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Open Access

Definition, Types, How to do it

Felix Schönbrodt
2020-05

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1. Why Open Access?

2. Types of Open Access

3. Pre-prints, postprints, etc.:
   The lifecycle of an open research paper

What is Open Access?

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- The Budapest Open Access Initiative (BOAI) Declaration:
- “free availability [of scholarly literature] on the public internet permitting any users to read
  these articles

- „The only constraint on reproduction and distribution, and the only role for copyright in this domain, should be to give authors control over the integrity of their work and the right to be properly acknowledged and cited."
- Open Access materials include
  - Scholarly articles
  - Books and book chapters
  - Conference proceedings
  - Theses and dissertations
  - Datasets
  - …

Output scholars usually give away for free for publication

Suber (2015), Vilnius University Library (2018); https://open-access.net/en/information-on-open-access/what-is-open-access

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Why Open Access?

A closed access story

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Ebola outbreak 2013-2016:

- > 11,000 deaths, mainly in Liberia, Sierra Leone, and Guinea
- Detection of the outbreak was delayed because doctors did not know it was present in the area
- But: A 1982 scientific article had predicted the outbreak

- Article was hidden behind a paywall (45$ = half week's salary of a local physician)
- In response to publicly raised criticism, Elsevier lifted the paywall for Ebola-related papers for 2 months

Masnik (2015), Capot (2014), Dahn et al. (2015)
Picture from the Center for Disease Control PHIL Image ID 6136

Selfish reasons: More citations

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- „we assembled a dataset of 74,239 articles, 5,405 of which had a preprint, published in 39 journals. [...] A]rticles with a preprint had, on average, a 49% higher Altmetric Attention Score and 36% more citations than articles without a preprint.“
- „unrelated to journal-level variables such as access model and Impact Factor“
- See also: „7 Benefits of publishing a preprint“ by Anna Clemens (https://www.annaclemens.com/blog/benefits-publishing-preprint-scientific-paper)

Fu, D. Y., & Hughey, J. J. (2019). Releasing a preprint is associated with more attention and citations for the peer-reviewed article. eLife, 8, e52646. https://doi.org/10.7554/eLife.52646

Selfish reasons: More citations

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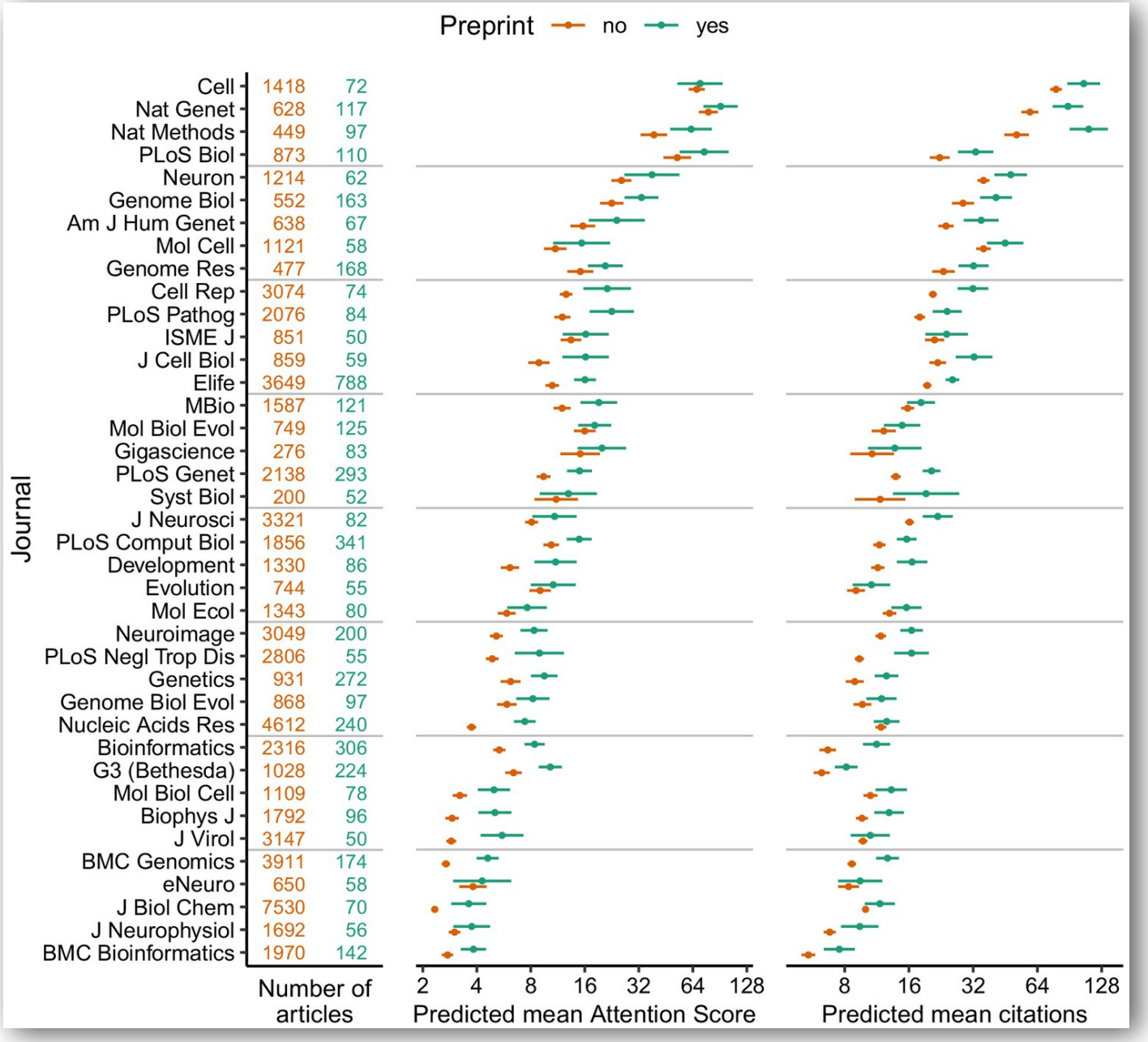

Fu, D. Y., & Hughey, J. J. (2019). Releasing a preprint is associated with more attention and citations for the peer-reviewed article. eLife, 8, e52646. https://doi.org/10.7554/eLife.52646

Current Situation

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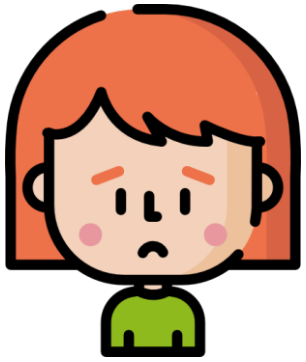
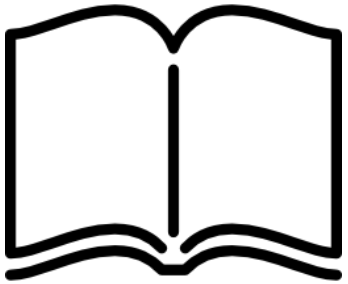
High Costs of Publication & Access

We spend about ? of the total global research budget* on publishing and communicating results that 99% of the people cannot access.





