can view it online here:

<https://pressbooks.claremont.edu/selfpublishguide/?p=239>

Open Access explained by PHD Comics.

8. Build an Online Scholarly Identity: Using Google Scholar and your DOI

What is a Scholarly Identity?

Your scholarly identity is what you want people—fellow researchers, students, or potential employers—to find when they search for you online. This may include your:

- Presentations and publications
- Fellowships and grants
- Courses taught
- Research interests

It is essentially your online curriculum vitae or resume. It's up to you whether or not you manage this identity, but regardless of whether you manage it, it exists.

Create a Google Scholar Identity and Profile

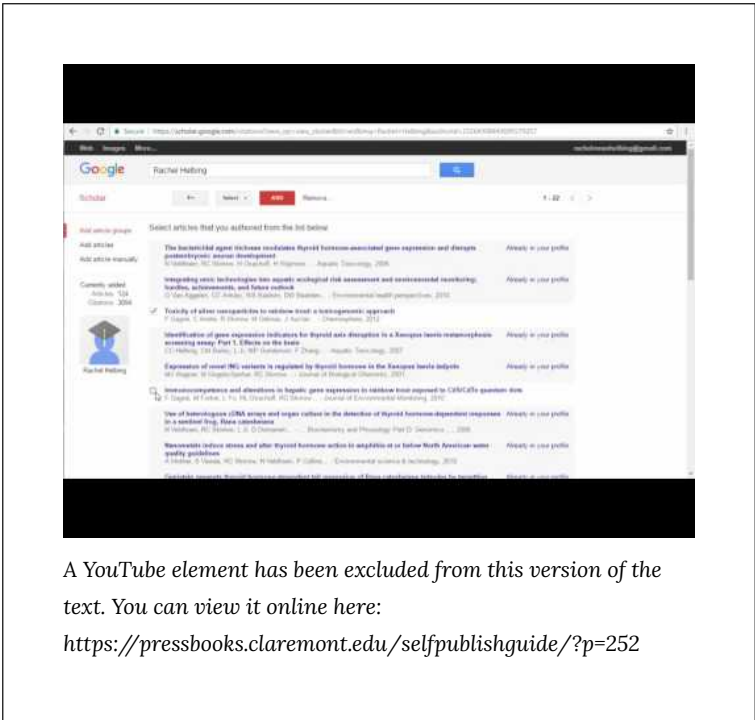
Google Scholar profiles are one of the most common tools used by researchers to track their citations, h-index, or i10-index, find links to their published works, and receive alerts about new citations. If you're gathering article or book metrics for your promotion & tenure dossier, a Google Scholar profile will be the first step in locating that information. The video below from the University of Houston Libraries will walk you through the steps of setting up a

Build an Online Scholarly Identity:
Using Google Scholar and your

Google Scholar profile. After following these steps, we recommend that you set your profile so that it does NOT automatically update (see below). This will keep your profile from being accidentally populated with citations to work that is not your own.

- Automatically update the list of articles in my profile. (recommended)
- Don't automatically update my profile. Send me email to review and confirm updates.

Update settings



A YouTube element has been excluded from this version of the text. You can view it online here:
<https://pressbooks.claremont.edu/selfpublishguide/?p=252>

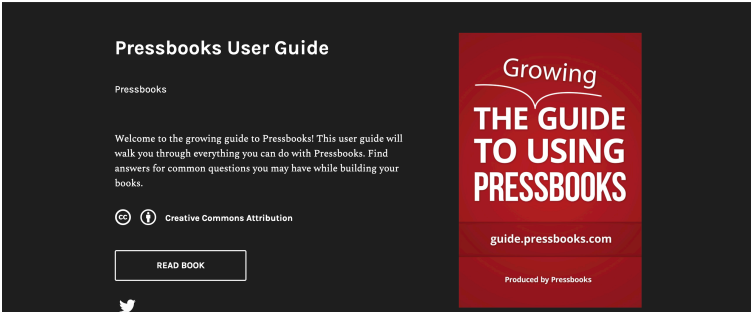
PART II
APPENDIX

9.

The guide that you should refer to that has all things Pressbooks is The Guide to Using Pressbooks. It is regularly updated and growing all the time.

 PRESSBOOKS

[Home](#) [Read](#) [Sign in](#) 



The screenshot shows the landing page for the Pressbooks User Guide. The page has a dark background. On the left, the title "Pressbooks User Guide" is displayed in white. Below it, the word "Pressbooks" is written in a smaller font. A paragraph of introductory text follows, explaining that the guide will help users learn everything they can do with Pressbooks. Below the text are icons for Creative Commons Attribution and a "READ BOOK" button. A small Twitter icon is at the bottom left. On the right side, there is a red vertical banner with the text "Growing THE GUIDE TO USING PRESSBOOKS" and the URL "guide.pressbooks.com". At the bottom of the banner, it says "Produced by Pressbooks".

