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Changing Publishing Ecologies: A Landscape Study of New University Presses and Academic-Led Publishing: A Report to JISC

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Changing publishing ecologies

A landscape study of new university presses and academic-led publishing

A report to Jisc by Janneke Adema and Graham Stone,
with an introduction by Chris Keene

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Introduction

A new wave of university presses is emerging. Common characteristics are that they are open access (OA), digital first, library-based, and they often offer a smaller set of services than a traditional publisher, blurring the line between publisher and platform. In tandem, a small but notable number of academics and researchers have set up their own publishing initiatives, often demonstrating an innovative or unique approach either in workflow, peer review, technology or business model.

These new publishing initiatives have a potentially disruptive effect on the scholarly communication environment, providing new avenues for the dissemination of research outputs and acting as pathfinders for the evolution of academic publishing and the scholarly record.

In this report, we have captured the current landscape of new university presses (NUPs) and academic-led presses (ALPs) emerging within the UK. Taking different approaches for these two types of press we have captured the take-up, reasoning and characteristics of these initiatives, as well as future plans. The report concludes with a series of recommendations to help support and foster new developments in this space, to share best practice and collaboration and to identify the tools and services that will facilitate further innovation.

Jisc supports universities and researchers in the provision of new digital services and innovation. We will work with the community and stakeholders to decide how we can take forward some of the recommendations listed in this report for the benefit of our members and the research community.

1.1 Background

In 2014, Jisc published the national monograph strategy[1], setting out a high-level roadmap to support the future of the monograph. The roadmap called for experimentation around platforms and business models. Likewise, the OAPEN-UK project final report highlighted that: "Experimentation and change will be a feature of the open access monographs environment for some time. It is important that stakeholders understand how their innovations play out in practice, to inform future development."

New university presses and scholarly publishing in the library are increasingly playing an important role in the shift of scholarly communications. The US-based Library Publishing Coalition defines these new library-led presses as a "set of activities led by college and university libraries to support the creation, dissemination, and curation of scholarly, creative, and/or educational works." (Skinner et al., 2014; Library Publishing Coalition, 2013). They typically embrace open access, digital first, new business models, enable universities to meet strategic goals including outreach and impact, and facilitate researchers in publishing research outputs.

In October 2014, the Northern Collaboration[2] held an exploratory meeting of its members to discuss possible collaboration and shared services relating to university presses and potential library publishing ventures. The meeting was attended by 14 member libraries, with additional representation from Jisc and other invited participants. Although some members had already established university presses or were well on the road to doing this, a number of university libraries said they were interested in exploring the potential for shared /collaborative services in this area. In a later paper the Northern Collaboration proposed three potential activities:

» **Benchmarking**. A data gathering exercise to assess the current state of play regarding new university presses or library publishing ventures in the UK. This would provide a baseline against which further benchmarking and monitoring could be undertaken, provide a useful tool for new university presses or initiatives entering the marketplace and help funders, publishers and institutions to understand the progress and success of new university presses / library initiatives

» **Best practice/ workflow efficiencies.** Following on from the benchmarking exercise, the creation of a best practice toolkit outlining, for example, appropriate business and administration models and providing governance advice etc. to assist established and planned NUPs

» **A library publishing coalition for the UK**. Finally, the paper suggested the development of a library publishing coalition (LPC) for the UK. This could be in association with the LPC established in the US by the Educopia Institute (2013), and it could become a basis for best practice and discussion of innovative approaches.

It was clear that a pattern was emerging, but there was only anecdotal evidence about the nature, characteristics and extent of these initiatives, and about the barriers to further adoption.

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[1] Jisc National monograph strategy roadmap 2014 https://www.jisc.ac.uk/reports/a-national-monograph-strategy-roadmap

[2] A group of 25 higher education libraries in the north of England http://www.northerncollaboration.org.uk/

In 2016, Jisc commissioned a research project focused on institutional publishing initiatives, which includes academic-led publishing ventures as well as NUP and library-led initiatives. The NUP and ALP strands of the research study were run in tandem by Graham Stone (formerly collections and scholarly communications librarian, University of Huddersfield) and Janneke Adema (research fellow digital media, Coventry University).

This study reports on the two strands of the research. It is informed by a desk top review of current library publishing ventures in the US, Europe and Australia and an overview of university and academic-led initiatives and of their existing and future plans and directions regarding publishing ventures in the UK or publishing for the UK market.

1.2 Aims and objectives

The aim in this study is to assist Jisc, UK HEIs, funders and publishers to reach a deeper understanding of the progress and success of NUPs, other library publishing ventures and academic-led presses in the UK, including significant examples internationally. In particular, the objectives are to:

» Provide an evidence base to feed into the development of Jisc's work on a shared publishing platform. This evidence base will include views from key stakeholders on existing options available, gaps and unmet needs which may support the case for a Jisc service

» Inform the direction of the Jisc Collections open access monograph offering

» Take forward the recommendations from the national monograph strategy roadmap (Showers, 2014) and the recommendations of the OAPEN-UK final report (Collins and Milloy, 2016)

» Provide a baseline against which further benchmarking and monitoring of these publishing initiatives could be undertaken; this would be a useful tool for new universities or initiatives entering the marketplace

» Facilitate libraries and their institutions working together at a European level by establishing common goals and encouraging best practice and shared services across library publishers in Europe – e.g. via the development of a European Library Publishing Coalition (in the longer term)

Jisc will use the evidence and recommendations from this report to consider future support and interventions in consultation with the community and its members.

2.0 Literature review

Today's publishing environment is evolving. The industry is having to adapt to the widespread change brought about by the digital revolution of the past ten to 15 years. In addition, changes to the funder landscape are beginning to have an effect as open access publishing becomes a viable publishing model in many formats and disciplines. Hahn (2008) found little evidence of academic writing on libraries as publishers before 2008. However, since then, there has been a great deal of activity, particularly in the US and Australia and most recently in Germany (Bargheer and Pabst, 2016) and the UK too.

2.1 Setting the scene: university presses

The idea of a university press is not a new one. Cambridge University Press and Oxford University Press were established in 1534 and 1586 respectively (McKitterick, 1992; The history of Oxford University Press, 2013). In the US, the oldest university presses emerged in the latter half of the 19th century and early 20th century (Thompson, 2005). By 1967 there were 60 university presses in North America, many of these were set up with the "aim of advancing and disseminating knowledge" as an "integral part of the function of the university" (Thompson, 2005, p.108). The situation changed dramatically in the UK and US between the 1970s and 1990s with many presses either closed down or sold off as they were deemed commercially unviable (Thompson, 2005).