* factoring in „free“ labor for reviewing, editing, etc.

Research Information Network (2008)

Current Situation

How Publishers Make Money

researchers

free content

free reviews

(mostly) free editorial service

$ private publishing money

publisher

$ final editing

$ server costs

$ administration

$ advertising

$$$ profit margin

university

$ publication fees

$ subscription fees

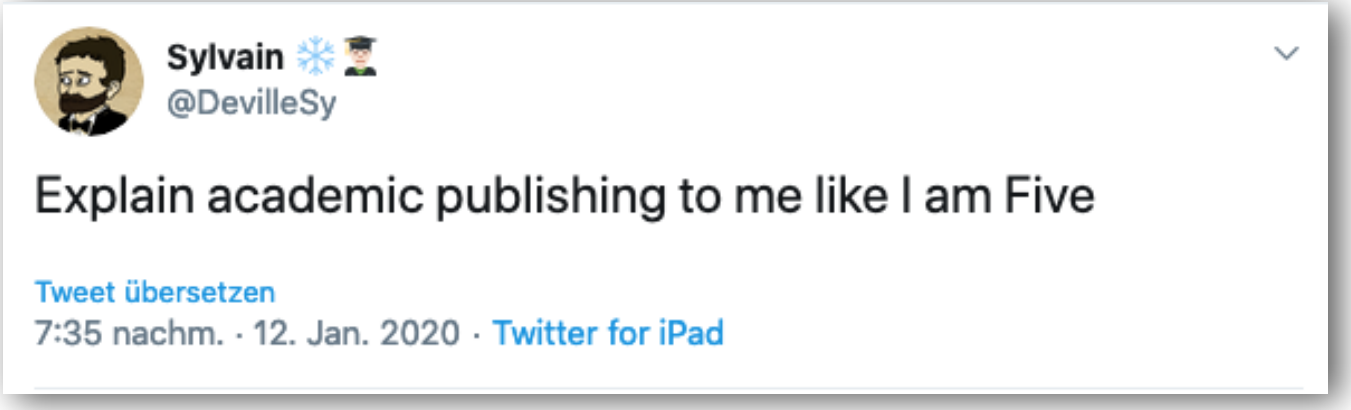
$ tax money

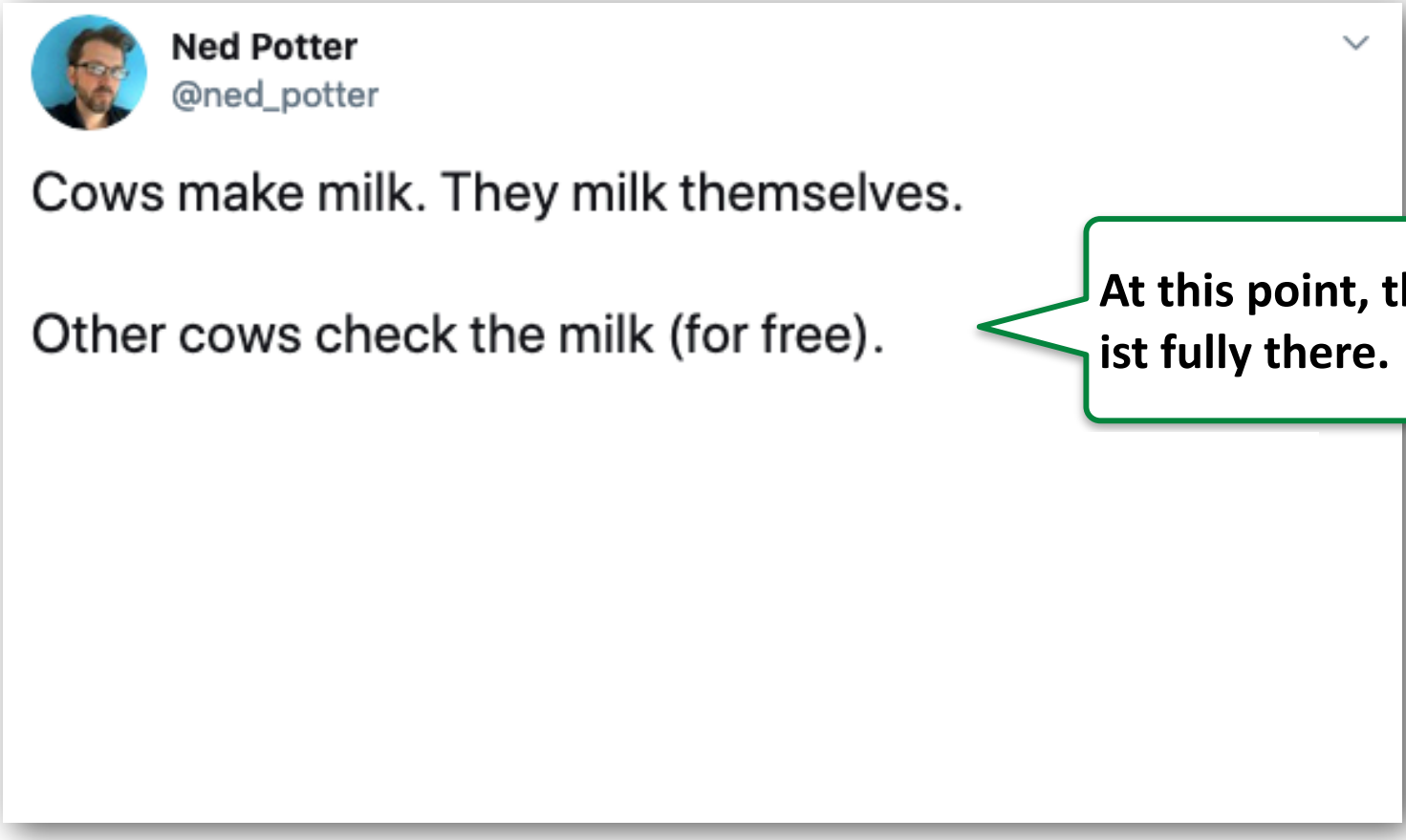
general public & industry

$ subscription fees

$ Single paper payments

Icon from flaticon.com by turkkub and Flaticon





At this point, the product ist fully there.

