Open Access Publishing— An Opinionated, Non-Canonical Tour

Paul Royster
University of Nebraska-Lincoln, proyster@unl.edu

Follow this and additional works at: http://digitalcommons.unl.edu/library_talks

http://digitalcommons.unl.edu/library_talks/89
Open Access Publishing—An Opinionated, Non-Canonical Tour

Paul Royster
Coordinator of Scholarly Communications
University of Nebraska–Lincoln

Scholarly Communication Symposium
Raynor Library
Marquette University
February 11, 2013
What is “open access publishing”?

1: What is open access?

2: What is publishing?
First, the easy part: Publishing is ...

Distribution, or, more strictly, making available for distribution by sale, rental, lending, ...

US Copyright Law, Sec. 101: “Publication” is the distribution of copies or phonorecords of a work to the public by sale or other transfer of ownership, or by rental, lease, or lending. The offering to distribute copies or phonorecords to a group of persons for purposes of further distribution, public performance, or public display, constitutes publication. A public performance or display of a work does not of itself constitute publication.
So, ...

- Online posting is publishing.
- Blogging is publishing.
- Facebook-ing is publishing.
- Tweeting is publishing.
- Leaflet-ing is publishing.
- Repository deposit is publishing.
- Any distribution of a work in fixed form is publishing.

But *preaching* or *soap-box oratory* is not publishing (unless recorded copies are being distributed.)
It’s like ... 

“My goodness, for over forty years I’ve been speaking prose and didn’t even know it!”

—Molière, *Tartuffe* (1664)

*In the current digital networked environment, publishing is like breathing or speaking, so we will confine our discussion of “publishing” to original scholarly, scientific, academic, or creative works.*
The knottier issue is ...

What is “open access”?
Definition #1 = “Gratis OA”

“Open access” means **free** to access, use, and store, with no purchase, fees, registration, or log-in required.

(But the owner retains copyright and has some control over re-use.)
Definition #2 = “Libre OA”

“Open access” means all the above plus:

**Freedom** to re-publish, re-use, re-distribute, modify, re-package, make derivative works, etc.

*(Owner retains nominal “copyright” but grants a [Creative Commons license](https://creativecommons.org) that permits all other uses subject only to attribution requirement.)*
Creative Commons “licenses”

BY = must credit original authors
NC = non-commercial uses only (though what exactly is included/prohibited is unclear).
SA = share alike: subsequent re-uses must apply same CC license
A private Massachusetts-chartered 501(c)(3) tax-exempt charitable corporation, founded in 2001, with approximately $3.5 million operating budget & $5 million in assets.

Develops usage licenses to apply to everything from software, to film, to publications, and all types of intellectual property.
The “Libre OA” definition

... derives from the “open-source” computer code community, where creative works exist not primarily to be read and appreciated, but to be incorporated, modified, and re-used in larger compilations and processing.

= Not Unix
Academic text authors

• Usually happy to see the enhanced availability of their works, but
• Often very concerned about possible modifications and unauthorized re-use of their texts and may want to keep their own copyrights
So, “Gratis” or “Libre”? 

In my view, they are both “open access.”

I think everyone (almost) can endorse “gratis.”

“Libre” may be a little farther than some authors want to go.
The difference in the 2 definitions derives from their different economic bases.
There are two recognized business models of Open Access
Model #1: Green OA (nobody pays)

Authors self-archive their works in openly accessible institutional repositories.

- Institutions provide infrastructure.
- Faculty provide the labor.
- Universities are encouraged to require or “mandate” such deposits.
Model #2:  

Gold OA (author pays)

Authors pay publishers to release their works without charge to users.

APC’s (“Article Processing Fees”) range from $500 to $4000 per article.

Universities are encouraged to set up funds to pay these.

(Obviously, publishers prefer a model where somebody pays.)
Most successful:

\[ PLOS-1: \ 54,000 \text{ articles} \times \ 1350 \approx \ 73 \text{ million} \]

Other PLOS: \[ 6 \times 2,000 \times 2500 \approx 30 \text{ million} \]

So, revenues 2006-2012 \approx \ 100 \text{ million} \\

But compared to Reed Elsevier revenues (2010 alone) of \$9,500 \text{ million} (\€7 \text{ Billion euros}) = 95 times as much in only 1 year.

\[ \approx \frac{1}{650^\text{th}}, \ldots \text{ but growing!} \]
Most *leading* Open Access journals are

**Libre OA** (Creative Commons licensed)

**Gold OA** (author pays model)

- PLOS (Public Library of Science)
- BMC - BioMed Central [Springer]
- Hindawi (Egypt)

*The whole journal is OA.*

*This is an OK deal, if you can afford it.*
“Hybrids”

Some commercial publishers (Wiley, Sage, PNAS, etc.) offer a “hybrid” OA model, where only some articles (whose authors pay an extra fee) are open access. Most of the journal is toll-access, and the OA articles are usually not CC-licensed or “libre” OA.