In a 2004 study, Hardy and Oppenheim (2004) reported that there were 17 university presses operating in the UK. Of these, seven could be considered large enough to compete with commercial presses (Cambridge, Edinburgh, Liverpool, Manchester, Oxford, Policy Press [Bristol] and University of Wales). Of the others, many were established in the 1990s. Some of them are now dormant or have closed as they were not considered core to the university's business while others have passed into the hands of commercial publishers.[3] Hardy and Oppenheim painted a fairly bleak picture for the smaller UK university presses as closures and cuts in print runs loomed. However, they saw a crucial role for these presses in the future and it is particularly relevant to this study that they recommended collaboration with funding bodies and the Scholarly Publishing and Academic Resources Coalition (SPARC, 2013), an international alliance of academic and research libraries working to create a more open system of scholarly communication, as key to their success.

By 2013, Lawson found it difficult to establish how many university presses existed in the UK (Lawson, 2013). Cond (2014), director of the University of Liverpool Press, suggested that there were ten other NUPs in addition to the seven larger university presses mentioned above: Buckingham, Chester, Hertfordshire, Huddersfield, Imperial, Institute of Education, UCL, UCLan, Westminster and York. Cond admits this is not a definitive list and indeed Cardiff, Manchester (library press), University of the West of England and St Andrews university presses were all active at the time.

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[3] For example, Sheffield Hallam Press closed in 2003 after 23 years of operation (Hardy & Oppenheim, 2004). The Open University Press was sold to McGraw Hill (Anonymous, 2002; Thompson, 2005, p.271) while Cond (2014) commented that Exeter, Nottingham, Northumbria, Middlesex, Dundee and Leicester all live on as imprints of commercial publishers.

2.2 Open access presses

Regarding open access, in 2011 only 15 of the 130 members of the Association of American University Presses (AAUP) had experimented with open access (AAUP, 2016; Kwan, 2011). However, despite this, Thatcher (2007a) concluded that the smaller university presses were in a stronger position to embrace open access than commercial and society publishers and this could be seen as signalling the rise of the new university press.

Cond (2014) noted that in the UK only UCL and Huddersfield are both library led and had missions explicitly related to open access. Despite a difficult number of years for university presses, the transition to digital output and the rise of the open access movement is allowing NUPs to establish along different business models. Indeed, five university presses were launched in the UK in the 12 months since June 2015 (Lockett & Speicher, 2016).

2.3 Institutional repositories as 'publishers'

Since the publication of the House of Commons Science and Technology Committee Report (2004), *Scientific Publications: Free for all?* institutional repositories have begun to "ascend in prominence", both in the US (Thomas, 2006, p.33) and in the UK where the main push came with the launch of the digital repositories programme 2005-7 (Jisc, 2008), which kick-started many of today's UK university repositories as well as a network of repository support.

Thomas (2006) commented that institutional repositories have never risen to a level where they have started to substitute for traditional publications. However, repositories do include a great deal of grey literature[4]. If the term 'publication' is defined as occurring when a document is 'made public' with the intention that it be read by others (Borgman, 2007, p.48) it could be argued that university repositories may have been 'publishing' for many years (Watkinson, 2014; Thomas, 2006). Informal publication of doctoral dissertations is another example of repositories playing a 'publishing' role (Royster, 2008; Watkinson, 2014). The repository to overlay journal is a further example of the repository as publisher model (Pinfield, 2009).

Bankier and Perciali (2008) argued that it was time for universities to embrace gold open access by becoming publishers in their own right. Indeed, Kennison and Shreeves regard repositories as having a shifting purpose (Kennison, Shreeves and Harnad, 2013). A shift in purpose is certainly a view of many NUPs and library publishers who began publishing journals, conference proceedings and monographs (Daly and Organ, 2009; Bankier and Perciali, 2008; Royster, 2008). Armstrong (2011) considers that libraries and especially institutional repositories are well placed to support universities in their strategies to disseminate research.

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[4] Grey literature: "[t]hat which is produced on all levels of government, academics, business and industry in print and electronic formats, but which is not controlled by commercial publishers" (Fourth International Conference on Grey Literature, 1999).

2.4 The library as publisher

Library scholarly publishing can be broadly defined as "the set of activities led by college and university libraries to support the creation, dissemination, and curation of scholarly, creative, and/or educational works" (Skinner et al., 2014; Library Publishing Coalition, 2013). It is often aligned to open access, although this is not always the case (Lawson, 2013).

In the 21st century we are seeing a return to this traditional role of library as scholarly publisher. The Open Access Publishing in European Networks (OAPEN) project reported that "the task of a library has changed from that of a custodial role to that of an active contributor to the evolution of scholarly communication, adding to the role of service producer that of content provider" (Kempf, Adema and Rutten, 2010, p.24). In recent years, one outcome of the rise of the open access movement is the establishment of small scale university presses, particularly in the US but also Australia, Germany and the UK. Some, such as Amherst College, have launched new ventures to publish peer reviewed books in humanities and social sciences (HSS) disciplines. In justifying the launch of Amherst Press, college librarian Bryn Geffert stated that, "[i]t's time for libraries to begin producing for themselves what they can no longer afford to purchase and what they can no longer count on university presses to produce" (Amherst College, 2012; Schwartz, 2012).

Brown et al. (2007) found that press directors and library directors had limited experience in collaboration. However, at the time there were notable early collaborations such as Project Muse at John Hopkins University and HighWire Press, a division of Stanford University (Harboe-Ree, 2007). These projects took advantage of the emergence of digital publishing, but were not set up as open access platforms, although HighWire does support open access. In July 2016, John Hopkins University Press (2016) was awarded a grant of nearly $1M from the Andrew W. Mellon Foundation to develop MUSE Open, an open access platform for monographs in the humanities and social sciences.

By late 2007, the American Research Libraries (ARL) had commissioned a survey of its membership finding that 44% of the 80 respondents were engaged in delivering 'publisher services' and 21% were currently planning developments; if smaller universities and colleges were taken into account the number is likely to have been higher (Xia, 2009). Hahn (2008) indicates that 88% of those that offered publishing services were publishing journals and 71% were publishing monographs – many of these were library-press collaborations. 79% also reported publishing conference proceedings. By 2013, an Association of American University Presses (AAUP) survey found that 65% of the 83 respondents regarded library publishing as increasingly important and 62% of all respondents (7% of library respondents) felt that it should be a core aim of the library's mission (AAUP, 2013).