https://twitter.com/DevilleSy/status/1216428583624855552?s=20
https://twitter.com/ned_potter/status/1217819041496227840?s=20

Big $$$

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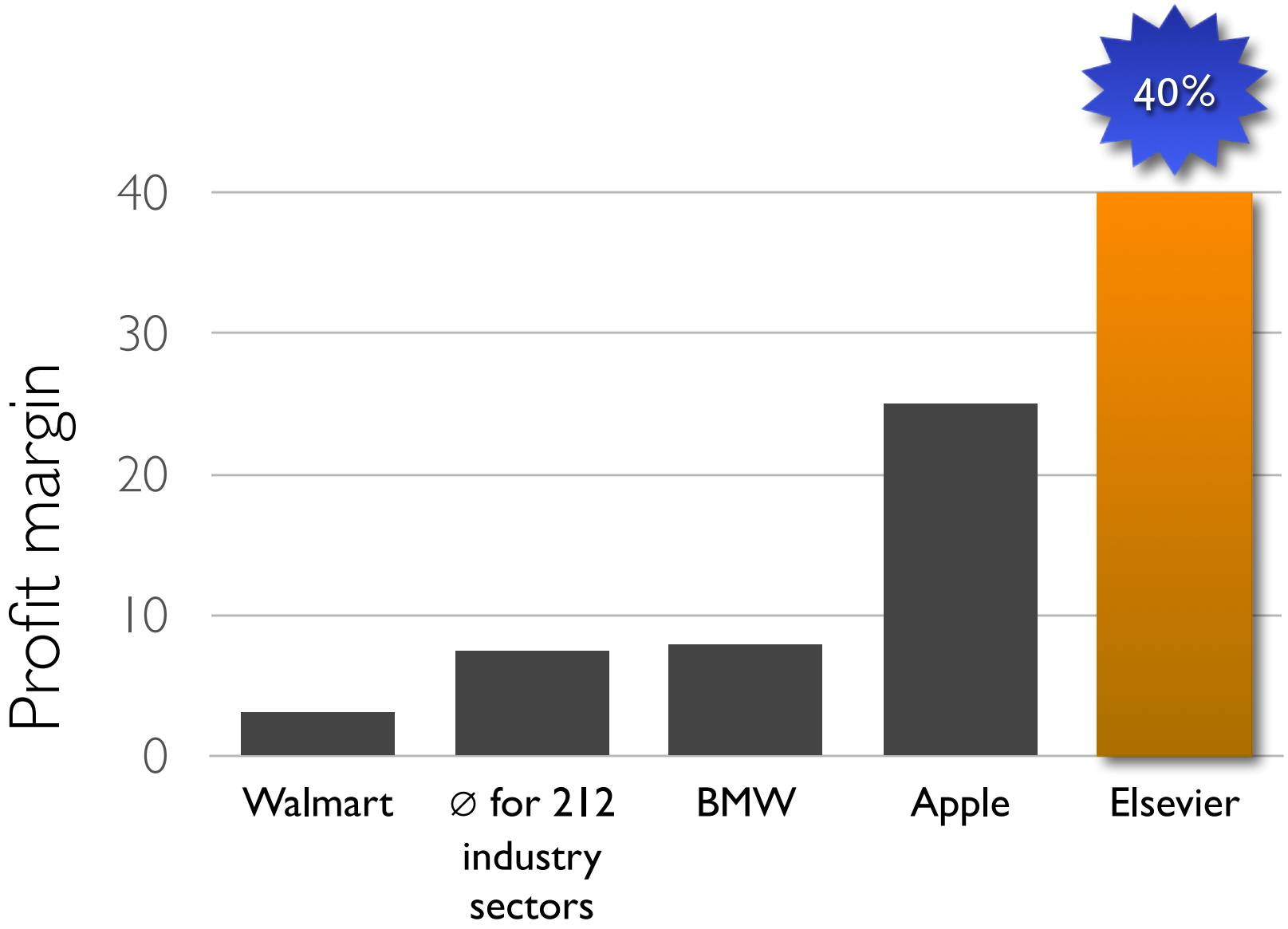

https://www.theguardian.com/science/2012/apr/24/harvard-university-journal-publishers-prices

Publishing costs

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- We (society, researchers) pay on average between 3.800 € and 5.000 € for publishing a paper
  (all subscription fees + APCs + payments divided by published papers; *not* counting free labor such as reviewing, editing, etc.)
- Actual costs for publishing one paper: estimates range between 500 € and „well below 2.000 €“

Schimmer, R., Geschuhn, K. K., & Vogler, A. (2015). Disrupting the subscription journals' business model for the necessary large-scale transformation to open access. doi:10.17617/1.3.
Van Noorden, R. (2013). Open access: The true cost of science publishing. Nature News, 495(7442), 426. https://doi.org/10.1038/495426a

Why Open Access?

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http://www.oaacademy.org/why-open-access.html

Types of Open Access

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	Description	Costs for author	Other costs	Where is the PDF?	Look of PDF	Example
Green	Self-archiving of the pre- or postprint in repositories or private websites	0 €	(depends - usually subscription fees)	Open Repository	Author's version (Word, Latex, etc)	Science
Bronze	Journals make articles free to read on their website, but without open license, and without right to download or share	0 €	(depends - usually subscription fees)	Journal's website	Formatted journal's layout	Nature ReadCube
Gold	Journals that are entirely open access; authors pay article processing charges (APCs)	typically 600 € - 5000 €	0 €	Journal's website	Formatted journal's layout	PLOS ONE (APC 1.595 $)
Hybrid	Subscription (i.e., paywalled) journals, where single articles can be made open access by paying APCs	typically 600 € - 5000 €	subscription fees	Journal's website	Formatted journal's layout	Current Biology (APC 5.200 $)
Diamond / Platinum	Open access journals without APCs	0 €	Institutions pay for journal maintenance costs / APCs	Journal's website	Formatted journal's layout	Social Psychological Bulletin (on PsychOpen platform) Open Journals LMU

Free your research

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- At the end, every OA publication (gold, green diamond) can be freely read by everybody.
- The main difference is in financing.
- If green OA is possible - why pay at all? Make your research free for no extra costs (and without throwing more money at publishers).
  - But: Funding agencies might have regulations.
- Moral obligation to release your research as green OA wherever possible.

