



Open Journal Systems...

An introduction

Andrea Kosavic
Digital Initiatives Librarian
York University Libraries

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Agenda

- Background
- Why Open Journal Systems?
- OJS Features
- York Digital Journals
- OJS Challenges
- Plans for the Future



Background

- In 1998 John Willinsky had an idea...
- Willinsky believed in the benefits of open access:
 - Increases visibility
 - Maximizes use
 - Increases citations and impact
 - Allows for repurposing of research
- How to make open access affordable?



Background

- Willinsky decided to develop software that would contribute to and test the prospects of open access
- He founded The Public Knowledge Project in 1988
- In 2001, the PKP began work on what has become Open Journal Systems

Willinsky, J. (2006). *The access principle : The case for open access to research and scholarship*. Cambridge, Mass: MIT Press.



Background

- The intention for OJS was to create a piece of software that can reduce the cost of running a journal by moving the entire process online
 - Publishing
 - Distribution
 - Day to day management



Why Open Journal Systems?

- Open Source
- Large international user community:
As of August 2007, over 1190 titles in 10 languages published
- Loaded with features

<http://pkp.sfu.ca/ojs-geog>



How OJS Works

- OJS is designed to be installed on a local Web server, enabling local control
- OJS is then easily configured by editing templates to create a custom journal web site

OJS Enables Publishing

- Assists with every stage of the refereed publishing process in an online environment

#61 Review

SUMMARY **REVIEW** EDITING

Submission

Authors	Cotten Seiler
Title	Neil Young and the Poetics of Energy
Section	Book Reviews / Comptes rendus
Editor	Rob van der Blik

Peer Review

Round 1

Review Version	61-159-1-RV.DOC 2006-05-24
Initiated	—
Last modified	—
Uploaded file	None

Editor Decision

Decision	Accept Submission 2006-05-24
Notify Editor	<input type="checkbox"/> Editor/Author Email Record
Editor Version	61-160-1-ED.DOC 2006-05-24
Author Version	None
Upload Author Version	<input type="text"/> <input type="button" value="Browse..."/> <input type="button" value="Upload"/>



OJS Automates Browsing

- Author, Title and Issue indices automatically created

Home > Search > **Browse Author Index**

Browse Author Index

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[Sacchetti, Clara](#)

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[Saul, Joanne](#)

[Seaton, Elizabeth](#)

[Sehdev, Robinder](#)

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[Simon, Sherry](#)

[Slack, Jennifer](#)

[Smith, Gordon](#)

[Smyth, Heather](#)

[Soron, Dennis](#)



OJS Indexes Full Text

- Full text of journal articles is indexed automatically for site-wide searching

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Search all categories for

Within

Search categories

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Title

Full Text

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Until

Index terms

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Keyword(s)