Library led NUPs have not been solely restricted to the US. In Australia, five university presses have been established in the past decade: University of Adelaide, The Australian National University (ANU), Monash University, University of Technology Sydney and the University of Sydney (Missingham and Kanellopoulos, 2014). Australian library publishing has been led by the work of Colin Steele, an early open access advocate and former university librarian at ANU. ANU E Press (now ANU Press) was established in 2003, launched in 2004 and concentrates mainly on ANU interests (Harboe-Ree, 2007).

2.5 Publishing services

There are many different ways in which libraries act as publishers. For example, they may not all publish the same formats; many publish journals, monographs and conference proceedings but few carry out all of these tasks. The initiative may not be exclusively library led either as many libraries work in conjunction with the university press (Mullins et al., 2012; University of Oregon, 2014; University of Pittsburgh, 2015; Watkinson, 2014, 2016). There is also collaboration between the two services with regard to monograph publishing. In addition, many libraries first become involved in publishing after an approach from faculty for help to produce digital work (Skinner et al., 2014).

There is a question as to what 'publisher services' actually means. For example, it is important to note the difference between the library as publisher with regard to post production services and the library as university press, which implies an active role in the entire publishing process. However, this definition may not be as defined for all library publishers/library services. Clearly a number of different models exist for libraries as publishers.

Perry states that it is difficult to fully support library publishing without more staff (Perry et al., 2011). The issue of staffing and the impact that increased success has on a limited staff base have been the focus of discussion within many successful presses. In a survey conducted between 2010 and 2011, the number of staff allocated to publishing activities ranged between 0.9-2.4 full-time equivalent (FTE), and staff who are dedicated to library publishing programmes are described as relatively rare (Mullins et al., 2012).

Librarians may know more about publishing than they realise (Emery and Stone, 2013, 2014). Many journals/e-resources librarians and repository managers fulfil these roles on a daily basis. Arguably this is library publishing at its most basic level. Skinner et al. (2014) agree that publishing is compatible with the traditional skills of the librarian although additional skills are needed to understand library publishing fully.

2.6 Developing a library publishing network

In 2012 a proposal to establish the Library Publishing Coalition (LPC) in the US using seed support from the Educopia Institute gave a clear indication that library scholarly publishing had become a phenomenon in its own right. The proposal, which was produced by Katherine Skinner (Educopia Institute), Julie Speer (Virginia Tech) and Charles Watkinson (Purdue University, now University of Michigan), was an attempt to coordinate library publishing in North America by providing centralised leadership to the growing library publishing community with a preference for electronic and open access publishing (LPC, 2012; Chadwell and Sutton, 2014). In February 2013, the Chronicle of Higher Education reported that there were 54 libraries involved in the initial two-year project (Howard, 2013). There are now more than 60. The LPC website provides a number of resources for members and there have been two forums in 2014 and 2015. In addition, the LPC publishes an annual directory of library publishers (Lippincott, 2015).

Despite a surge in the US, the 2013 Ithaka S + R surveys of library directors (Long and Schonfield, 2014) found that only a small minority of libraries participate in library-based publishing, only 29% of doctoral institutions and far fewer in baccalaureate or master's institutions. One library director commented: "[t]here are 3,000 academic libraries in the US and most are interested in providing traditional library services in new digital formats rather than adopting mission creep to become publishers, etc". Indeed, the survey itself devotes less than a paragraph

to library publishing. However, over 27% of AAUP members who describe themselves as university presses report to the head of the library (Watkinson, 2014). This view may have changed in many libraries as evidenced by the 2015 LPC directory (Lippincott, 2015).

2.7 Journal publishing

Journal hosting is an area of library publishing that faculty often inquire about (Perry et al., 2011). Perry reasons that there is a clear interest and expectation from the community that the library should be involved in journal publishing. There have been a number of library-led projects to establish scholarly open access journals and conference proceedings. Around three quarters of the 43 libraries that answered a 2011 SPARC survey (Mullins et al., 2012) took part in library journal publishing. However, the majority of these titles were less than three years old. Purdue University's e-Pubs Journal Publishing Services (launched in 2006) reported publishing ten open access journals in 2011, including six school-affiliated journals (two of which are student journals). The Purdue initiative "seeks to provide faculty with non-commercial, Open Access publishing venues, and the Press seeks to align itself more closely with the research, teaching, and outreach focuses of the University" (Mullins et al., 2012, p.9). In the UK, the University of Huddersfield Press was developing an open access journals publishing platform at around the same time (Stone, 2011).

2.8 Monograph publishing

E-books are becoming more accepted by academics, but the print format for the scholarly monograph remains an important tool for HSS researchers. However, questions are beginning to arise about the long-term sustainability of print publication for scholarly monographs. Library book purchasing budgets have decreased significantly in the past ten years, both in real terms and as a percentage of overall library budgets (Research Information Network, 2010; Thatcher, 2007b; 2011; Pinter, 2012; Adema and Hall, 2013). Print sales of monographs have been in decline (Thatcher, 2007b; Willinsky, 2009).

Open access is beginning to gain traction as a financially viable model that could potentially increase readership. In the Netherlands, the OAPEN-NL project (Ferwerda, Snijder and Adema, 2013) found that open access had a positive impact on the usage and discovery of books. Open Book Publishers, an exclusively open access monograph publisher, has tracked downloads of their titles and found significant usage from countries that generally do not have good access to the scholarly literature (Gatti, 2013).

2.9 Academic-led presses

While we are perhaps more familiar with the idea of university presses, commercial publishers and library publishing—all established publishing models—independent, academic-led publishing is not a new phenomenon. Scholarly or learned societies have been publishing (as well as financially supporting) journals, books, book series and other publishing initiatives for over 300 years (Kieft et al., 2013). Publishing has often been one of the central missions of these academic communities where, as Kathleen Fitzpatrick states: "from the beginning, scholarly societies were designed to play a crucial role in facilitating communication between scholars working on common subjects" (2012). Scholars have also been at the forefront when it comes to the adoption of open access publishing. Some of the earliest open access journals in the humanities, such as *Postmodern Culture* and *Surfaces* in the fields of literary and cultural studies, were published independently by academics.

Academic experiments with independent book publishing have been less forthcoming. Learned societies, for example, tend to publish their monographs through external publishing houses (Crossick, 2015, 56-57). This is mainly for financial reasons (where monograph publishing is perceived to be expensive and unsustainable—ie it comes with higher production costs than articles) and because of technological challenges. Journal articles are relatively easy to read online; however, academics continue to profess a preference for reading academic monographs in print (Wolff et al., 2015). The existence of a print component is therefore more essential for monographs than it is for journals, also given issues of academic prestige and career development.