The lifecycle of an open paper

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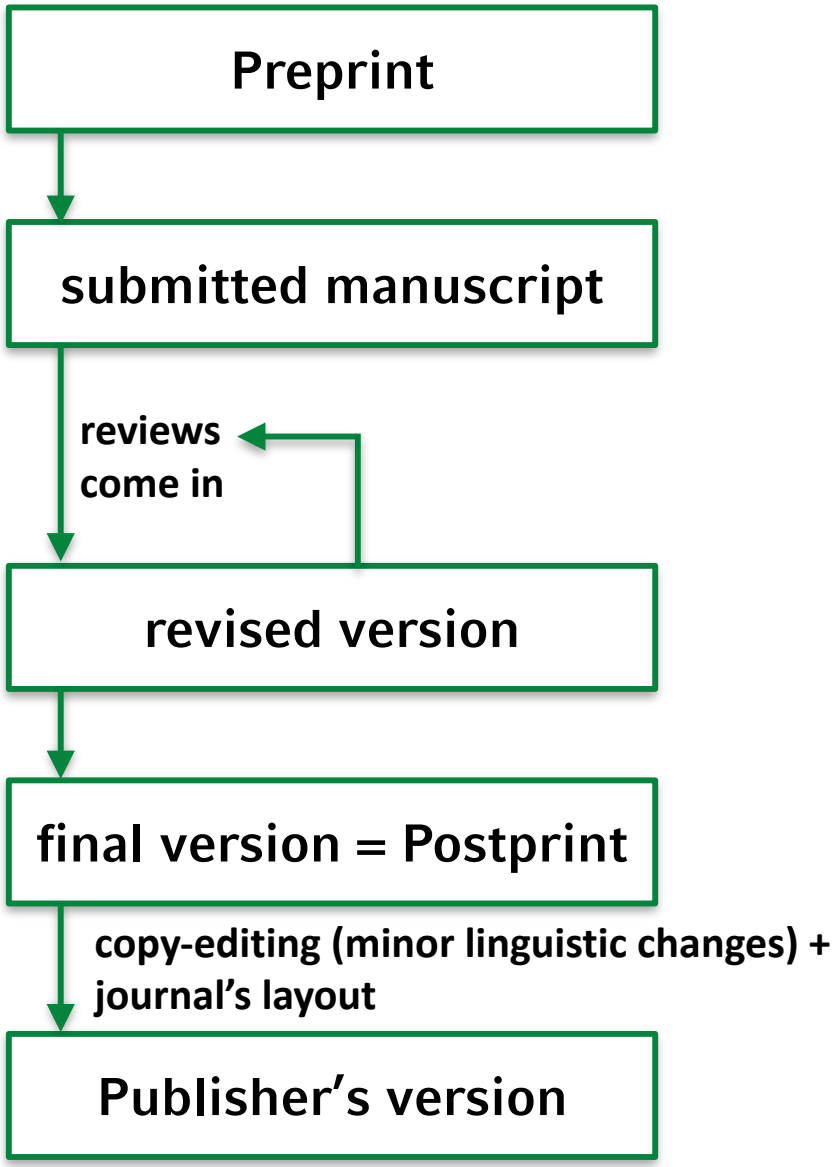
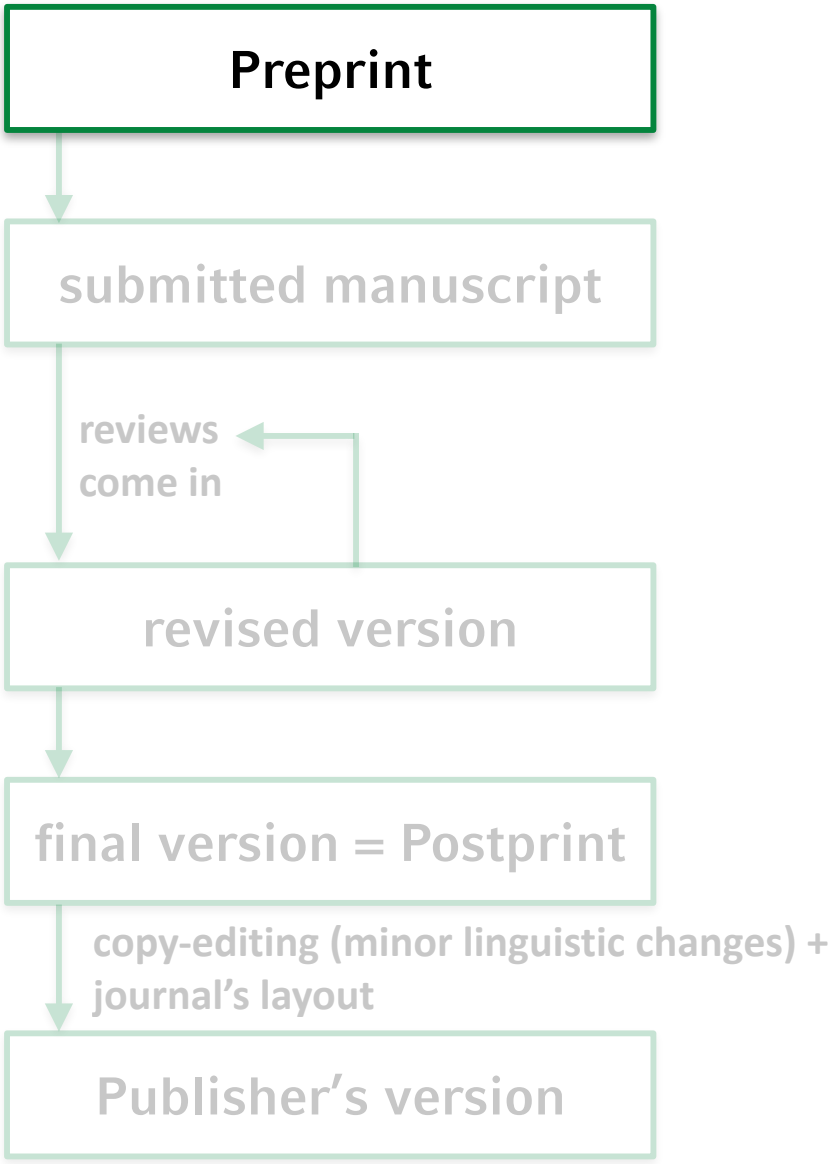


