an INTERNATIONAL OPEN ACCESS WEEK workshop

HOW TO MAKE YOUR PUBLISHED ARTICLES OPEN ACCESS

Wednesday, October 21, 2015 | 12 to 1 p.m.
Johnson Center Conference Room A, Fairfax Campus

Stephen Robertson
Roy Rosenzweig Center for History and New Media,
Department of History and Art History

Jeri Wieringa
Digital Publishing
Production Lead, Mason Publishing Group, University Libraries

Claudia Holland
Scholarly Communication and Copyright Office, Mason Publishing Group, University Libraries
• What versions of your articles can you make open access?

• When can you make your articles open access?

• How can you put your open access articles in MARS, GMU’s institutional repository

• What can you do with open access articles in MARS
Understanding and Negotiating Publisher Agreements

A brief example for historians

Claudia Holland
Head, Scholarly Communication and Copyright Office
chollan3@gmu.edu
Thinking about author rights

What rights are important to you and your co-authors?

Identify journal(s) you want to submit to.

Research author-publisher agreement(s) ahead of time.
Publication Terms

- A “pre-print” is the author’s original version of a manuscript that has been submitted to a journal for review and possible publication.

- A “post-print” is the peer-reviewed version of a manuscript that has been accepted for publication.

- The “version of record” is a fixed version of the accepted journal article that has further undergone copyediting, proof correction, typesetting, and layout.
“Once their articles are published, authors will receive a free link to the full text of their articles on the Oxford University Press website. They may transmit that link to others or post it to their own website or in an institutional repository, provided there is no charge for access to that site.”
OUP Self-Archiving Language*

“Authors may upload their accepted manuscript PDF to an institutional and/or centrally organized repository, provided that public availability is delayed until 24 months after first online publication in the journal.”

“When uploading an accepted manuscript to a repository, authors should include the following acknowledgment as well as a link to the version of record. This will guarantee that the version of record is readily available to those accessing the article from public repositories, and means that the article is more likely to be cited correctly.”

OUP’s Response to the Editor’s Query on My Behalf

The toll-free link that the author receives at publication can be posted anywhere—on the author’s website, the university’s repository, in their holiday greeting cards—it links straight through to the published article, without hitting a paywall of any kind. It does not allow access to other articles or issues. It can be used immediately, and indefinitely.

In other words, yes, this does allow authors to share their work immediately [sic] once it appears in our pages.
Negotiating Your contract

- Unbundle your rights and license certain rights back to the publisher--you retain the copyright.

- SPARC Addendum to Publication Agreement
  
Licensing vs. Copyright

- Retain your copyright
- Control over rights you want users to have
- Must provide attribution to original creator
How to find out what you can do with your published articles

http://www.sherpa.ac.uk/romeo/
How to find out what you can do with your published articles

http://www.sherpa.ac.uk/romeo/
Stephen As An Example

PUBLICATIONS IN 9 JOURNALS
WHAT CAN BE OPEN ACCESS?

Preprint – 9 / 9

Postprint – 9/9

Publishers pdf – 1/9
POSTPRINT OPEN ACCESS - WHEN?

Immediately – 4 / 9

12 month embargo – 2/9

24 month embargo – 3/9
POSTPRINT OPEN ACCESS - WHERE?

Institutional Repository – 9 / 9

Personal Website – 4/9

Commercial Repository (Academia.edu) – 0/9
MARS
The Mason Archival Repository Service
Why MARS?

Technology Support

• Backups and commitment to perpetual access.
• Stable, permanent URIs.
• Indexing by library and external web crawlers.
• Embargoing options to comply with publisher restrictions.

Human Support

• Assistance negotiating publisher restrictions.
• Assistance with metadata to improve indexing and discoverability.
• Guidance on formats and licensing.
Content to be Deposited

- OA Versions of Published Articles
- Conference Presentations
- Supplemental Materials for Published Works
- Data Sets
- White Papers
- Podcasts
- Web Content*
Your Scholarship + MARS

http://library.gmu.edu/publishing/deposit

**Self Deposit**

- Open Access or OA friendly publishers.
- Small number of submissions.
- Standard articles and/or presentation materials.

**Library-Assisted Deposit**

- Complicated publisher restrictions.
- Large number of submissions.
- Unusual formats or content types.
Data for Indexing

For all items:
- Subject Keywords
- Abstract

For published items:
- Publisher
- Standard citation
- DOI (if available)
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• Can prohibit commercial uses of content.