The rise of online self-publishing (eg lulu.com) and the development of Print on Demand (PoD) technology has been a crucial element in the rise of academic-led book publishing, enabling many of these initiatives to experiment with a hybrid (print + digital) model. However, before Print on Demand became more widely available, academics were also publishing books, mainly in small print runs and often in collaboration with libraries, Scholarly Publishing Offices (SPOs) and other institutions on campus interested in promoting their scholars' research. One of the first (contemporary) independent scholar-led publishers was Melbourne-based *re.press*, which back in 2006 published *The Praxis of Alain Badiou* both in a digital open access and in a print version. Open Humanities Press (OHP) and Open Book Publishers (OBP), two of the largest players in the current academic-led publishing landscape, were both launched in 2008 (OHP initially with only journals). With the ongoing move towards commercialisation of publishing and scholarship and the rising awareness among scholars of open access publishing options (as well as the initial lack of opportunities to publish books in open access) various other academic-led (book) publishing initiatives have been set up in the last ten years in an international context, often strongly ideologically motivated. Very little has been written about these initiatives and no systematic research has been conducted on their development, on their publishing processes and, perhaps most importantly, on their challenges and needs[5]. There is a strong opportunity here to extract best practices based on the experiences of these initiatives, which would enable the development of further academic-led publishing initiatives and would promote more diversity in the current academic publishing landscape.

The literature that does exist on these publishing ventures is most commonly written by the academics directly involved in these kinds of scholar-led initiatives. Their writings are often highly self-reflective and transparent,

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[5] Crossick's report on *Monographs and Open Access* does not mention academic-led initiatives at all (it focuses on Learned Societies and mission-driven presses instead) and Martin Eve's *Open Access in the Humanities* only mentions them shortly in passing as part of a 'a Do It Yourself approach' to publishing (Crossick 2015, Eve 2014, 24-25).

open to sharing experiences, best practices, guidelines and the challenges that they have encountered (ie Gatti 2015; Hall 2015). This sharing of information and advice is part of an ongoing ethos of collaboration and gifting, often in stark opposition to the closed-off and proprietary business and publishing models of commercial publishers. A lot of this sharing of information has also been taking place in offline, informal, face-to-face and ad hoc settings.[6] One of the aims of this research has therefore been to open up and share these experiences to a wider audience in a more systematic way.

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[6] The Radical Open Access Conference which took place at Coventry University in 2015 was an important face-to-face setting where many academic-led publishing initiatives gathered together to discuss issues around scholarly communication, publishing and open access in the humanities. See: http://radicalopenaccess.disruptivemedia.org.uk/

3.0 Methodology

The landscape study aimed to benchmark the development of NUPs and ALPs and to fill in knowledge gaps. It complements previous research that Jisc has been involved with such as OAPEN-UK, the national monographs study, the Jisc/OAPEN investigating OA monograph services project and the new Knowledge Exchange landscape study on open access monographs.

Our study into institutional publishing initiatives is divided into two strands:

1. A survey of existing and planned new university presses (NUPs) in UK higher education institutions (HEIs)

2. A series of interviews devised to help us understand more about the academic-led presses or publishing initiatives (ALPs) currently operating in the UK or publishing for the UK market

We coordinated the two strands and ran them in parallel. You can find details of each in the respective sections of this report.

4.0 New university presses: results and evaluation

The NUP strand consisted of a survey designed to capture information on current and planned NUPs and their plans for both the near future and the long term. The survey included questions to gather data on:

» Existing and future NUPs in the UK

» What motivates universities to set them up

» The types of output they publish

» Their governance and policies

» The publishing platforms they use

» The business models that are being applied

» Areas where Jisc's support could be useful

The survey was divided into four sections (see Appendix 1). Existing NUPs were asked to complete sections A, B and D. Presses at the planning stage were asked to answer sections A, C and D. These sections contained:

A. Opening questions to identify the institution and ensure that we did not count duplicate responses and to establish whether the HEI was currently running an NUP, was considering setting a press up or had no plans at all to start a press

B. A series of questions about motivation and vision, governance and financial support, quality measures, publishing formats, licensing, software platforms, metadata and preservation policies. In this section we also asked about future publishing plans. For example, are existing NUPs planning to expand into other formats such as e-textbooks etc?

C. A similar set of questions to those in section B were used in order to ascertain future plans for those intending to set up a NUP

D. Generic questions about Jisc's role and possible future support. HEIs were asked to rank the importance of support in the following areas; governance/ structure, licensing and contracts, financial best practice, peer review, distribution/dissemination, statistics, preservation and marketing. In addition we asked HEIs about their requirements for a possible Jisc supported publications platform. Finally, HEIs were given the opportunity to leave additional comments pertinent to the survey

Survey questions were compiled at the same time as the ALP interview questions. A draft copy of the survey was sent to library directors in the Northern Collaboration for comment before a final revised version was sent out via the Society of College, National and University Libraries (SCONUL) directors email list in May 2016. For the purposes of this survey, established university presses such as Manchester and Liverpool University Presses were not included.

Survey questions 19 and 36 refer to the level of services offered or planned. Services offered by NUPs vary greatly between libraries (Perry et al., 2011). Mattson and Friend (2014) suggest four tiers:

» Tier 0 – A self-help consultation level

» Tier 1 – Base level, where the customer does most of the work

» Tier 2 – Intermediate, where responsibilities are negotiated

» Tier 3 – Extensive, where a full service is provided

Other authors have contributed to this discussion, listing a variety of services that can be captured within each tier (Hahn, 2008; Perry et al., 2011; Mullins et al., 2012; De Groote and Case, 2014) and this information has been used to create these questions.

43 responses were received and the results are analysed below. There were a number of duplicate responses. In addition, one response was received from an HEI that was part of the ALP interviews and this was omitted from the NUP results. A number of HEIs considering NUPs did not answer all of the questions, so have been omitted from the total counts in those sections and are not included in the average scores or figures in the analysis.

