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OPEN ACCESS

BY ANNE SHELLEY AND RACHEL E. SCOTT



A variety of Open Access (OA) initiatives and models have emerged since the movement gained momentum at the beginning of the twenty-first century. Defined by Peter Suber as “digital, online, free of charge, and free of most copyright and licensing restrictions,” OA continues to evolve and grow in complexity.¹ Suber’s definition underlines the two primary facets of OA: it is gratis, or free to read, and libre, free of copyright restrictions. The gratis aspect of OA is more apparent than the libre, leading to some confusion and inconsistent use of the phrase. Occasionally OA is used to describe publicly or freely available content irrespective of copyright or licensing restrictions. In this essay, we offer foundational definitions and explore several themes related to OA resources, music scholarship, and music librarianship.

OPEN ACCESS MUSIC SCHOLARSHIP

Open Access publishing is most commonly associated with scholarly journal articles. It has proliferated inconsistently throughout music scholarship, with some subdisciplines quickly embracing it and others holding fast to traditional publishing models. Although many music scholars positively perceive the opportunities OA holds to democratize reading, others have cast doubt on the extent to which OA models truly foster equitable and global dialogue.² Open Access is attended by a variety of funding and publishing models that have implications for implementation and sustainability. Gold OA requires the payment of an article processing charge (APC) or other publication fee to the publisher. Under gold OA, the author retains copyright and can choose their licensing terms and the article is free to read with no embargo. Diamond OA, also referred to as platinum or non-commercial OA, similarly allows the author to retain copyright and provides gratis and embargo-free access to article. Instead of charging article authors, their institution, or funder an APC, however, diamond OA is funded at the journal level, most often by non-profit

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1. Peter Suber, *Open Access* (Cambridge, MA: The MIT Press, 2012), 4.

2. Matthew Franke, “Open-Access Music Journals and the Possibility of Global Dialogue,” *College Music Symposium* 61, no. 2 (2021): 24–40, <https://www.jstor.org/stable/48645696>.

organizations. Green OA allows the author to deposit a specified version of the article (whether pre-review, post-review, or the version of record) in specified repositories without payment but does not necessarily stipulate copyright or licensing terms. Green OA intersects with what has been called gray OA or academic social networks (e.g., ResearchGate and Academia.edu), somewhat hazy options by which scholarly content is often made available regardless of the publisher's terms.³

Music theory has led the way in adopting not only OA publishing, but also open peer-review and open data practices. The Society for Music Theory, for example, has three diamond OA publications—*Music Theory Online*, *SMT-V*, and *SMT-POD*—all of which are free to read and do not charge authors fees to publish. By espousing openness, music theory has demonstrated that prestigious publishing venues and OA need not be mutually exclusive. Most primary society journals and other esteemed publication venues in music, however, remain behind a paywall with limited OA options.

Participants in a recent study identified musicology as the most conservative subfield within music and the one in which OA has made the least progress.⁴ The American Musicological Society publishes its flagship journal behind a paywall and makes its pedagogical and experimental journals available OA.⁵ The Society for Ethnomusicology paywalls their flagship journal *Ethnomusicology* through the Scholarly Publishing Collective. The society recently added the peer-reviewed, OA *Journal of Audiovisual Ethnomusicology*, which suggests a willingness to support open models outside of their flagship. Both societies' flagship journals allow for the Green OA deposit of a version of the article in an approved repository.

Given the significant overlap with disciplines in the social and hard sciences, music cognition and music education journals frequently offer APC-based OA models. In music education, for example, there are several journals published by Sage and Taylor & Francis that are hybrid OA—a model in which the payment of an APC will make an individual article Gold OA. The National Association for Music Education's Society for Research in Music Education, for example, publishes *The Journal of Research in Music Education* with Sage behind a paywall, but accommodates both Gold and Green OA.

3. Li Zhang and Erin Watson, "The Prevalence of Green and Grey Open Access: Where Do Physical Science Researchers Archive Their Publications?" *Scientometrics* 117, no. 3 (2018): 2021–35, <https://doi.org/10.1007/s11192-018-2924-2>.

4. Rachel E. Scott and Anne Shelley, "Music Scholars and Open Access Publishing," *Notes* 79, no. 2 (2022): 149–78, <https://doi.org/10.1353/not.2022.0093>.

5. Musicology Now is described as "An online platform for sounds, words, and ideas from the American Musicological Society," at <https://musicologynow.org/>.