I don’t think this is a good deal at all.
My beef with Gold and Hybrid OA:

- We are giving our money to the same folks who have been holding our content for ransom for the past 50 years.

- What if we put these resources into developing our own means of production and distribution?
Questions:

1) Does scholarly communication have to be a commercial transaction?

2) Is “open access” just a way to provide an alternate income stream for commercial publishers?
There are already Green OA journals, which do not charge “processing fees”
Usually published by departments, libraries, societies, etc.

See **DOAJ -- Directory of Open Access Journals**
[www.doaj.org/](http://www.doaj.org/)
8,000+ journals (gold + green)
Quality-controlled & peer-reviewed
920 OA journals in Technology & Engineering
Green OA Publishers

Poetry Magazine
The Poetry Foundation

Jacket/Jacket2
Australian Literary Management/University of Pennsylvania

(as html on website)
Green Library OA Publishers

22 OA Journals
http://www.library.pitt.edu/e-journals/pubs.html
Using OJS (Open Journals System) from Public Knowledge Project

18 OA Journals
http://scholarworks.umass.edu/peer_review_list.html
Using DigitalCommons from Berkeley Electronic Press
Green Monograph Publishers

Open Humanities Press
6 books, 4 journals
http://openhumanitiespress.org/index.html
Hosted by ibiblio.org at UNC-Chapel Hill
Hard copy by Mpublishing, Univ of Michigan

National Academies Press
http://www.nap.edu/
Free ... but requires registration & account; “help us serve our customers and visitors better”
More

^ Green Monograph Publishers

University of Chicago Oriental Institute Publications
https://oi.uchicago.edu/research/pubs/catalog/electronic.html

Newfound Press (University of Tennessee Libraries)
http://www.newfoundpress.utk.edu/

Punctum Books (Brooklyn)
http://punctumbooks.com/

University of California Press FlashPoints
12 titles, series ended
How does Open Access define itself?

From openaccessweek.org:

“What Is Open Access?

Open Access is a growing international movement that uses the Internet to throw open the locked doors that once hid knowledge. Encouraging the unrestricted sharing of research results with everyone, the Open Access movement is gaining ever more momentum around the world as research funders and policy makers put their weight behind it.”

(Here “Open Access” presents itself as a social movement, not as an attribute of a document or distribution site.)
This may suggest ...

That “open access” is all about sitting around the campfire singing “Kumbaya”
But …

The two schools of thought are engaged in a somewhat bitter disagreement:

“Gratis OA isn’t open access at all; it’s merely free access.”
“From now on, Open Access means CC-BY.”

Heather Joseph, SPARC Repositories Meeting, Kansas City, March 2012

“It is about time to stop calling anything Open Access that is not covered by CC-BY, CC-zero, or equivalent.”

Jan Velterop (Elsevier, Springer, BMC, & AQnowledge), LIBLICENSE listserv, March 2012
To me, this was like the expulsion from Eden.

Cacciata dei progenitori dall'Eden (1427), Masaccio
But I got over it. ...

Open access publishing needs to be a “big tent” and accommodate different definitions, models, flavors, and opinions.

We must be tolerant of our differences and keep our “eyes on the prize.”
We have supported and promoted “open access” for 8 years

- 50,000 open-access works online (mostly “gratis”)
- 16 million downloads furnished to 200+ countries
- 20,000+ authors represented
- 20+ journals originated or archived
- 14 original & 50+ classic reprint e-books published
Our first OA original publication:

The Online Dictionary of Invertebrate Zoology

from the Manter Laboratory of Parasitology
Armand Maggenti, co-author
Scott Gardner, Director (& co-author)

It had been:
10+ years in the making
peer-reviewed, accepted, then cancelled by University of California Press
What I saw in the lab:  

What I got by email:  

99 x

COREL WordPerfect Suite
200,000 clicks later, we had 950 pages of this:

PDF’ed MS Word file, 2-page landscape format
Posted online September 6, 2005

http://digitalcommons.unl.edu/onlinedictinvertzoology/

Immediately began to account for 20% of our downloads

To date: 69,482 downloads

(avg of 26 downloads/day)
2007

Popularity of online version was so great that we decided to develop a print (on-demand) version, reformatted as a large-size 2-column reference work.

This time we worked in InDesign and exported to PDF. And we could have a 4-color cover.
When I started managing the IR one of my first projects was to add my old articles, which were not much--mostly biographical dictionary entries on obscure early American writers.

