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3-5-2022

In Their Own Words Music Scholars Share Their Experiences with Open Access

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Recommended Citation

Scott, Rachel E. and Shelley, Anne, "In Their Own Words Music Scholars Share Their Experiences with Open Access" (2022). *Faculty and Staff Publications – Milner Library*. 171.

<https://ir.library.illinoisstate.edu/fpml/171>

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In Their Own Words

Music Scholars Share Their Experiences with Open Access

Rachel Scott and Anne Shelley | Illinois State University

Music Library Association 91st Annual Meeting | March 5, 2022

Meet the Participants

Sub-Discipline	Institution Type - Carnegie	Institutional Title
American Studies (1)	Baccalaureate Colleges (3)	Adjunct/Instructor/Lecturer (3)
Musicology (12)	Doctoral/Professional (4)	Assistant Professor (2)
Music Cognition (1)	Doctoral: High research activity (3)	Associate Professor (6)
Music Education (1)	Doctoral: Very high research (8)	Library Faculty (2)
Music Librarianship (2)	Special Focus Institutions (1)	Postdoctoral Fellow (1)
Music Performance (1)		Professor (1)
Music Theory (3)		Non-Academic Affiliation (2)
		Other Academic Position (2)

“OA helps to “bridge the divide between academic and independent researchers.”

“My OA works are the most highly engaged with. To me that speaks volumes”

“Academia.edu makes things OA that weren't OA originally. ... this is my way of getting around OA restrictions.”

OA Publishing

Benefits

“I know a colleague who refuses to publish in gated journals, and I think it’s slowed his career a bit.”

“The idea of my work being out there with no protective shield makes me uncomfortable.”

“I want people to pay for the work that I put in and that the publisher has put in.”

OA Publishing

Reluctance

“OA does increase audience numbers but are you getting the audience you need to get your book reviewed in places where experts will read it?”

“I’m just excited when someone wants to read my work.”

“I think everyone is in favor of OA we just don’t know how to implement”

OA Publishing
—
Opportunities

“[T&P] forces a self-focused attitude toward advancement and putting lines on your resume is more product-oriented than impact-oriented ... OA won't stick until it becomes a requirement in T&P process”

“I worry about the perception of OA sometimes, and about open peer review being recognized”

Publishing

Support

Teaching

Materials Used

- Textbooks
- OER
- Readings
- Recordings
- Scores

“I don’t require the anthology because then I feel compelled to use it and I don’t like the composers included—it’s full of white dead dudes.”

“Whenever I use something beyond the textbook, I make sure it’s free for students.”

“I use publisher textbooks because the OA ones aren’t good.”

Teaching

Concerns About Textbooks

“Textbooks are expensive, one size fits all, conservative, more about content than critical thinking, and you can’t change them.”

“Textbooks lock me into someone else’s teaching priorities.”

“[Available textbooks] ... aren’t keeping up with desire for a more progressive curriculum.”

Teaching

Concerns About A/OER

- Stability
- Quality
- Available content
- Student behavior
- Equity
- Time
- Author benefits
- New publishing model

“I am concerned that students are increasingly uncritical of resources they can access online.”

“[it is] hard to find good OA sources on some topics. I have to write my own sometimes even though I’m not the best person to do it.”

Teaching

Conversations

“Faculty don’t remember how expensive it is to be a student.”

“Cost is a barrier to student success at our university.”

“We need more discussions in AMS and SAM about this. How can we get better resources [and] credit ... for doing this work?”

Teaching

Support

“[The OER grant] was not intended as compensation for time spent.”

“I’m not entirely sure how my OA [engagement] played into my promotion, but in the ‘congratulations’ letter, it was singled out by the committee and external reviewers.”



Music Librarians:
*Implications for
Practice*



Discussion

Thank You

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