Despite articulating support for OA, librarians have not converted most of their own journals to fully OA models.⁶ The peer-reviewed journal of the Canadian Association of Music Libraries, Archives and Documentation (CAML), the *CAML Review*, differs from those of the Music Library Association (MLA) and International Association of Music Libraries, Archives, and Documentation Centres (IAML) in embracing a fully OA model. The peer-reviewed journals of both MLA and IAML are paywalled through the Project Muse platform but do allow for Green OA deposit. Similarly, Taylor & Francis allows all authors in library and information science journals—including *Music Reference Services Quarterly*—to retain copyright and deposit the accepted manuscript without an embargo, but the content is nonetheless paywalled. That most of the journals in music librarianship are not diamond OA highlights the persistence of numerous obstacles to embracing fully OA models.

OBSTACLES TO OPEN ACCESS JOURNAL PUBLISHING

Societies often rely on revenue from licensing their journals and may accordingly be reluctant to make the content freely available. Several societies and professional associations offer subscriptions to journals, newsletters, or trade publications as a membership incentive and fear that making content publicly available diminishes the value of the membership. There is a sense that as the society leads, the field follows; the embrace of open practices with music theory provides evidence for this. If OA publishing is not embraced for flagship journals, then grassroots attempts to promote OA may struggle to achieve legitimacy.

As noted, Green OA is supported by most music journals, though with a variety of limitations on the version type, length of embargo, and repository type. Although Green OA provides access to content, the primary problem remains that music scholars—including music librarians—do not take advantage of it.⁷ Some publishers are stringent with Green OA rights and some have a reputation for enforcing their policies.⁸ Scholars

6. Rachel Borchardt, Symphony Bruce, Amanda Click, and Charlotte Roh, "Are We Walking the Talk? A Snapshot of How Academic LIS Journals Are (or Aren't) Enacting Disciplinary Values," *In the Library with the Lead Pipe* (19 January 2022), <https://www.inthelibrarywiththeleadpipe.org/2022/walking-the-talk/>; Rachel Elizabeth Scott, Caitlin Harrington, and Ana Dubnjakovic, "Exploring Open Access Practices, Attitudes, and Policies in Academic Libraries," *portal: Libraries and the Academy* 21, no. 2 (2021): 365–88, <https://doi.org/10.1353/pla.2021.0020>.

7. Rachel E. Scott, "A Selected Comparison of Music Librarians' and Musicologists' Self-Archiving Practices," *portal: Libraries and the Academy* 19, no. 4 (2019): 635–51, <https://doi.org/10.1353/pla.2019.0039>.

8. "Although authors have the right to post final published PDFs on their personal web sites, University of California Press requests that authors refrain from posting published PDFs of their work on professional networking sites such as academia.edu and ResearchGate. Please note that University of California Press does not consider an individual's page on social networking sites a personal

express confusion about the terms of their agreements with respect to Green OA and about the ethics of using academic social networks. Music librarians can support scholars by providing outreach and education and actively curating content for institutional and disciplinary repositories.⁹

Although Gold OA and APC-based publishing are not yet common in music, the number of journals that support these models is increasing. The primary concerns about author payment-based OA models relate to funding, both the lack of grant funding in most music subdisciplines and concerns around pay-to-play models that exclude many scholars and evoke predatory practices. Some institutions provide support for APCs, either through direct billing, a discount program, or transitional agreements. Transitional or transformative agreements are sometimes called “read & publish” because they cover not only reading access, but also support publishing costs. Other established models include Subscribe to Open (S2O), in which subscriptions are maintained, but when the specified benchmarks for revenue are met, all content in an issue is made available OA.¹⁰ Crowdfunding or community investment models are more common for monographs or book collections, but they have also been used to support OA publishing of journals.¹¹

OPEN ACCESS PUBLISHING BEYOND JOURNALS

Despite music’s more complex intellectual property and format considerations compared to other disciplines, there are a number of online, freely available, newly published resources created through the efforts of music scholars and librarians. The Contemporary Score Edition, created and managed by Matthew Vest in the University of California Los Angeles (UCLA) Music Library, publishes new music written by composers whose work has received support from the Hugo and Christine Davise Fund for Contemporary Music. In addition to a first printing of scores and any parts, a digital, OA version of the composition is added to the Contemporary Score Music Collection in University of California’s digital repository, eScholarship.¹² Also included in the collection are thousands

website.” University of California Press, “Authors,” accessed 16 March 2023, <https://online.ucpress.edu/journals/pages/authors>.