I realized you could now get my bio entry on (say) Joshua Scottow, but not his “famous” tract *Old Mens Tears for Their Own Declensions* (Boston, 1691).

So I began to transcribe, edit, and post these kinds of original works, in electronic “facsimile”.
A Brief and True Report of the New Found Land of Virginia

Thomas Harriot

1588

A Narrative of The Planting of the Massachusetts Colony

Anno 1628.

With the LORDS Signal Presence the First Thirty Years.

Also a Caution from New-Englands APOSTLE, the GREAT COTTON, How to Escape the Calamity, which might Befall them or their POSTERITY. And Confirmed by the EVANGELIST NORTON With Prognosticks from the FAMOUS Dr. OWEN. Concerning the Fate of these Churches, and Animadversions upon the Anger of God, in sending of Evil Angels among us.

Joshua Scottow

1694
A Brief Description of New-York: Formerly Called New-Netherlands (1670)
Daniel Denton

A two Years Journal in New-York
And part of its Territories in America (1701)
Charles Wolley

1670

1701
The Negro Christianized

COTTON MATHER

1706

John Cotton

MILK for BABES

Drawn out of the Breasts of Both Testaments

1646
An Address to the Negroes in the State of New-York
(1787)

By JUPITER HAMMON,

Servant of JOHN LLOYD, jun, Esq; of the Manor of
Queen's Village, Long-Island.

"Of a truth I perceive that God is no respecter of
persons:
"But in every Nation, he that feareth him and
"worketh righteousness, is accepted with him."
---

NEW YORK:
Printed by CARROLL and PATTERTON
No. 39, Maiden-Lane.
MDCCCLXXVII.
1750: A rhetorical rehearsal for the American Revolution.
Melville’s late poetry books were not previously available online.
SINNERS
IN THE HANDS
OF AN
ANGRY
GOD

A Sermon Preached at Enfield, July 8th, 1741

Jonathan Edwards

1741
(10,132 downloads in October 2012)

A BRIEF RECOGNITION OF
NEW-ENGLANDS
Errand into the
Wilderness

Samuel Danforth

1670
Theodore Parker

Primitive Christianity

1842

THE CONSTITUTIONS OF THE FREE-MASONS.

CONTAINING THE

History, Charges, Regulations, &c. of that most
Ancient and Right Worshipful FRATERNITY.
For the Use of the LODGES.

BY JAMES ANDERSON,
as edited and published by Benjamin Franklin, 1734.

1734
Nor do we find the GRECIANS arriv'd to any considerable Knowledge in Geometry, before the Great Thales Mile-
sius, the Philosopher, who dy'd in the Reign of Belshazzar, and the Time of the Jewish Captivity. But his Scholar, the Greater PYTHAGORAS, prov'd the Author of the 47th Proposition of Euclid's first Book, which, if duly observ'd, is the Foundation of all Masonry, sacred, civil, and Military.∗

The People of Lesser Asia about this Time gave large Encouragement to Masons for erecting all sorts of sumptuous Buildings, one of which must not be forgot, being usually reckon'd the Fourth of the Seven Wonders of the World, viz. the Mausoleum, or Tomb of Mausolus, King of Caria, between Lycia and Jonia, at Helicarnassus, on the Side of Mount Tauros in that Kingdom, at the Command of Artemisia his mournful Widow, as the splendid Testimony of her Love to him, built of the most curious Marble, in Circuit 411 Foot, in Height 25 Cubits, surrounded with 36 Columns of the most famous Sculpture, and the whole opened on all Sides, with Arches 73 Foot wide, perform'd by the four principal Master-Masons and Engravers of those Times, viz. the East Side by Scopas, the West by Leochares, the North by Brias, and the South by Timotheus.

But after PYTHAGORAS, Geometry became the darling Study of Greece, where many learned Philosophers arose, some of whom invented sundry Propositions, or Elements of Geometry, and reduc'd them to the use of the mechanical Arts.∗ Nor need we doubt that Masonry kept pace with Geometry; or rather, always follow'd it in proportion'd gradual Improvements, until the wonderful EUCLID of Tyre flourish'd at Alexandria; who gathering up the scatter'd Elements of Geometry, digested them into a Method that was never yet mended, (and for which his Name will be ever celebrated) under the Patronage of PTOLOMEUS, the Son of Lagus King of Egypt, one of the immediate Successors of Alexander the Great.

And as the noble Science came to be more methodically taught, the Royal Art was the more generally esteem'd and improv'd among the Grecians, who at length arriv'd to the same Skill and Magnificence in it with their Teachers the Asians and Egyptians.