IO.

One of the basic premises of open education is access. The United Nations Educational, Scientific and Cultural Organization (UNESCO) believes:

...that universal access to high quality education is key to the building of peace, sustainable social and economic development, and intercultural dialogue. Open Educational Resources (OER) provide a strategic opportunity to improve the quality of education as well as facilitate policy dialogue, knowledge sharing and capacity building.¹

Access in this context refers to the ability for students, instructors, and others to obtain access to education. Releasing textbooks and other educational resources with open-copyright licences is a big step toward removing barriers, as it makes these materials free of cost and free to use, distribute, and change. But there is more that goes into accessing a resource than it just being free and online.

For a textbook to be truly accessible, people of all abilities need to be able to access the content. This means designing a textbook that accommodates people with diverse learning styles and ensuring the content can be accessed by all, regardless of disability. It also means creating materials that include diverse viewpoints and voices. As you plan your textbook, contemplate how to design it so it is accessible, diverse, and inclusive.

1. "Open Educational Resources," UNESCO, <http://www.unesco.org/new/en/communication-and-information/access-to-knowledge/open-educational-resources/> (accessed September 20, 2017).

Read what your colleagues are saying about Equity, Diversity, Inclusion & Open Education [New Tab].

Accessibility

As an open textbook author and publisher, it's important to consider the social-justice side of open education. Listed below are some of the barriers students face during their education, as well as some solutions and examples.

Barrier Type	Challenge	Solution
	Low vision or blindness	Use alternative text (alt-text) to describe an image's content or function that can be read by a screen reader.
Physical Impairments	Hearing impairment or deafness	Add transcripts and captions to all audio content.
	Motor-skill impairment, immobility	Provide file formats that can be uploaded into a variety of mobile devices.
Learning Disabilities	Difficulty absorbing information via reading or difficulty concentrating (ADHD)	Add audio clips to printed text that student can listen to while reading along.
Language Comprehension	Low literacy: adult basic education (ABE) student or English language learners (ELL)	Provide a print copy with increased font size or provide formats that allow the font size to be adjusted.
Limitations of Time and Place	Working, parenting, or live far from a college or university	Provide a version of the textbook that can be accessed from anywhere online.
	Unreliable or no access to the Internet	Set up a service that can supply a print-on-demand copy.

Refer to the *BCcampus Open Education Accessibility Toolkit* [New Tab] for information on how to make sure you create an accessible textbook. (A French version [New Tab] is also available.) There are a number of accessible textbooks in the B.C. Open Textbook Collection [New Tab]. They are flagged as “Accessible” when they meet all requirements on the Accessibility Checklist [New Tab].

The National Center on Universal Design for Learning [New Tab] also offers guidelines on how best to design educational resources so that students with a variety of learner styles benefit. You can also watch this video produced by the University of British Columbia: Open Dialogues: How to make open content accessible [YouTube – New Tab].²

Diversity and inclusion

In the context of writing an open textbook, diversity means including a wide range of perspectives in your textbook. This can help ensure that more readers identify with and relate to the material. Some benefits are:

- Engaging more students because they recognize themselves or their life experiences in the material
- Appealing to instructors in a variety of educational settings
- Creating a more interesting reading and learning experience

Question 10 on the BCcampus Open Education Review Rubric [Word file] addresses the issue of diversity and inclusion. (See Textbook Reviews.)

2. https://youtu.be/wXL5AmfFT_o

Ethnocentrism

Whether intentional or not, **ethnocentrism** — “a tendency to view alien groups or cultures from the perspective of one’s own”³ — can creep into the content and presentation of a textbook, and it is something all authors should be aware of. This doesn’t mean you must write a book that fits every culture and perspective, only that you are respectful.

Once your book is published, if instructors from another country and culture want to use your work, they may customize it for their classroom needs. The changes made might include:

- Translating the book into a different language
- Adjusting the content to meet the local cultural, regional, and geographical needs
- Revising the material for a different learning environment

For more information see Reasons to Adapt an Open Textbook [New Tab] in the BCcampus Open Education *Adaptation Guide*.

3. "ethnocentrism," *Dictionary.com*, <http://www.dictionary.com/browse/ethnocentrism> (accessed December 11, 2017).