9. Anne Shelley, “It Takes a Village: Populating the Institutional Repository with Performing Arts Content,” *Music Reference Services Quarterly* 23, no. 3–4 (2020): 130–41, <https://doi.org/10.1080/10588167.2020.1786308>.

10. Annual Reviews, “Subscribe to Open,” accessed 16 March 2023, <https://www.annualreviews.org/page/subscriptions/subscribe-to-open>.

11. LYRASIS, “Open Access Community Investment Program,” accessed 16 March 2023, <https://www.lyrasis.org/content/Pages/oacip.aspx>.

12. UCLA Music Library, “Hugo and Christine Davise Fund for Contemporary Music,” accessed 16 March 2023, <https://www.library.ucla.edu/location/music-library/hugo-christine-davise-fund-contemporary-music>.

of works submitted during the 2020 Kaleidoscope Call for Scores, a collaboration between the UCLA Music Library and the Los Angeles-based Kaleidoscope Chamber Orchestra to make music by living composers more available.¹³

A recent study on music instructors' perceptions and use of affordable and open educational resources (A/OERs) in higher education revealed some support from academic library personnel in identifying or creating such materials. Participants in the study also highlighted funding opportunities from their library or institution to create open textbooks or other OER.¹⁴ At several institutions, personnel in performing arts libraries have collaborated with partners such as conservatories, large academic library systems, and statewide or regional consortia to support the publication and promotion of OER created by music faculty. The Peabody Institute of The Johns Hopkins University announced in late 2022 the publication of the open textbook *The Path to Funding: The Artist's Guide to Building Your Audience, Generating Income, and Realizing Career Sustainability*.¹⁵ The book was written by three conservatory faculty—Zane Forshee, Christina Manceor, and Robin McGinness—and Kathleen DeLaurenti, Director of the Arthur Friedheim Library, is credited in the book as a member of the project team. In addition, two open textbooks available for music appreciation classes—*Resonances: Engaging Music in Its Cultural Context* edited by Esther Morgan-Ellis and *Music on the Move* by Danielle Fosler-Lussier—were published with support from Affordable Learning Georgia and The Ohio State University Libraries.¹⁶

DIGITAL PROJECTS AND LINKED OPEN DATA

Openness and permissions are critical points to consider when digitizing primary sources—or creating them from scratch—and sharing them online. At the start of the twenty-first century, many academic libraries began digitizing rare and unique collections in a variety of formats, including scores and recordings. For example, the Eastman School of

13. UCLA Library, "UCLA Library and Kaleidoscope Announce Open Access Collaboration to Empower Composers," accessed 16 March 2023, <https://www.library.ucla.edu/about/news/news-ucla-library-kaleidoscope-announce-open-access-collaboration-empower-composers/>.

14. Rachel E. Scott and Anne Shelley, "Having a Textbook Locks Me into a Particular Narrative": Affordable and Open Educational Resources in Music Higher Education," *Notes* 79, no. 3 (2023): 303–32, <https://doi.org/10.1353/not.2023.0000>.

15. Zane Forshee, Christina Manceor, and Robin McGinness, *The Path to Funding: The Artist's Guide to Building Your Audience, Generating Income, and Realizing Career Sustainability* (Baltimore, MD: The Peabody Institute of Johns Hopkins University, 2022), <https://pressbooks.pub/pathtofunding/>.

16. Esther Morgan-Ellis, ed., *Resonances: Engaging Music in its Cultural Context* (Dahlonega, GA: University of North Georgia Press, 2020), <https://ung.edu/university-press/books/resonances-engaging-music.php>; Danielle Fosler-Lussier, *Music on the Move* (Ann Arbor, MI: University of Michigan Press, 2020), https://www.press.umich.edu/9853855/music_on_the_move.

Music's Sibley Music Library has since 2009 digitized over 23,000 public domain scores from its impressive special and circulating collections and made them openly available in the University of Rochester's digital repository.¹⁷ Though run by a company rather than a library or institution, the International Music Score Library Project (IMSLP) began in 2006 and remains a popular source for accessing public domain and Creative Commons-licensed scores online. In later online initiatives—from the RISM database to digital humanities projects such as The Séamus Connolly Collection of Irish Music¹⁸—project team members used linked open data practices. This strategy not only gives users great agency and flexibility with how they can use the data, it also helps facilitate the discovery and interoperability of music-related data across the web.