4.1 Section A. Opening questions

Figure 1 shows the distribution of the responding HEIs by Jisc Band.[7] Overall, there does appear to be a good spread of universities with or considering presses.
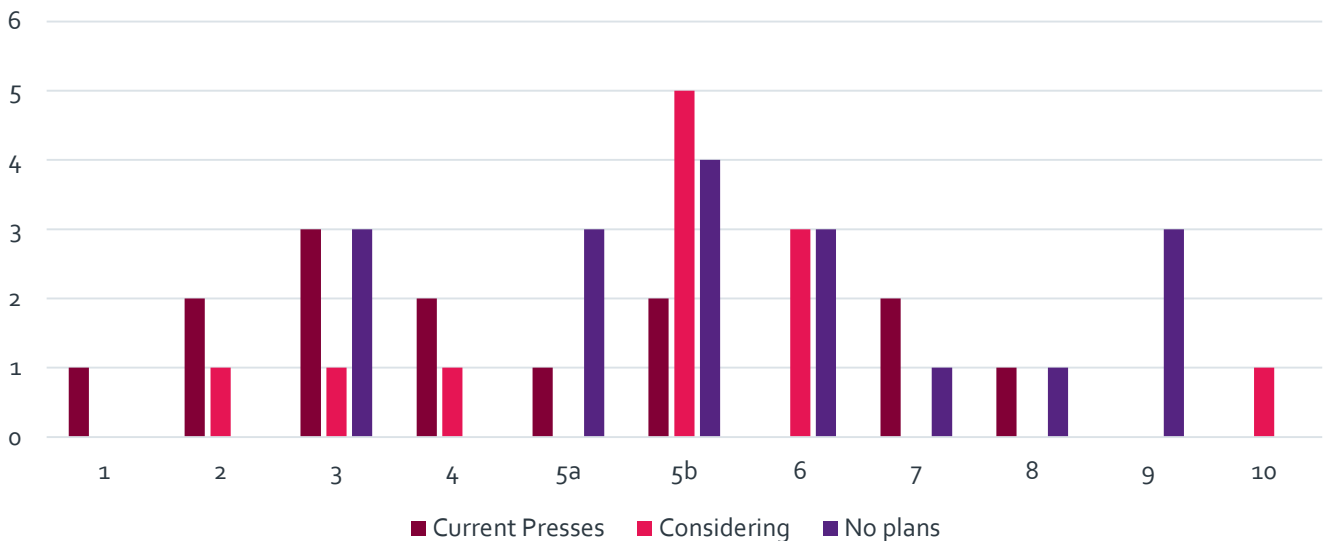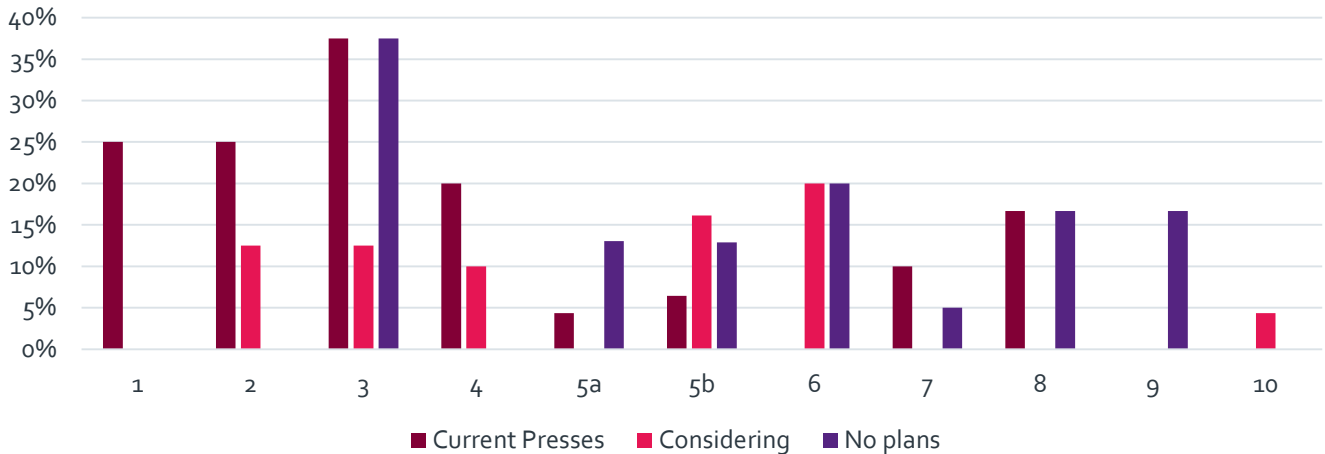
Figure 1. Survey responses by Jisc Band

Figure 2 shows the responses as a percentage of each Jisc Band, this shows that there have been a reasonable number of responses per Band. In all 25% of UK HEIs in the sector responded.

Figure 2. Survey responses as a percentage of Jisc Band

We received 14 replies from existing presses including two from the same HEI. For the purposes of this evaluation, the answers regarding the entry for journals publishing have been included. The monograph operation is included in the ALP interviews. Therefore 13 HEIs responded with information about their existing library-based publishing initiatives.

Appendix 4 uses existing information obtained from the survey and other sources (eg Cond, 2014) to compile a list of known NUPs in the UK. To this list of 16, three more who also replied to the survey but do not have an existing web presence can be added. This implies that there are now 19 NUPs in existence in the UK. It should be noted that the Edinburgh operation is a separate press to the established Edinburgh University Press. Furthermore, we now know from the survey that a further 12 universities are considering a NUP in the UK (eight may launch within the next five years), while 16 universities had no current plans to launch a university press.

Four universities that did not have current plans for a press expressed interested in the survey and in how other universities were approaching the issue. From the comments provided we can assume that they may be considering a press at some point in the future. Four other universities commented that this was not a strategic priority in the institution. Finally, one commented that it had been raised with the VC but there was a "feeling that it will cost" with "no financial return". This comment could be worth considering further as this may be a common assumption from senior management. Further supporting information about value for money and institutional reputation could be useful to these universities (see Stone, 2016).

It is also feasible that a number of those universities that expressed an interest could launch in the next five years. Therefore there could be as many as 27 NUPs in the UK by 2021.

4.2 Section B. Established new university presses

We asked established NUPs how long they had been operational (Table 1). Only two NUPs are more than ten years old, with the majority launching in the last few years. It should be noted that other evidence shows some NUPs define launch as when they formed while others define it as the date of their first publication. In addition many presses were already in existence and re-launched at the dates below:

Table 1. Dates NUPs established

Date established	University
pre 1991	1
1992	1
2007	1
2009	2
2010	1
2013	1
2014	1
2015	4
2016	1

We asked HEIs to describe their motivations for establishing a NUP. Broadly these fall into 11 themes:

» Demand from/for early career researchers and academics (including encouraging first time publishing) (5)

» Developing OA publishing (5)

» Supporting the university's strategy/objectives (3)

» Funder mandates/REF compliance (2)

» Undergraduate research journal (practice for PGRs to peer review) (1)

» Hosting facilities for journals/conference proceedings (1)

» Moving print to online OA (1)

» Monograph crisis (1)

» To enhance the reputation of the university (1)

» To publish library related research (1)

» Innovation/new forms of publishing (1)

Regarding a mission or vision statement, only three NUPs had mission statements[8] and these are shown in Table 2.