The lifecycle of an open paper



- Preprint = manuscript *before* peer review
  - a.k.a. „Author's Original Manuscript (AOM)"
- Check if journal allows preprints (http://sherpa.ac.uk/romeo/index.php)
- Upload to preprint server
- Get a doi - makes preprint citable
- Clearly mark the PDF as preprint, e.g.: *DRAFT - not peer-reviewed*
- Optionally: Ask for feedback on social media (external review)

http://sherpa.ac.uk/romeo/search.php

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One journal found when searched for: **0028-0836**

Journal:	**Nature** (ISSN: 0028-0836, ESSN: 1476-4687)
RoMEO:	This is a RoMEO **yellow** journal
Author's Pre-print:	✓ author **can** archive pre-print (ie pre-refereeing)
Author's Post-print:	**subject to Restrictions below**, author **can** archive post-print (ie final draft post-refereeing)
Restrictions:	• 6 months embargo
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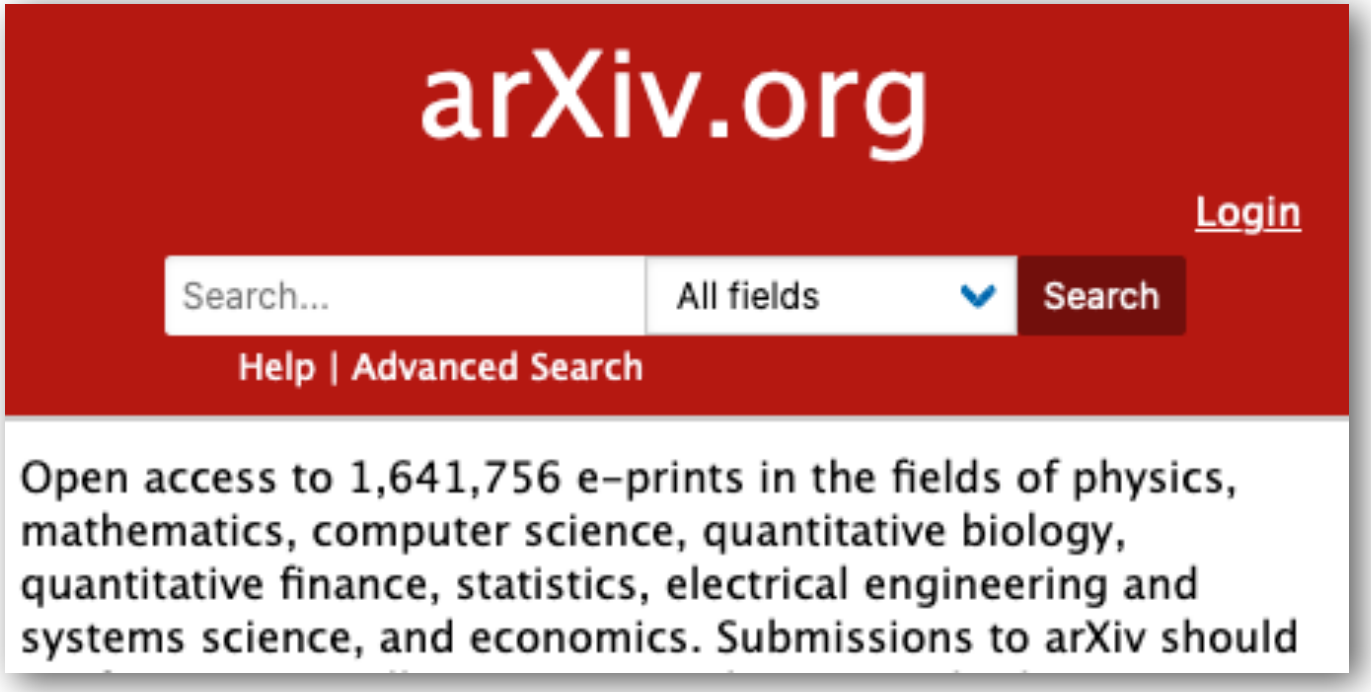

https://arxiv.org/

Preprint servers

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In contrast to ResearchGate and academia.edu these are *non-commercial* services!

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Reconstructing a Performance by Johannes Brahms