The next King of Egypt, PTOLOMEUS PHILADELPHUS, that great Improver of the liberal Arts, and of all useful Knowledge, who gather'd the greatest Library upon Earth, and had the Old Testament (at least the Pentateuch first translated into Greek, became an excellent Architect and GENERAL MASTER-MASON, having among

∗ PYTHAGORAS travell'd into Egypt the Year that Thales dy'd, and living there among the Priests 22 Years became expert in Geometry and in all the Egyptian Learning, until he was captiviz'd by Cambyses King of Persia, and sent to Babylon, where he was much conversant with the Chaldean MAGI, and the learned Babylonish JEWS, from whom he borrow'd great Knowledge, that render'd him very famous in Greece and Italy, where afterwards he flourish'd and dy'd; when Mordecai was the prime Miniser of State to Ahasuerus King of Persia, and ten Years after ZERUBBABEL's Temple was finish'd.

∗ Or borrow'd from other Nations their pretended Inventions, as Anaxagoras, Oenipides, Brios, Antipho, Democritus, Hippocrates, and Theodorus Cyrenius, the Master of the divine PLATO, who amplify'd Geometry, and publish'd the Art Analytic; from whose Academy came forth a vast Number, that soon dispers'd their Knowledge to distant Parts, as Leodamus, Theaetetus, Archytas, Leon, Eudoxus, Menachmus, and Xenocrates, the Master of Aristotle, from whose Academy also came forth Eudemus, Theophrastus, Aristaeus, Isidorus, Hypsicles, and many others.
The Wonders of the Invisible World.

OBSERVATIONS
As well Historical as Theological, upon the NATURE, the NUMBER, and the OPERATIONS of the
DEVIHANDS.

Accompany’d with,
I. Some Accounts of the Grievous Molestation, by DÆMONS and WITCHCRAFTS, which have lately annoy’d the County, and the Trials of some eminent Malefactors Executed upon occasion thereof; with several Remarkable Curiosities therein occurring.

II. Some Counsels, Directing a due Improvement of the terrible things, lately done, by the Unusual & Amazing Range of EVIL SPIRITS, in Our Neighbourhood: & the methods to prevent the Wrongs which those Evil Angels may intend against all sorts of people among us; especially in Accusations of the Innocent.

III. Some Conjectures upon the great EVENTS, likely to befall, the WORLD in General, and NEW-ENGLAND in Particular; as also upon the Advances of the TIME, when we shall see BETTER DAYS.

IV. A short Narrative of a late Outrage committed by a knot of WITCHES in Sweedeland, very much Resembling, and so far Explaining, That under which our parts of America have laboured!

V. THE DEVIL DISCOVERED: In a Brief Discourse upon the TEMPTATIONS, which are the more Ordinary Devices of the Wicked One.

By Cotton Mather.

Boston Printed, and sold by Benjamin Harris. 1693.

Edited, with an Introduction, by Reiner Smolinski
"This digital gift to the profession ..."

11 Literature to 1800

William J. Scheick and Jim Egan

Of special note this year is the wonderful resource provided by the Early American Studies Primary Works project overseen by Paul Royster, coordinator of scholarly communication, University of Nebraska-Lincoln Libraries (www.mnstate.edu/seabooks/UNL%20LibrariesPrimaryworks.htm). This digital gift to the profession offers free access to complete and searchable primary texts pertinent to Early American studies.
“On a blustery spring day in Lubbock, Texas, in 1981 . . .

It was a time to celebrate the Hopi Tricentennial, a commemoration of the Hopi and Pueblo revolt against Spanish rule in 1680. Hopi leaders and artists converged with non-Hopi scholars, and the result was a first-rate public celebration and symposium . . . and a manuscript.”
• Submitted to various presses over 25-year period, 1981-2006.

• multi-author
75 color plates
no subsidy $$

• PDF ebook edition
pub. 9/29/2008
(17,000 downloads)

• POD edition (Oct 2008),
168 pp., color,
hardcover, $56.60
Hopi Nation
Essays on Indigenous Art, Culture, History, and Law

Edited by

Edna Glenn
John R. Wunder
Willard Hughes Rollings
and C. L. Martin

UNL Digital Commons
University of Nebraska–Lincoln Libraries
Lincoln, Nebraska
2008
sign patterns structured by cosmographical and aesthetic elements establish a singular cause of Hopi beauty. Through the interplay of colors, textures, form and spatial variations, insight is derived into Hopi sensibility - the Hopi 'artistic' height of mind."

The one kachina icon that so completely summarizes this Hopi characteristic is the painting and the sketch by Joseph Mora, "Koshari Kachina." Mora wrote of the majestic and spectacular appearance of this supernatural being. Barton Wright comments:

Probably one of the most beautiful and best known of all Hopi Kachinas is the Na'nas Kachina. Often he is incorrectly called the Niman Kachina from the ceremony in which he is most often seen. At sunrise, when the Kachinas come to the plaza to dance for the first time, they bring with them entire corn plants, the first corn harvest of the year, to distribute to the audience."