SOCIETY EFFORTS

The Music Library Association's membership and Board of Directors have recognized and responded to the increasing need to incorporate Open Access principles and projects into their work. MLA's decision in 2016 to add an Open Access Editor and Open Access Editorial Board to its administrative structure resulted in the completion of several projects to create new open works and advance music librarians' engagement with and awareness of Open Access.¹⁹ The Public Domain Song Anthology, a collection of nearly 350 out-of-copyright songs, was published freely online and in print in 2020.²⁰ Funding to create the anthology was crowd-sourced from contributing libraries, institutions, and individuals. MLA has also digitized and made available through the Internet Archive selected volumes from its three books series: the Basic Manual Series, the Index and Bibliography Series, and Technical Reports.²¹ In addition, MLA has a dedicated group space in Humanities Commons that contains publications by music librarians, documents created by MLA committees and officers, and presentation materials from MLA annual meeting sessions. Since 2019, programs of the MLA annual meetings at the national and regional levels have featured topics related to Open Access and OERs, including music scholars' perceptions and experiences with Open Access,

17. Sibley Music Library, "Sibley Digital Scores: About the Project," accessed 16 March 2023, <https://digitalscores.wordpress.com/about/>.

18. Boston College Libraries, "The Séamus Connolly Collection of Irish Music," accessed 16 March 2023, <https://connollymusiccollection.bc.edu/>.

19. Music Library Association, "MLA OA Initiative," accessed 16 March 2023, <https://www.musiclibraryassoc.org/page/MLAOA>.

20. David Berger and Chuck Israels, *The Public Domain Song Anthology* (Charlottesville, VA: Aperio, 2020), <https://doi.org/10.32881/book2>.

21. Internet Archive, "Music Library Association Publications," accessed 16 March 2023, <https://archive.org/details/musiclibraryassociationpublications>.

adding music faculty and students' content to an institutional repository, featuring new open collections, publishing opportunities in music librarianship, making new compositions openly available online, open video resources in the performing arts, grant projects to develop OERs, linked open data, and open pedagogy.

The alarming spread and potential health risks of COVID in early 2020 caused academic institutions around the world to shift core operations and activities from in-person to online. In response, several academic vendors and publishers who distribute normally-gated content temporarily made freely available their journals, books, and teaching and learning materials, in order to support continued coursework and research while physical resources were inaccessible at most higher education institutions. When Project MUSE, which hosts the online version of *Notes*, invited their journal and book publishers to participate in this initiative, MLA stakeholders agreed to flip their flagship journal to open through 30 June 2020.²² During this time, usage of *Notes* increased as much as tenfold compared to the same period in 2019. While royalty income from *Notes* remains an important source for MLA's fiscal health, this brief ungating of the journal revealed its potential reach and usage were it available at no cost. Some organizations became burdened by the repercussions of temporarily sharing cost-bearing literature online. Around the same time that Project MUSE and other publishers of pay-to-read content had made their materials temporarily available for free, HathiTrust began offering an Emergency Temporary Access Service to member libraries, and the Internet Archive suspended the waitlist requirement for an online collection of 1.4 million digitized books they called the National Emergency Library. The Internet Archive's decision made the books temporarily available to an unlimited number of users at a time, and it was made without the consent of the books' publishers, several of whom filed a lawsuit against the Internet Archive in mid-2020. These programs stretched commonly held principles of controlled digital lending and provided only gratis OA to this content. For users and librarians in the arts and humanities who rely on monographs for research and teaching, the National Emergency Library was a welcome and useful resource during a time of frustration and uncertainty.

22. Project MUSE, "Free Resources on MUSE During COVID-19," accessed 16 March 2023, <https://about.muse.jhu.edu/resources/freeresourcescovid19/#freepublishers>.

CONCLUSION

While the embrace of Open Access within music scholarship and librarianship has been somewhat spotty and circumstantial to date, there are some patterns to celebrate. Music librarians have collaborated with stakeholders to create a number of high-value and openly-licensed online collections, libraries and publishers are exploring models that will better fund OA research by arts and humanities scholars, professional societies are responding to members' prompts and formalizing their support through new OA publications, and the increased incorporation of linked open data standards will better connect information that was once siloed. It is challenging to predict the state of the OA landscape within music librarianship after the next couple of decades have passed, but progress will likely be incremental as long as the effort comes primarily from individuals rather than the larger systems (libraries, institutions, and societies) in which they work.