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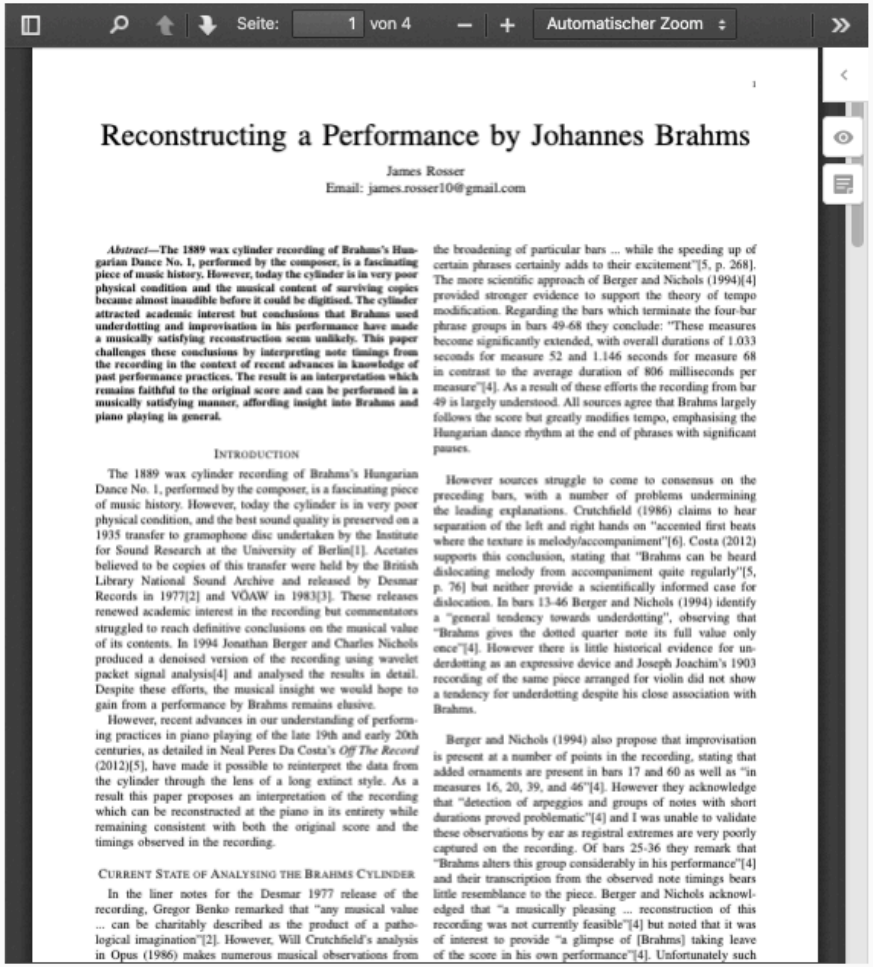

Seite: 1 von 4 Automatischer Zoom

Reconstructing a Performance by Johannes Brahms

James Rosser
Email: james.rosser10@gmail.com

***Abstract*—The 1889 wax cylinder recording of Brahms's Hungarian Dance No. 1, performed by the composer, is a fascinating piece of music history. However, today the cylinder is in very poor physical condition and the musical content of surviving copies became almost inaudible before it could be digitised. The cylinder attracted academic interest but conclusions that Brahms used underdotting and improvisation in his performance have made a musically satisfying reconstruction seem unlikely. This paper challenges these conclusions by interpreting note timings from the recording in the context of recent advances in knowledge of past performance practices. The result is an interpretation which remains faithful to the original score and can be performed in a musically satisfying manner, affording insight into Brahms and piano playing in general.**

INTRODUCTION

The 1889 wax cylinder recording of Brahms's Hungarian Dance No. 1, performed by the composer, is a fascinating piece of music history. However, today the cylinder is in very poor physical condition, and the best sound quality is preserved on a 1935 transfer to gramophone disc undertaken by the Institute for Sound Research at the University of Berlin[1]. Acetates believed to be copies of this transfer were held by the British Library National Sound Archive and released by Desmar Records in 1977[2] and VÖAW in 1983[3]. These releases renewed academic interest in the recording but commentators struggled to reach definitive conclusions on the musical value of its contents. In 1994 Jonathan Berger and Charles Nichols produced a denoised version of the recording using wavelet packet signal analysis[4] and analysed the results in detail. Despite these efforts, the musical insight we would hope to gain from a performance by Brahms remains elusive.

However, recent advances in our understanding of performing practices in piano playing of the late 19th and early 20th centuries, as detailed in Neal Peres Da Costa's *Off The Record* (2012)[5], have made it possible to reinterpret the data from the cylinder through the lens of a long extinct style. As a result this paper proposes an interpretation of the recording which can be reconstructed at the piano in its entirety while remaining consistent with both the original score and the timings observed in the recording.

CURRENT STATE OF ANALYSING THE BRAHMS CYLINDER

In the liner notes for the Desmar 1977 release of the recording, Gregor Benko remarked that "any musical value ... can be charitably described as the product of a pathological imagination"[2]. However, Will Crutchfield's analysis in Opus (1986) makes numerous musical observations from the broadening of particular bars ... while the speeding up of certain phrases certainly adds to their excitement"[5, p. 268]. The more scientific approach of Berger and Nichols (1994)[4] provided stronger evidence to support the theory of tempo modification. Regarding the bars which terminate the four-bar phrase groups in bars 49-68 they conclude: "These measures become significantly extended, with overall durations of 1.033 seconds for measure 52 and 1.146 seconds for measure 68 in contrast to the average duration of 806 milliseconds per measure"[4]. As a result of these efforts the recording from bar 49 is largely understood. All sources agree that Brahms largely follows the score but greatly modifies tempo, emphasising the Hungarian dance rhythm at the end of phrases with significant pauses.

However sources struggle to come to consensus on the preceding bars, with a number of problems undermining the leading explanations. Crutchfield (1986) claims to hear separation of the left and right hands on "accented first beats where the texture is melody/accompaniment"[6]. Costa (2012) supports this conclusion, stating that "Brahms can be heard dislocating melody from accompaniment quite regularly"[5, p. 76] but neither provide a scientifically informed case for dislocation. In bars 13-46 Berger and Nichols (1994) identify a "general tendency towards underdotting", observing that "Brahms gives the dotted quarter note its full value only once"[4]. However there is little historical evidence for underdotting as an expressive device and Joseph Joachim's 1903 recording of the same piece arranged for violin did not show a tendency for underdotting despite his close association with Brahms.

Berger and Nichols (1994) also propose that improvisation is present at a number of points in the recording, stating that added ornaments are present in bars 17 and 60 as well as "in measures 16, 20, 39, and 46"[4]. However they acknowledge that "detection of arpeggios and groups of notes with short durations proved problematic"[4] and I was unable to validate these observations by ear as registral extremes are very poorly captured on the recording. Of bars 25-36 they remark that "Brahms alters this group considerably in his performance"[4] and their transcription from the observed note timings bears little resemblance to the piece. Berger and Nichols acknowledged that "a musically pleasing ... reconstruction of this recording was not currently feasible"[4] but noted that it was of interest to provide "a glimpse of [Brahms] taking leave of the score in his own performance"[4]. Unfortunately such

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Abstract

The 1889 wax cylinder recording of Brahms's Hungarian Dance No. 1, performed by the composer, is a fascinating piece of music history. However, today the cylinder is in very poor physical condition and the musical content of surviving copies became almost inaudible before it could be digitised. The cylinder attracted academic interest but ...

