

## Open Access

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What needs to be noted in understanding a Boydell & Brewer perspective is:

- Size of Publisher: Boydell & Brewer is a small to medium size publisher (currently publishing ca. 250 titles per year but growing)
- Boydell & Brewer is a book publisher, publishing in the humanities with a more modest social sciences programme. It is not a journal publisher.
- Boydell & Brewer holds a distinguished music list both with the Boydell Press and with the University of Rochester Press/Eastman School of Music, its American partner press.

### 1. Funding OA and unintended Consequences

- Funding matters to the publisher just as much as to the academy; and future Open Access funding models are likely to have different impacts on smaller/medium sized as opposed to larger scholarly publishers. We see a similar effect in the academy: highly prestigious but small conservatoires as opposed to music departments at large universities may find themselves in very different situations when entering the world of new Open Access funding models.
- Future Open Access funding models beyond the UKRI (UK Research and Innovation) guaranteed block grant, such as Diamond Open Access (no fees to author or Reader), should be mentioned. Currently more known to the world of journal publishing, these funding models will also find entry into long format/book publishing. At that point the funding structure of Open Access moves away from author/scholar obligation (under UKRI) to a publisher/library/Research Institute based “crowd funding model”. This has been – for now – decoupled from REF 2029 obligations, but it might become a reality sooner rather than later.

Transformative Agreements (currently known in the context of journal publishing) are then to be applied to the world of book publishing. Large publishers with book *and* journal programmes as well as their own substantial digital publishing platforms will then have more opportunities than smaller presses to come forward with “package deals”: encouraging university libraries to buy into content bundles in return for offering faculty members free of charge Open Access Gold Standard publishing outlets.

- This is noteworthy as one of the two original motivating reasons for Open Access were: public accountability but also dissatisfaction with ever-increasing journal subscription costs mostly charged by certain *large* publishing groups. Ironically, a move towards the aforementioned new funding models might benefit those publishers which were originally singled out as offering publishing behind disproportionately expensive paywalls.
- Therefore: future Open Access funding models might impact “*bibliodiversity*” negatively, meaning, there will be less choice for authors to go to a publisher of choice.

## 2. Publishing OA

- Notwithstanding these challenges, Boydell & Brewer's Open Access programme and own platform is growing steadily and successfully (<https://openaccess.boydellandbrewercms.com/>), and we have also teamed up, for example, with Knowledge Unlatched (UK based: <https://knowledgeunlatched.org/>) and Longleaf Sustainable Monograph (US based: <https://longleafservices.org/the-sustainable-history-monograph-pilot/>) to find other platforms showcasing our Open Access publications and content.
- What an established small to medium sized publisher (like Boydell) can offer: Open Access availability of often specialized research doesn't mean that those audiences who are interested in the work (whether institutions/libraries or individuals/scholars/students) will hear, know or read about it just because a book or an essay in a collection is Open Access; you have to tell them about it: so the quality publisher's role and expertise as gate keeper hasn't changed. The quality publisher adds value through peer review, copy-editorial, typesetting and proof stages, but equally marketing efforts. Yes, Open Access titles need to be marketed, they shouldn't remain "just" discoverable. Plus, we still produce printed book copy for every Open Access title published. A dedicated team of editors and in-house production managers makes a difference here.
- A smaller team of dedicated editors and publishers can make a positive difference when cutting through increased bureaucracy associated with Open Access: at universities Open Access authors can find themselves caught between departmental pressures, entirely separate and newly created Open Access departments, as well as legal departments approving Open Access book contracts. Here, flexibility at the publishers can help.
- Publishers like Boydell also hear about some universities/institutions imposing a Green Open Access policy on employees with university depositories making "untreated" (not Version of Record) text publicly available: here you move into very unknown territory as those institutions are offering no NC and ND rights protection and in an Open Access and future AI world this can or should be of concern: to authors and publishers.
- As a publisher we very much react to and accommodate what the academy requires: serving the community. We offer Open Access publishing in all requested formats, but we see the trend of Open Access as Gold standard as the increasingly expected model; we work together with the academy, institutions, departments and learned Societies to make Open Access a successful and sustainable reality; sustainability being key here: working with other stakeholders to make current UKRI and future funding models (as outlined above) work.
- Other (other than the UK) geographical areas are of course no stranger to Open Access publishing. European universities and European funding bodies see requirements and the US too. We are publishing Open Access authorship from all these varied geographies, and again it is the Gold Standard Open Access model that has gained international currency.

### 3. Music Publishing

- Publishing books on music has its particular challenges. Music, including all the varied subdisciplines of music studies (as published with Boydell & Brewer), sees often special requirements in terms of “non-textual features” to be included in publications: music examples, illustrations, graphs and diagrams are often essential (non-decorative) elements of narrative and analysis. Clearing copyright for these “non-textual features” for Open Access publishing can be a protracted affair.

We see our role as partnering up with our authors to make rightsholders aware that Open Access publishing is becoming one standard form of publishing in the academy, and sheet music publishers and other respective rights holders should follow through in acknowledging this by offering reasonable Open Access rights fees. Books on twentieth-century and contemporary music in particular could be singled out in this context.

- The high-end trade/cross-over/trade book currently still sees exemptions from Open Access requirements. Boydell & Brewer publishes these books selectively as part of its music programme.