OJS Manages Subscriptions

HOME ABOUT USER HOME SEARCH CURRENT ARCHIVES

Home > User > Journal Management > Subscriptions > **Subscription Types**

Subscription Types

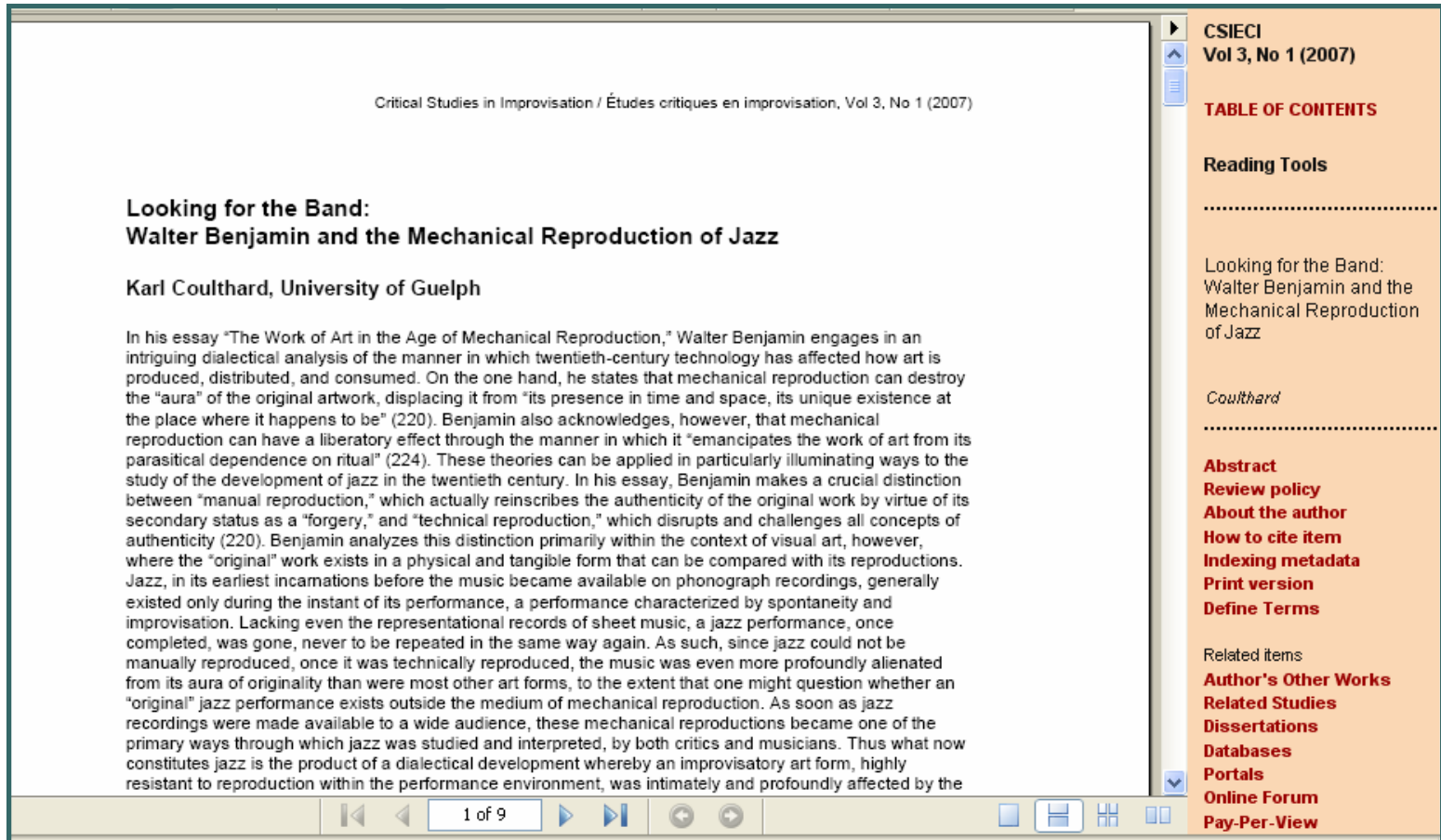
SUBSCRIPTIONS **SUBSCRIPTION TYPES** SUBSCRIPTION POLICIES

SUBSCRIPTION TYPE	COST	ACTION
Individual 1 Year	104.00 (USD)	↑ ↓ EDIT DELETE
Individual 2 Year	176.00 (USD)	↑ ↓ EDIT DELETE
Individual 3 Year	216.00 (USD)	↑ ↓ EDIT DELETE
Institutional 1 Year	312.00 (USD)	↑ ↓ EDIT DELETE
Institutional 2 Year	608.00 (USD)	↑ ↓ EDIT DELETE
Institutional 3 Year	840.00 (USD)	↑ ↓ EDIT DELETE
Institutional 1 Year - IP	312.00 (USD)	↑ ↓ EDIT DELETE
Institutional 2 Year - IP	608.00 (USD)	↑ ↓ EDIT DELETE
Institutional 3 Year - IP	840.00 (USD)	↑ ↓ EDIT DELETE