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Preprint DOI

10.31219/osf.io/xq835

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Disciplines

Arts and Humanities | Music | Music Performance | Musicology

Tags

1889 | brahms | cylinder | dislocation | Hungarian Dance No. 1 | music | recording

The lifecycle of an open paper

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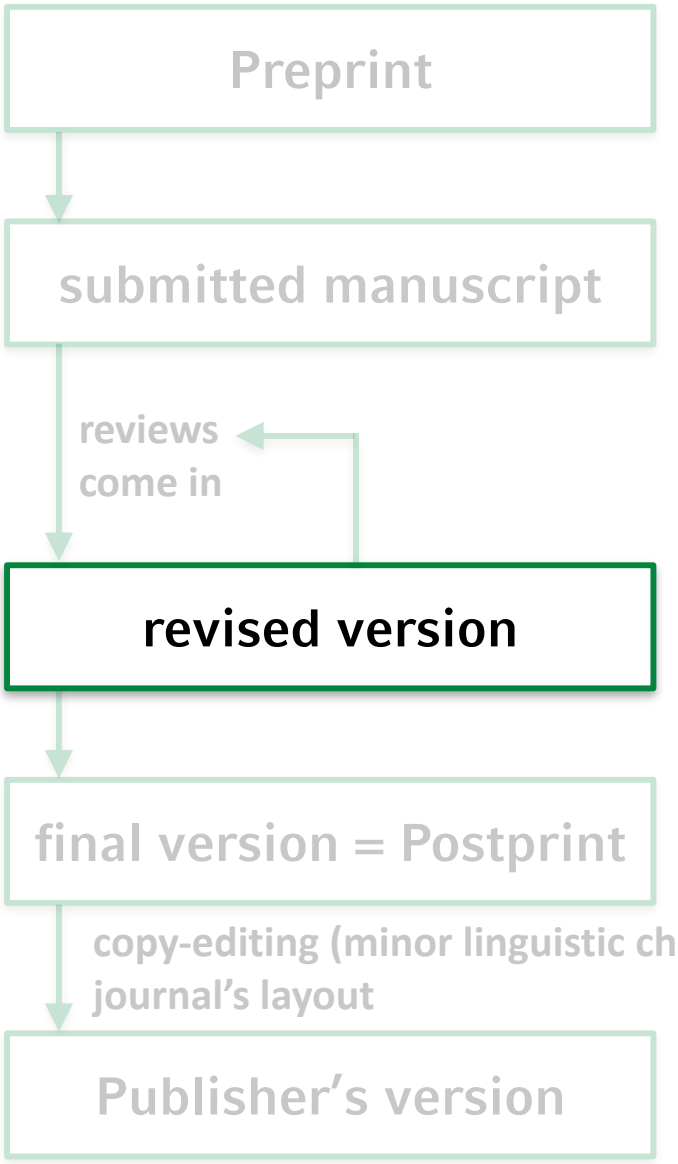

- Optionally: Update preprint on preprint server with revised version
- Make a note on the front page that this is a revised version
- (technically, a revised version is somewhere between pre- and postprint)

The lifecycle of an open paper

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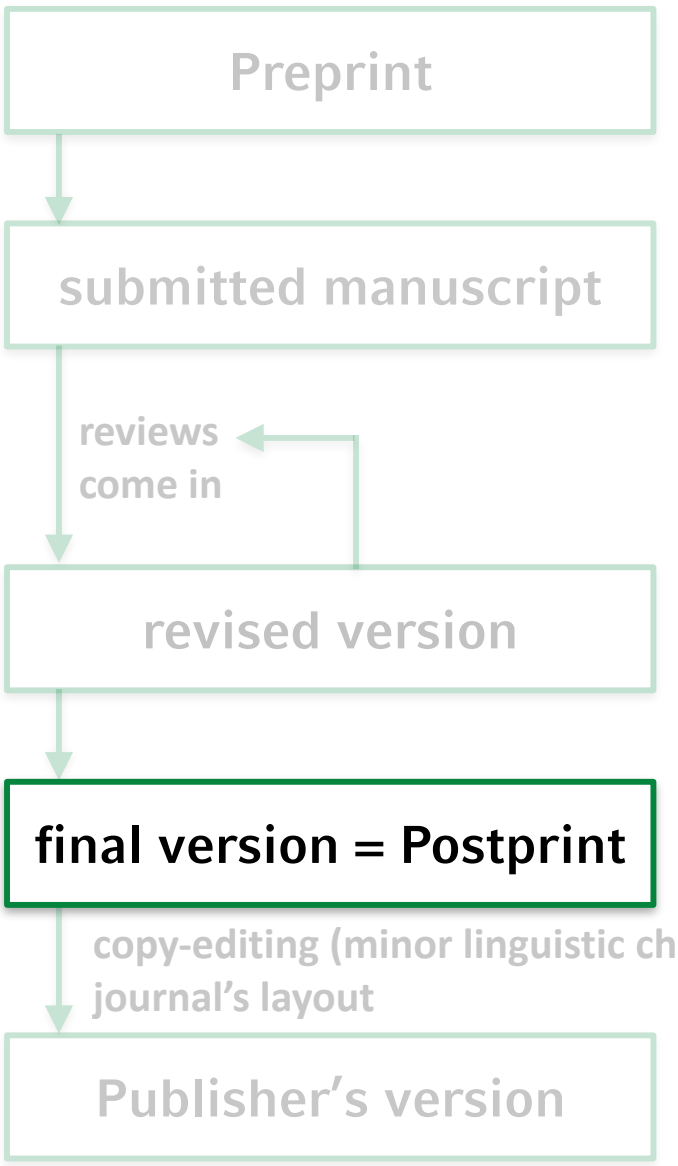

- Post-print = accepted version after review, but before copyediting and layouting.
  - a.k.a. „Accepted Manuscript (AM)"
- Check if journal allows post-prints. (http://sherpa.ac.uk/romeo/index.php)
- Update PDF on preprint server with the post-print. (➙ Green Open Access)
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Pre- or Postprint?

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Why Using Age as a Proxy for Testosterone is a Bad Deal

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In their article "Deal or No Deal: Hormones and the Mergers and Acquisitions Game," Levi, Li, and Zhang (2010) claimed that they investigated the effect of testosterone on CEOs' decisions in mergers and acquisitions. However, they did not measure testosterone levels directly. Rather, they tried to use CEO age as a proxy, based on a previously documented negative correlation between age and testosterone level. In this comment, I argue that it is not reasonable to use age as a proxy for testosterone, and that Levi et al.'s study does not tell us anything about testosterone. General remarks on using proxy variables are given.