Table 2. Existing university press mission statements

University	Mission statement
UCL	https://www.ucl.ac.uk/ucl-press/about
University of Huddersfield	http://unipress.hud.ac.uk/about,us/
White Rose Press	http://universitypress.whiterose.ac.uk/site/about/

4.2.1 Financial support

Institutions were able to pick more than one option regarding financial support. Indeed, these options are not mutually exclusive. For example, a NUP could have institutional support in the form of office space/labour, but be self-sustaining in the sense of further finances (see Figure 3).

Figure 3. Financial support received by universities with presses

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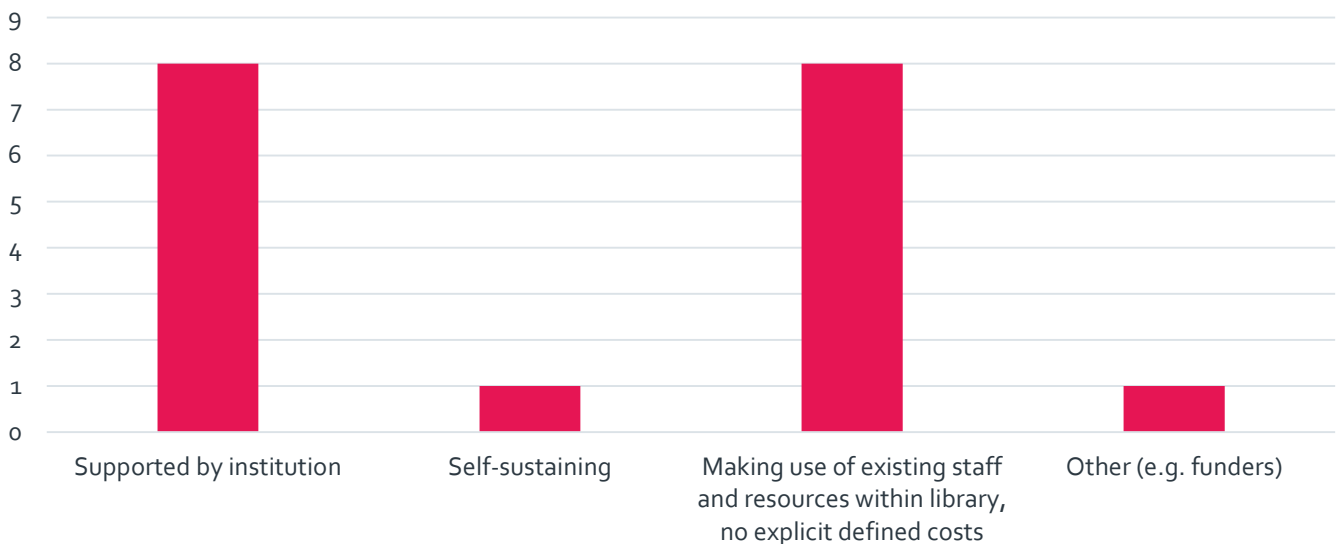
[8] Goldsmiths also has a mission statement. However, this press is covered in the ALP results and is not included in this section.

A supplementary question asked – if presses are supported by the institution, what kind of financial support they received and the responses are illustrated in Figure 4.

Figure 4. Financial support (if supported by the institution)
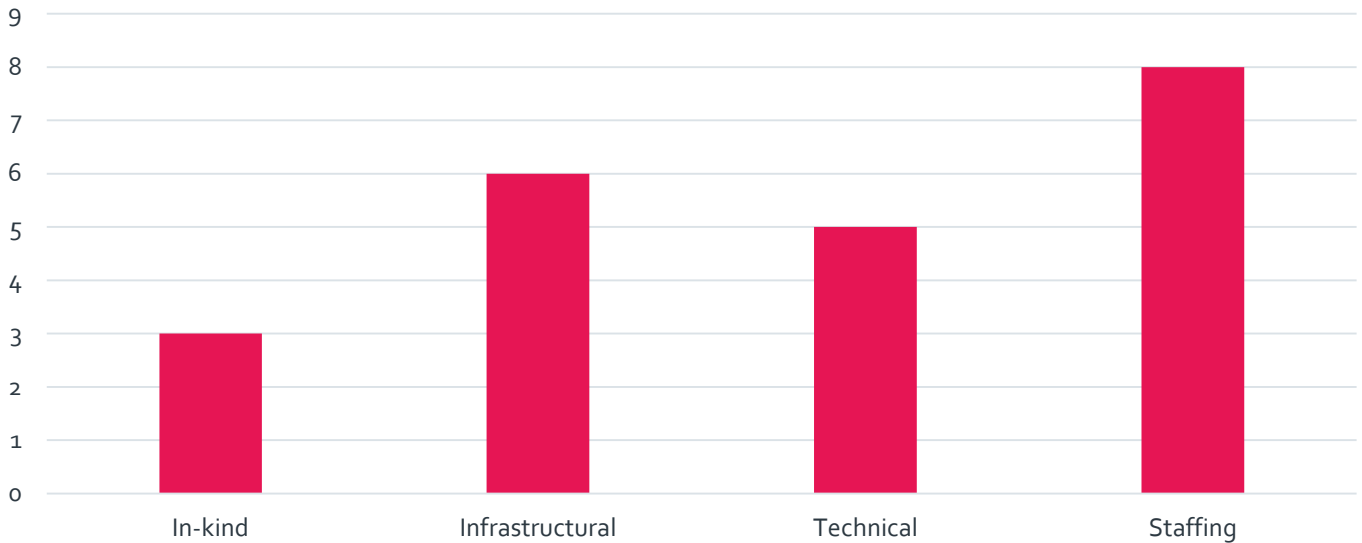
4.2.2 Staffing

Four institutions had 0 FTE dedicated staff, another used the 1.5 FTE dedicated to the repository team. One did not know. The average of the rest was 1.5 FTE. However, one institution had 5 FTE. Removing this institution gives an average of 1 FTE. There appears to be an overlap with the ALP survey. NUPs and ALPs are very much driven by strong individuals making things happen.

Regarding staffing from other parts of the institution, most presses answered zero or did not know. One answered that: "Each journal has its own model - some have 1-2 FTE associated with the journal but more often this is in kind support alongside other duties". It could be inferred that this might be the model for other universities. Only one answered 0.5 FTE.