• May be required by Publisher to assign a particular license to OA versions of articles.
Stephen as an example

Signs, Marks, and Private Parts: Doctors, Legal Discourses, and Evidence of Rape in the United States, 1823-1930
Robertson, Stephen

URL: http://hdl.handle.net/1920/9827
Date: 1998-01

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This is a pre-copyedited version of an article accepted for publication in the *Journal of the History of Sexuality* following peer review. The definitive publisher-authenticated version is available through the University of Texas Press, in the *Journal of the History of Sexuality, 8*, 3 (January 1998): 345-388

Stephen Robertson, "Signs, Marks, and Private Parts: Doctors, Legal Discourses, and Evidence of Rape in the United States, 1823-1930"

“Now, the newspaper said that a Doctor examined you and said that he didn’t think you’d been raped.” Paul Begler, a small town attorney played by James Stewart, asked this question of Laura Manion early in Otto Preminger’s 1959 film, *Anatomy of a Murder*. Laura’s husband Frederick had shot and killed the man she had said raped her; Begler’s question came during an interview to gather information for Frederick’s defense. Laura Manion answered, “I don’t care what the Doctor thought, a woman doesn’t mistake these things.” And indeed, the events of Frederick Manion’s trial revealed it was a doctor, rather than a woman, who could “mistake” the fact that she had been raped. When cross-examined by Begler, the doctor not only denied ever stating that Laura Manion had not been raped, but denied even forming an opinion on the question of whether the rape had taken place. The doctor testified he had no opinion because, “It’s impossible to tell if a mature, married woman has been raped.” Even though the tests the doctor had conducted had not shown the presence of semen on Laura Manion’s person, he had to assent to Begler’s statement that, “The fact that no evidence was present in her body does not mean that she was not raped….”

In sum, Begler established that the evidence produced by the doctor’s examination did not
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Articles

Leave a comment · Edit


(with Shane White and Stephen Garton)

(with Shane White and Stephen Garton)

(with Shane White, Stephen Garton and Graham White)
"This Harlem Life: Black Families and Everyday Life in the 1920s and 1930s," Journal of Social History, 44, 1 (Fall 2010): 97-122 [Open access version]


"Teaching Module: Age of Consent Laws," Childhood and Youth in History (Center for History and New Media, George Mason University)

Professor and Director, Roy Rosenzweig Center for History & New Media

Stephen Robertson is a cultural and social historian of the twentieth-century United States. Since 2003, digital history has occupied a central place in his research, in the form of Digital Harlem, a site that integrates material from a diverse range of sources to produce maps that offer visualizations of the complexity of everyday life in the 1920s. The site formed part of a collaborative project involving three colleagues in the Department of History, and the Arts eResearch unit, at the University of Sydney. Digital Harlem won the American Historical Association’s inaugural Rosenzweig Prize for Innovation in Digital History and the American Library Association’s ABC-Clio Digital History Prize in 2010.

Robertson is the author of Crimes against Children: Sexual Violence and Legal Culture in New York City, 1880-1960, the first large-scale longitudinal analysis of sex crime prosecutions, which examines how changing understandings of age brought crimes against children to prominence and transformed American law and legal practice. More recently, he is the co-author of Playing the Numbers: Gambling in Harlem Between the Wars, the first major study of numbers gambling, an enterprise central to African-American economic, social and cultural life in the 1920s and 1930s. Robertson has published articles and book chapters on sex crimes, modern childhood, everyday life in 1920s Harlem, and undercover investigation in journals such as Gender and History, the Journal of Social History, the Journal of Urban History, and the Journal of the History of Sexuality.

Robertson received his PhD from Rutgers University, and BA (Hons) degrees in English and History from the University of Otago in New Zealand. He held postdoctoral fellowships at the American Bar Foundation and in the Department of History and Art History at George Mason University. From 2000-2013 he was a member of the Department of History at the University of Sydney, Australia.

Current Research

Year of the Riot: Harlem, 1935

Private Eyes and Ears: Covert Surveillance in American Life, 1865-1941

Selected Publications

Playing the Numbers: Gambling in Harlem Between the Wars (with Shane White, Stephen Garton & Graham White) [Cambridge, MA: Harvard University Press, 2010]