The elaborate Na'nas regalia are perhaps the most impressive, visually and symbolically, of all kachina costumes. Rainbow colors suggestive of growth are again utilized on body paint and ritual accessories, but the impression is heightened with a lavish display of live evergreens, ferns, and feathers. The crest of the mask flows upward into a dynamic ceremonial tablet, a work of art in itself. Mora was so inspired by the elaborate symbolism and beauty of this head tablet that he made a detailed pencil sketches depicting "rain clouds, the showers, the appearance of the frogs with the moisture, the budding dormant vegetation and the fully developed ear of corn," all metaphors expressive of crop fertility, production and growth.

Mora was also intrigued with the image and role of the "Koshari" or Clown identified with Tewa-Nana Hopi on First Mesa. The Koshari Kachina presents a contrast element to the more serious kachina spirit-figures, revealing the humorous aspect of Hopi character. One of the roles pursued by the koshari clown on ceremonial day is that of a glutton who accepts too much food, too many blessings. In the Mora painting he is " shown with food bowls in one hand and a bundle of green 'piles', Hopi paper boxes, in the other. At his waist he has a wooden doll (shu) impersonation of himself."

In the Neil Larder sculpture of the Koshari, he is shown with a food bag hanging from the neck, watermelon in one hand, clusters of fruit and vegetables tied to his waist - begging and eating, all that he can carry. The three-dimensional koshari, carved of cottonwood, displays a disproportioned uncoordinated body which emphasizes the clown character: "boisterous conversation, immediate actions, and glistening." These clowns teach how not to behave, how not to follow their example.

The metaphysical unity of the Niman ceremonial scene finds completeness in the Walpi environment itself, a backdrop for the unfolding Hopi mystery play. Designated as the sacred center, the village plaza brings into focus all Hopi people and their activities, their prayers and blessings... Just as the "skies are universes in miniature," the plaza is "the center" from which the universal patterns of creation and life growth are compounded each day, in each ceremonial occasion, and evolve outward to unseen spiritual realms. The Walpi environment, structured of sky and earth, stone and adobe, ladders and steps, presents, in distinct hierarchical order, a physical and spiritual ascent to spaces below and spaces above. Michael Kobetz in describing his people, states that "we settled on the high mesa, and at Cloud People, we designed our buildings after the cumulus clouds... Our multi-tiered Hopi architecture is a reflection of the high climbing cumulus clouds."
Figure 75. KACHINA OF ONE MOSS
Desserted (Vilma Lomahbow)
painting, acrylic (Courtesy of Artist Hopii, Second Mesa, Arizona)

Figure 35. APATONI RAIN PRINCE
Pocollo, 2000 (Takachu Taosino)
painting, acrylic (Courtesy of Artist Hopii, Second Mesa, Arizona)

Figure 36. APATONI RAIN MAIDEN
Pocollo, 2000 (Takachu Taosino)
painting, acrylic (Courtesy of Artist Hopii, Second Mesa, Arizona)
The Hopi Nation in 1980
Abbott S. Sioquaptewa

"It is a time to recall and to revitalize the good things of Hopi life and to celebrate Hopism."

The Hopi Tricentennial Year is probably one of the most significant and important events in contemporary Hopi life because it has relevance to every facet of Hopi life and will hopefully retain that relevance in the future. It is a time to recall and to revitalize the good things of Hopi life and to celebrate Hopism.

The Hopi people have retained their cultural life to perhaps a greater degree than most Indian peoples in the United States today. Customary practices which govern the pattern of life from birth to death for most Hopi are still carried out to a large extent.

The Hopi mesas are located in northeastern Arizona in the plateau country where the Hopi began gathering a millennium ago. The clans were not stronger to the land at that time, for many had passed through this country during the migration period after the arrival from the other world. This was a predestined place, a chosen place, where they were to come together and settle while awaiting the return of the white brother. Presently there are approximately 9,000 Hopi living on the reservation established in 1883. The original tract of land set aside for the use and occupancy of the Hopi comprised 2,500,000 acres. Due to encroachment by other Indians and the failure of the federal government to protect the legal rights of the tribe, it has been reduced today to 1,500,000 acres, two-thirds of which is still occupied by

Figure 4: THE HOPI LAND
Owen Wenاظtewa, photograph, 1966 (Courtesy of the photographer, Second Mesa, Arizona)
Representative pages

Figure 39. HOPI CEREMONIAL CALENDAR (navae)
Artist Hopij: Lomavecwa (Michael Kabotie), Doowah (Millard Lomahima), Doowawaiwa (Delminda Mowani), Hooviwata (Terrance Talaswama), Wev David, Sr., painting, acrylic, 1975. Collection: Hopi Cultural Center Museum, Second Mesa, Arizona (Courtesy of Artist Hopij, Second Mesa, Arizona, and Jerry Jaca, photographer, Phoenix, Arizona)

Colors which represent the earth are also important: red, yellow, brown, and blue. We use them in our art works, and when we perform the sacred rituals we paint them on our bodies and on our ceremonial clothing. Sometimes we use paint brushes, or we may use our hands as paint brushes, which is the ancient, traditional way of painting.