4.2.3 Governance

Hahn (2008) suggests two levels of business plans for library publishers; programme level planning and publication level planning:

> [T]wo levels of business planning are evident in library publishing services: publication-level planning and program-level planning. Most commonly, when an individual publication generates revenue it supplements broader program support for the publication rather than entirely covering service costs. … Most library publishing services rely heavily on program-level funding and revenue from individual titles provides only a modest supplement to this support.

> (Hahn, 2008, p.18)

Using Hahn's two levels of business planning in library publishing; programme and publication level planning. Answers can be split into:

» **Programme level structure.** Six NUPs had cross-university editorial/advisory boards, although one was in development

» **Publication level structure.** Three NUPs reported that they had no formal governance, but did have journal editorial boards/governance structures

One university press took work on as part of the usual corporate work of the university and two others had no governance structure. One did not answer the question.

This appears to be an area that Jisc could support and develop further as there is crossover with the answers received in Section D where assistance for governance/ structure scored 3.4/5. While some presses have structure, they would still like more assistance. Evidence from other Jisc projects has shown that governance is an important area to support. We discuss this further in section 4.4.

4.2.4 Quality measures

NUPs were asked to tick all options that applied in Figure 5, which shows that peer review is commonplace, although one press has no quality measures in place at all. This also cross references with Section D, where assistance with peer review was the least favourite option.

Figure 5. Quality measures in place at NUPs
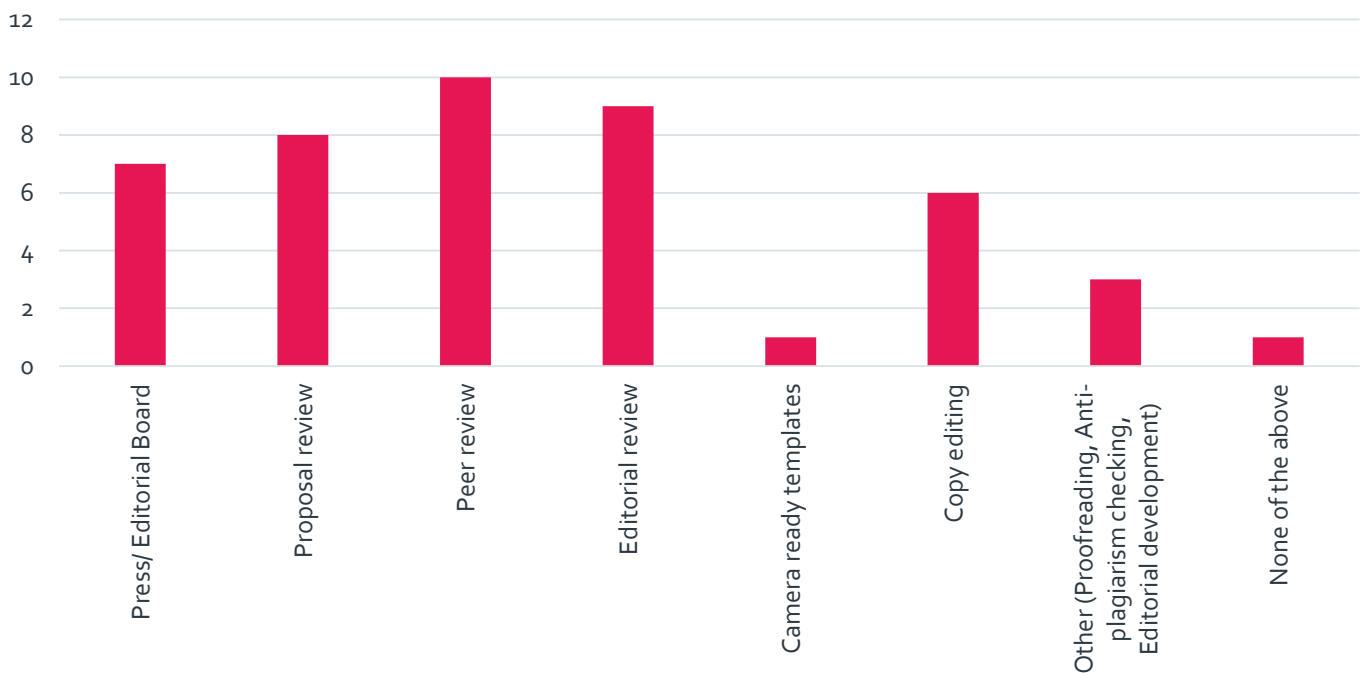
Another press that did not select peer review noted that "all responsibility for ensuring quality belongs to the Journal Editors". This is a valid comment and suggests peer review takes place, but not in the press sphere. This may be common for those presses that predominantly publish journals.

Replies in the 'other' category included one vote each for proofreading, anti-plagiarism checking and editorial development.

4.2.5 Publishing formats and open access

Figure 6 shows the responses to the question regarding publishing formats and access. All but two NUPs publish journals and most are fully open access with no paid versions.

Figure 6. Publishing formats and availability
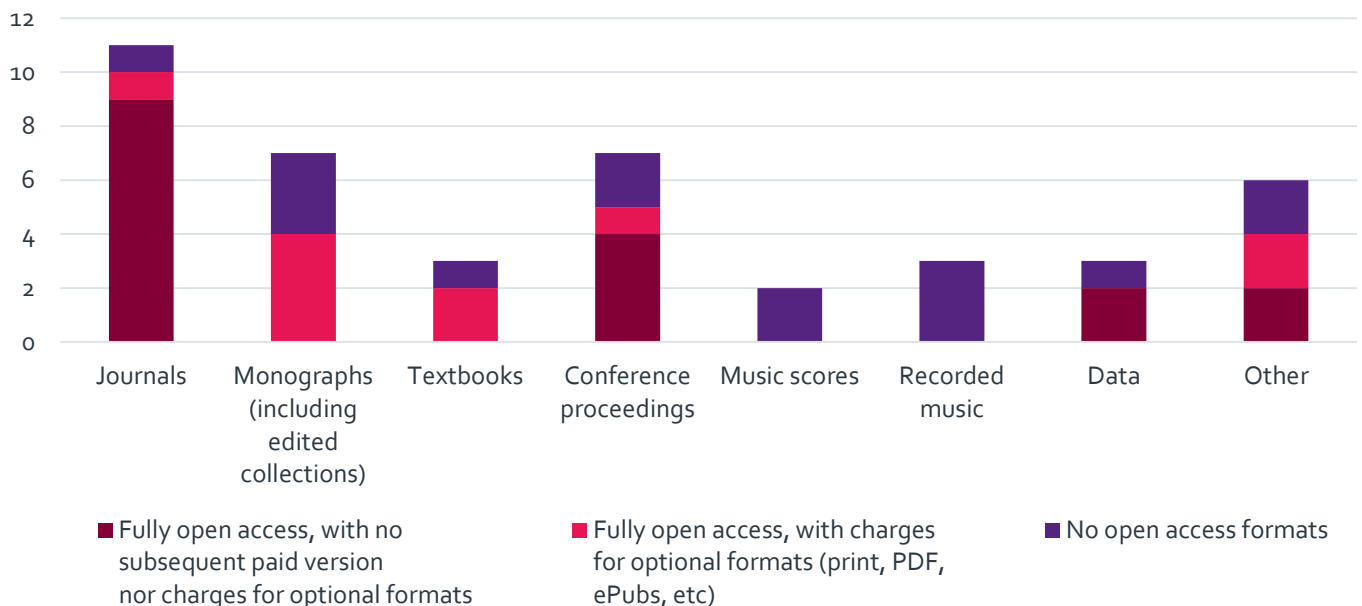
Only seven of the 13 NUPs publish monographs and only four are open access (with paid optional formats). This could have implications for a publishing platform, which is discussed further below.