In their article "Deal or No Deal: Hormones and the Mergers and Acquisitions Game," Levi, Li, and Zhang (2010) investigated the research question of whether the hormone testosterone (T) has an impact on decisions in mergers and acquisitions (M&As). Based on experimental results that T has an effect on behavior in ultimatum games (Burnham, 2007), Levi et al. hypothesized that CEOs with higher T levels should show more aggressive/dominant behavior in M&As. To investigate this hypothesis, the authors assembled a data set with 357 M&As and several economic variables related to them (e.g., the size of the target firm, the board size, and several other economic indicators). As they could not assess the T levels of the CEOs directly, they "[...] have suggested an alternative: specifically, to proxy testosterone by age" (p. 1476). Therefore, as the authors admitted themselves, their reasoning was based on a central assumption: "The validity of this approach clearly depends on the extent of the association of hormone levels with age." (p. 1476). To summarize their findings, a significant but small effect of age on M&A decisions was found: younger CEOs made of their article, however, they refer to the effect of testosterone (e.g., "[...] in M&As the testosterone of both parties could influence the course and outcome of negotiations," p. 1463; "[...] we consider whether testosterone influences the likelihood that offers made are subsequently withdrawn," p.1466; "This finding strongly supports an association between testosterone, as proxied by the bidder male CEO age, and M&As," p. 1469).

In the following commentary, I argue that it is not appropriate to use age as a proxy for T level and that the conclusions of Levi et al. are taking it way too far. For the clarity of my arguments, I will focus only on the strongest reported effect. For all weaker effects, the same reasoning applies even more.

The Effect of Testosterone on Dominant Behavior is Rather Low

Is it a reasonable hypothesis to expect more dominant M&A behavior from CEOs with higher T levels? Early

Pre- or Postprint?

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Testing similarity effects with dyadic response surface analysis

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Münster University

Steffen Nestler
Leipzig University

Dyadic similarity effect hypotheses state that the (dis)similarity between dyad members (e.g., the similarity on a personality dimension) is related to a dyadic outcome variable (e.g., the relationship satisfaction of both partners). Typically, these hypotheses have been investigated by using difference scores or other profile similarity indices as predictors of the outcome variables. These approaches, however, have been vigorously criticized for their conceptual and statistical shortcomings. Here, we introduce a statistical method that is based on polynomial regression and addresses most of these shortcomings: Dyadic response surface analysis (DRSA). This model is tailored for similarity effect hypotheses and fully accounts for the dyadic nature of relationship data. Furthermore, we provide a tutorial with an illustrative example and reproducible R and Mplus scripts that should assist substantive researchers in precisely formulating, testing, and interpreting their dyadic similarity effect hypotheses.

Unpublished manuscript, draft version 0.2, 2018-07-10.

Keywords: congruence, similarity, dyadic data, response surface analysis, polynomial regression

A number of interesting psychological research questions in dyadic contexts refer to the effects of the dyad members' similarity on some outcome. For example, how is the similarity between the husband's and wife's personality associ-

related to two outcome variables stemming from the same dyad members. Hence, we do not focus on the question whether or how similar dyad members are in absolute terms, but rather on the effect of different levels of similarity (on

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Cite at your own risk."

Pre- or Postprint?

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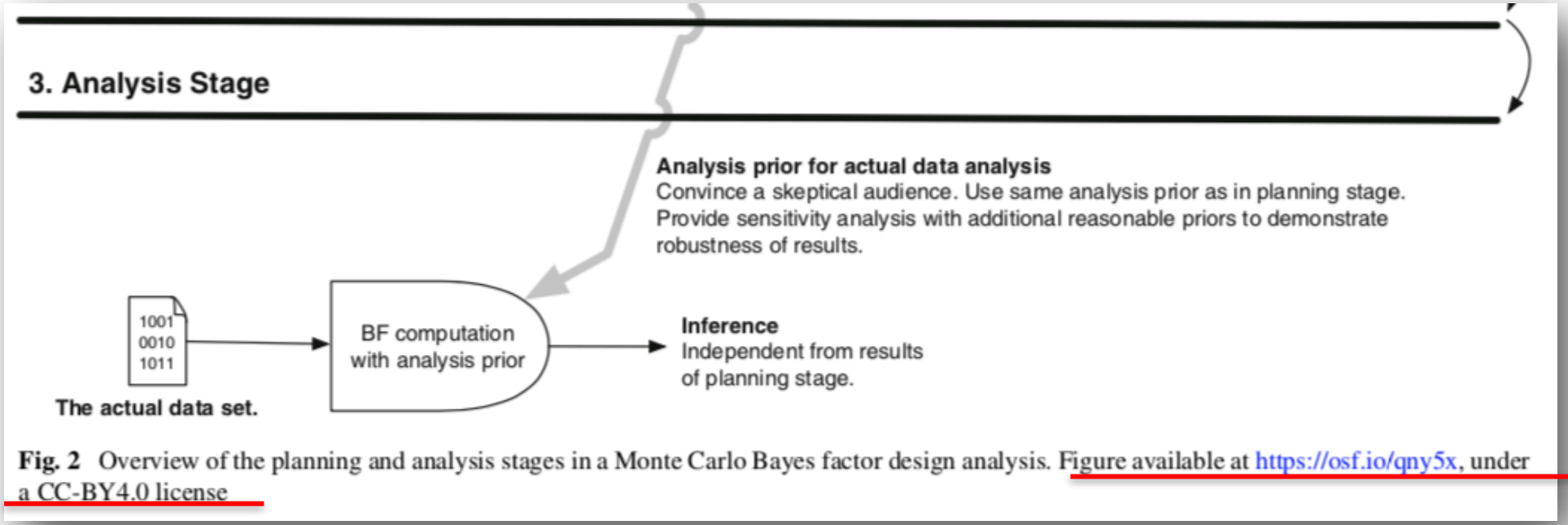

Fig. 2 Overview of the planning and analysis stages in a Monte Carlo Bayes factor design analysis. Figure available at https://osf.io/qny5x, under a CC-BY4.0 license

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Credentials

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We also kindly thank the LMU GraduateCenter for their support.

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