As Hopi artists, we sense beauty and meaning in every aspect of our lives. We believe that we are a part of a great living force which began hundreds of years ago. We do not accept the popular theory which says that all people came to this land from across the Bering Strait. Our concept is that we came from the Third World of the Hogs and that, now, we are in the Fourth World. We emerged from underground, somewhere in the Grand Canyon. That is our concept. Archaeologists date our people back to the twelfth century, but we believe that this great, living-fors comes to us from ancient times, and that our culture retains it today. As Hopi artists we share it. We live the artistic, aesthetic way; we must develop the talents given to us. We have the responsibility to communicate to others, Hopi and non-Hopi people, through our art, the spiritual essence of Hopi life.

When we consider ourselves with Hopi life and Hopi art, we are involved with the very existence of the ceremony. The most significant week of the Art Hopij is a large mural, the "Hopi Ceremonial Calendar," which we painted in 1975. It depicts, through symbols, the Hopi way of life based on ritual events occurring in one lunar year. It is a summary statement which presents our significant ceremonial: those for the kachina, for the Men's Society and Women's Society, and for the clans that provide leadership and guidance through the succession of rituals. Not only are these spiritual lessons to be learned from the mural, there are portrayals of the physical elements of night and day, the change of seasons, and the agricultural life of the Hogs.

The mural hangs at the Hopi Cultural Center and Museum on Second Mesa, covering a wall space of some thirty-five feet in width, a total of 754 square feet. The process of making the mural was a contemporary art happening in itself. Four of us the Artist Hopij painted continuously, night and day, for a period of two weeks, with Hopi people and non-Hopi providing background support. Actually, the painting is a large Hopi tapestry portraying the ceremonial cycle of life. The completed Ceremonial Calendar was presented to the Hopi people and to the Cultural Center by the Artist Hopij in formal ceremonies in July 1975. "Dedication," quoted below, was written by Lomavecwa (Michael Kabotie) for that occasion.

This mural was painted in reverence and in homage to HOPI:
A life force and philosophy that nurtured and gave strength to countless generations of HOPI PEOPLE.
A way of life, lived by the forces of Mother Nature for some, revered and mastered.
A concept so deep that deliberate attempts by gold and seed bounty ideologies to usurp it have failed.
A spiritual osmosis so strong, that despite the hardships, it prevails for all living beings to have nurturing lives, and those beautiful souls that live its teachings, and guide it.

HOPI PEOPLE
So with the greatest honor and respect, members of ARTIST HOPI DEPLEDge
the HOPI CEREMONIAL CALENDAR to the HOPI PEOPLE and all living beings.

ARTIST HOPI
So, we were starting to get a fair number of book projects, and I said to the Dean:

“It would be easier to explain what we’re doing if we had a name for it.”
And so, **Zea Books** was born:

We huddled with University Communications to get their stamp of approval, and let them suggest names. They came up with “**Iron Gate**” and some other ideas we didn’t go for; but they did say, “As long as it has to do with corn, we’re okay.”

“Zea” = genus of corn (**Zea mays**)

Name is short, easy to spell, easy to find in an alphabetical list

Logos are not allowed, but we use a recurrent “icon”:
We put together an Advisory Board

• Director of **University of Nebraska Press**

• 3 advocates of the Institutional Repository from **English, Psychology, & Natural Resources**

• Dean of Libraries
Our Mission

Provide a publishing outlet for scholarly work that does not fit other available publication models.

- too long
- too short
- too esoteric
- too expensive
- too complicated
- too strange
Our Terms (1-page agreement)

Authors retain copyright and grant us a “non-exclusive permission to publish”

We control design, format, price

Income from print-on-demand edition split 50-50.

Electronic (pdf) edition is free online

Agreement cancellable on 60 days notice
Our On-Demand Service Provider

- Print & bind from uploaded pdf files
- Take orders, ship, process payments
- Send us quarterly payments
- No contract; no out-of-pocket costs
- Their cut = printing costs + 20% of excess
- Income = 80% of (price minus cost)
Non-Nebraska authors, but recommended by Nebraska faculty.
Dear Dean Giesecke;

... I have been able to make freely available on-line five book-length manuscripts that would never otherwise have been published in my lifetime, have updated two previously published books, and have also made available four of my out-of-print books and over 30 of my published papers and articles that originally often had very limited circulation. I also have been stimulated to undertake or complete some additional writing projects that I never would otherwise have finished, since I would have felt the resulting manuscripts to be unpublishable for financial or other reasons.