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[CREATE NEW SUBSCRIPTION TYPE](#)

OJS Supports Reading Tools



Critical Studies in Improvisation / Études critiques en improvisation, Vol 3, No 1 (2007)

Looking for the Band: Walter Benjamin and the Mechanical Reproduction of Jazz

Karl Coulthard, University of Guelph

In his essay "The Work of Art in the Age of Mechanical Reproduction," Walter Benjamin engages in an intriguing dialectical analysis of the manner in which twentieth-century technology has affected how art is produced, distributed, and consumed. On the one hand, he states that mechanical reproduction can destroy the "aura" of the original artwork, displacing it from "its presence in time and space, its unique existence at the place where it happens to be" (220). Benjamin also acknowledges, however, that mechanical reproduction can have a liberatory effect through the manner in which it "emancipates the work of art from its parasitical dependence on ritual" (224). These theories can be applied in particularly illuminating ways to the study of the development of jazz in the twentieth century. In his essay, Benjamin makes a crucial distinction between "manual reproduction," which actually reinscribes the authenticity of the original work by virtue of its secondary status as a "forgery," and "technical reproduction," which disrupts and challenges all concepts of authenticity (220). Benjamin analyzes this distinction primarily within the context of visual art, however, where the "original" work exists in a physical and tangible form that can be compared with its reproductions. Jazz, in its earliest incarnations before the music became available on phonograph recordings, generally existed only during the instant of its performance, a performance characterized by spontaneity and improvisation. Lacking even the representational records of sheet music, a jazz performance, once completed, was gone, never to be repeated in the same way again. As such, since jazz could not be manually reproduced, once it was technically reproduced, the music was even more profoundly alienated from its aura of originality than were most other art forms, to the extent that one might question whether an "original" jazz performance exists outside the medium of mechanical reproduction. As soon as jazz recordings were made available to a wide audience, these mechanical reproductions became one of the primary ways through which jazz was studied and interpreted, by both critics and musicians. Thus what now constitutes jazz is the product of a dialectical development whereby an improvisatory art form, highly resistant to reproduction within the performance environment, was intimately and profoundly affected by the

CSIECI
Vol 3, No 1 (2007)

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Coulthard

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<http://quasar.lib.uoguelph.ca/index.php/csieci/article/view/82/415>



OJS uses Open Standards

- OJS supports the Open Archives Initiative Protocol for Metadata Harvesting (OAI-PMH)
- OAI-PMH is an interoperability standard that provides a consistent interface
- OAI-PMH makes it possible to easily bring data together in one place

<http://www.oaforum.org/tutorial/index.php>



York Digital Journals

- Online Scholarly Publishing Service for Journals provided by York University Libraries (YUL) called York Digital Journals <http://www.yorku.ca/ydj>
- YUL provides online publishing tools, training, and related systems support
- Publishers provide content
- Goal is that publishers will be self sufficient



Why York Digital Journals?

- **Exposure and Access**

- Empower the York Community to publish research online and reach a wider audience

- **Preservation**

- Ensure continued access and archiving of Canadian journals
- Protect against fragmentation and disappearance across vendor sites



OJS Challenges

- Resistance towards Open Access
- Copyright
- Policy
- Sustainability
- Software enhancements: statistics, one click submissions, more customization options for interface



● ● ● | Plans for the future

- Archiving with Scholars Portal and Synergies
- Contributing to the OJS community by writing plug-ins to enhance the software
- Lobby granting agencies to contribute to sustainability of the project



For more information

- Official Open Journal Systems site:
<http://pkp.sfu.ca/?q=ojs>
- Willinsky, J. (2006). The access principle : The case for open access to research and scholarship. Cambridge, Mass: MIT Press.
- Open Archives Forum:
<http://www.oaforum.org/tutorial/index.php>
- York Digital Journals Open Journal Systems Resource site:
<http://www.fsc.yorku.ca/yul/drupal/ydj>