All told, the Digital Commons has allowed me to make unusually effective use of my time since my retirement, and believe that I can still make my contributions matter and my influence felt at a national and international level. I am extremely grateful.

Sincerely
Paul Johnsgard
Foundation Professor of Biological Sciences Emeritus
Paul Johnsgard

A Nebraska Bird-Finding Guide

180 pp, 8.5” x 11”, $21.95

Rocky Mountain Birds
Birds and Birding in the Central and Northern Rockies

Paul A. Johnsgard

286 pp, 6” x 9”, $19.95
From an emeritus music professor who had spent 20+ years on the translation—
with no real hopes of getting it published.
Ch. II. Concerning the Outer Case of the Organ.

they lack the low C#. Some organs also lack the low D#, or even E# and G# as well.  
In this last instance the notes D and E* occupy these chromatic keys. There are also  
organs that lack some of the notes at the top of the keyboard but not the lowest as well as  
the highest octave is absent. Hence it is said, "It has a short octave."

Today, though, one encounters this only in old organs, in which the fourth and fifth  
chromatic keys are lacking. Newer organs are often more complete, and have even more  
chromatic keys, e.g. at Eisenach.

There are two kinds of keys, lower and raised, the latter lying between the former  
and projecting upward, the thickness of a finger above them. The most conven-  
ient ones are the former, known as "chromatic keys," and the latter are the "diatonic keys." The  
chromatic keys are thus referred to as semibass, or better in German, "chromatische Klaviere."  
There are thus no specific names for the 'lower keys.' The names of the keys are identical with  
the names of the notes, being designated one from the other by the letters a b c etc.  
And now, beginning with great C, here are the 49 keys in order, including the  
intermediate chromatic keys:

<table>
<thead>
<tr>
<th>G</th>
<th>C</th>
<th>F</th>
<th>D</th>
<th>E</th>
<th>A</th>
<th>B</th>
<th>F#</th>
</tr>
</thead>
</table>
| G | C | F | D | E | A | B | F#
| G | C | F | D | E | A | B | E#
| G | C | F | D | E | A | B | E#
| G | C | F | D | E | A | B | E#
| G | C | F | D | E | A | B | E#

How one departs c# or any other note is immaterial.

We will say more about this subject elsewhere. You will note that the series of notes  
keeps repeating itself. In order to avoid any confusion, however, each series has been  
given a special name. The keys from C up are thus given the name "natural," so that one speaks of  
"great C, great G, etc." The [keys] from c to c' are referred to as "plain," e.g. "plain c, plain c' etc.,  
because there is no line above them. From C' to C is called "one-stroke," e.g. "one-stroke c, c' etc.,  
Note that the lowest keys are distinguished by the use of capital letters, while the succeeding  

Verso: Original German (Fraktur)  
Recto: English translation with side notes
Our (on-campus) Sheldon Museum of Art.

Online ebook & on-demand printed catalogue of student-curated exhibition

48 pp color, 8.5” x 11”, $29.95
In everyday life, communication is based almost completely on facial expression. Why should it be any different in a work of art? The subject of this print—a youthful Jesus arguing about theology with religious elders—is conflict and controversy. It seems as if each figure has a different opinion and is trying to convey it to the rest of the crowd by the look on his face.

Rembrandt's decision to adopt a horizontal format enabled him to capture the wide variety of figures gathered around the center. The composition takes a circular shape, connecting the figures and placing the viewer outside the circle. The artist's marks are quick and loose, however, inviting us into the situation.

In the print, the characters connect through their bodily interaction and gesture, and especially through the simple shapes and shadows the artist uses to illustrate their faces. The faces, particularly in the seated figure of the young Christ to the left of center, are used with economy, nonetheless, his is one of the most telling expressions in the entire composition. Behind him is a standing man with another richly described countenance; although we first notice the dark shadow cast by his wide hat, we can see, if we look closely, how Rembrandt has rendered each part of his face with the slightest of marks.

Kees Doetsch
Woodcut

European woodcuts date to around 1400, when paper mills made their new product plentifully available at increasingly reasonable prices. The birthplace of this technique is unknown, but early examples come from such diverse locations as Austria, Bohemia, France, and southern Germany. Cutting a wood block required the skills of a trained member of one of the late-medieval guilds for wood carvers or carpenters. Such individuals used knives to cut, gouge, and remove the wood surrounding the lines to be printed.

From their beginnings, woodcuts probably involved a division of labor, with the design and cutting performed by different people. Who exactly inked and printed the block’s surface, however, is uncertain. The earliest woodcuts were not printed on a press. Instead, they were either indented and stamped onto paper in the manner of late-medieval textile stamping or painted with the aid of a wooden spoon or other object. By the mid-fifteenth century, with the invention of Gutenberg’s printing press and printed books, woodcuts were printed on flatbed or common presses.
The
Wedding Night

by
IDA C. CRADDOCK,
Pastor of Church of Yoga.

Third Edition

Copyrighted 1900
by
IDA C. CRADDOCK.

Published by
IDA C. CRADDOCK,
134 West Twenty-Third St.,
New York
1902.

Price . . . . . . FIFTY CENTS.
Peer Review?

Our philosophy: It’s not for everyone.

Most of our books have been by senior faculty with no tenure issues.

We may ask for an outside opinion or recommendation, but full peer review of books is expensive and time-consuming and of questionable value.

We do offer a peer-review option, but it’s an “author pays” proposition ($400); no requests yet.

If you do want to do peer-review, I suggest asking your local university press for a copy of their questionnaire or form to use as a guide, and adapting it as needed. Sometimes faculty may go overboard in suggesting what another scholar ought to do.
Why we do not push Creative Commons

1. I don’t want to try to convince authors to give away their rights to control re-use, re-distribution, and derivatives.

2. I don’t see that the world needs the power to re-post, re-publish, or re-purpose our authors’ content without consultation or permission.
It’s like . . .

Why demand the cow, when you’re already getting the milk for free?

(Or something like that.)
Out of step

We do not use Creative Commons licenses. We do not insist on peer review.

But we feel we are doing what is best for us and for our authors.
www.doabooks.org

Requires:
1. Peer review of all publications
2. Creative Commons or equivalent licensing
OASPA = Open Access Scholarly Publishers Association

• Includes “Gold OA” publishers PLOS, Hindawi, & BioMed Central (Springer)
• Also “Hybrid” publishers like Sage, Wiley, Oxford UP, Cambridge, Taylor & Francis
• Discipline/society-based publishers like Royal Society, Am Institute of Physics, Am Physical Society, Institute of Physics Publishing
• University & Library publishers: Pittsburgh, California, Utrecht, Lund, Tromsø

“All articles or books shall be subjected to some form of peer-based review process.”
There are some outright opponents of OA

Association of American Publishers
(lobbied against PubMed Central)

Not to be confused with Associated Artists Productions
Anti-Open-Access offshoot of AAP

Partnership for Research Integrity in Science and Medicine

- Formed by PSP (Professional & Scholarly Publishing) chapter of AAP
- To oppose adoption of NIH deposit requirement
- Seems to have died out in 2008
Copyright Clearance Center

• A not-for-profit corporation—not to be confused with a charity
• An agency that sets and collects fees for publishers
• Gets a 15% commission
• Funded “fair use” lawsuit against Georgia State Univ.
• Typical fee for electronic course reserve = $0.45 per page per student
  o 20 students × 20 pages × 0.45 = $180.
  o 200 students × 20 pages × 0.45 = $1,800.
  o 2,000 students × 20 pages × 0.45 = $18,000.
  o 200,000 students × 20 pages × 0.45 = $1.8 million
MOOC = Massive Open Online Courses

In the fall of 2011 Stanford University launched 3 courses, each of which had an enrollment of about 100,000.

--NY Times, July 17, 2012
This will represent either:

1) A need for open access scholarly and educational materials, such as e-textbooks, or

2) A massive windfall for some commercial publishers.
Radicalism

"What constitutes a republic is the total destruction of everything that stands in opposition to it."

– Louis Antoine de Saint-Just (1767-1794)
I don’t think you have to destroy the Elseviers ...

You just need to make the academic market unprofitable for them.

Then they will depart on their own accord. They have no deep commitment to scholarship *per se*. 
Can we separate scholarship from the profit economy?

Or must it always be monetized?
Will the academy take back control of its own intellectual production?
Will libraries lead the way?

2013
+ 40 years in wilderness
= 2053

That may be the time-frame it takes.
But,

“I have been to the mountaintop. I have seen the Promised Land. I may not get there with you. But I want you to know tonight, that we, as a people, will get to the Promised Land”

Milk + Honey + Unlimited access to scholarship
Notes to self:

Calm down

Take questions
Contact

Paul Royster
Scholarly Communications
University of Nebraska-Lincoln Libraries
PO Box 884100
Lincoln NE 68588-4100

402 472-3628

proyster@unl.edu
http://digitalcommons.unl.edu
http://digitalcommons.unl.edu/zeabook/
Thank you.
Thank you very much!