Fully OA with charges for optional formats refers to fully OA at publication with options to purchase print copies. No subsequent paid option is most common for e-only OA journals where there is no other format available.

Three NUPs are publishing textbooks and that might warrant further investigation, possibly as part of the Jisc Collections' *Institution as etextbook publisher project*.

'Other' replies could consist of experimental publications, enhanced publications, short format books, edited collections, interviews, augmented publications, podcasts, blog posts or blogging platforms, reports/grey literature and conference videos, although no one particular format was specified.

Regarding open access formats, the survey asked whether NUPs charged an article processing charge (APC) or book processing charge (BPC) or whether the institution provided a fee waiver, eg for university authors. The majority of NUPs (nine) are not charging APCs/BPCs to authors, although one press is looking at a cost recovery model. One NUP is charging with funding being project based while another covers costs as contracted work so it could be said that these are essentially funder/project paid models. One press is only just looking into publishing OA. Finally, only one NUP is charging APC/BPCs, with a small waiver fund available for some university authors.

When asked if they planned to expand into other areas, a number of NUPs selected formats that they had already selected as current publishing formats. It is possible that these presses are planning to increase their publication. For example three selected journals for both questions. Duplicate answers have not been counted in Figure 7. Only NUPs that had not answered 'other' in the previous question about current formats were counted. However, other NUPs are planning to add new formats and this is discussed below. It should be noted that a number of NUPs stated that planned formats were "embryonic and aspirational".

Figure 7. Potential number of NUPs by format
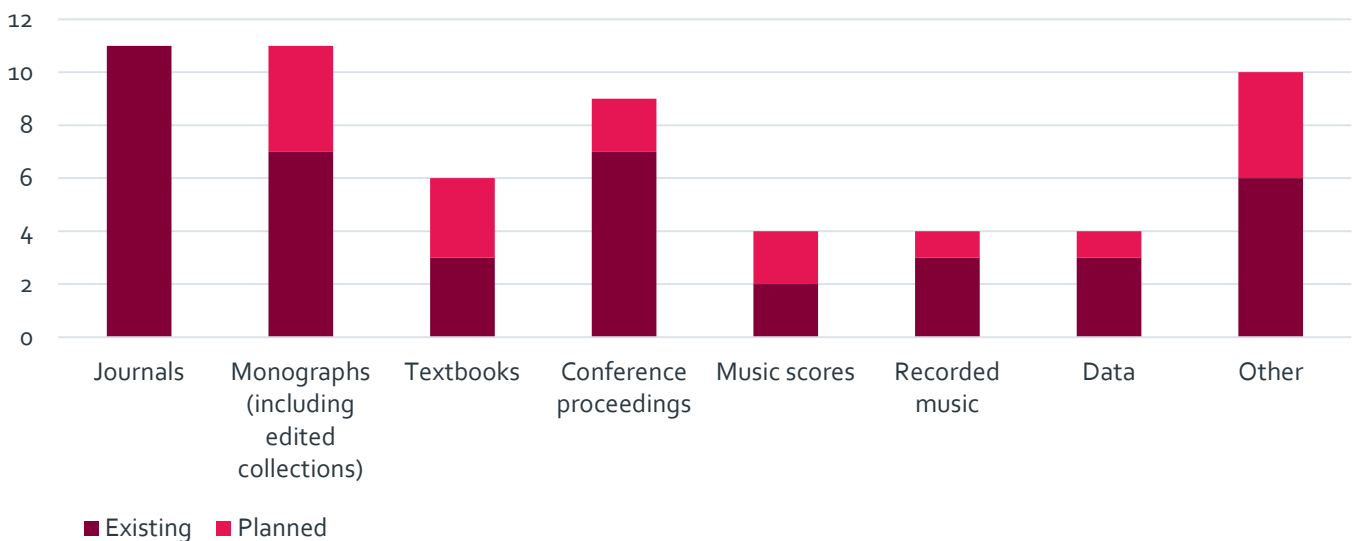
Clearly a number of NUPs are considering monograph and conference publishing in the near future. Music scores and recorded music are also of interest. The amount of NUPs looking at publishing data seems low. However, this could be because other means are being used, eg Figshare etc.

Other formats include; enhanced and experimental publications (3), videos (conferences and interviews), subject-specific overlay journals, short-form monographs and grey literature (reports).

HEIs were also asked about the different print and electronic publishing formats that they used (Figure 8).

Figure 8. Publishing formats

Many presses may not be producing print versions if publications are OA online journals. Therefore, it is assumed that the majority of answers regarding print and PoD refer to monograph publishing (all three NUPs that answered also publish monographs). For others, it would be worth following up if PoD would be preferred if available.

PDF is clearly the most popular option. Again it would be interesting to see if EPUB would be an option if available. XML is higher than expected given that it is relatively expensive/labour intensive to produce for small presses (this was reported at the University Press Redux conference in March 2016). The one NUP selecting 'other' had not published, but planned to use print (PBK).

4.2.6 Licences and contracts

Figure 9 shows that licences and contracts are not in place for all formats when compared to the question on current publishing formats. For example 11 NUPs publish journals, but only six have author licences (although a 7th NUP arranges this with the editors of the journals themselves).

Figure 9. Licences and contracts used by NUPs
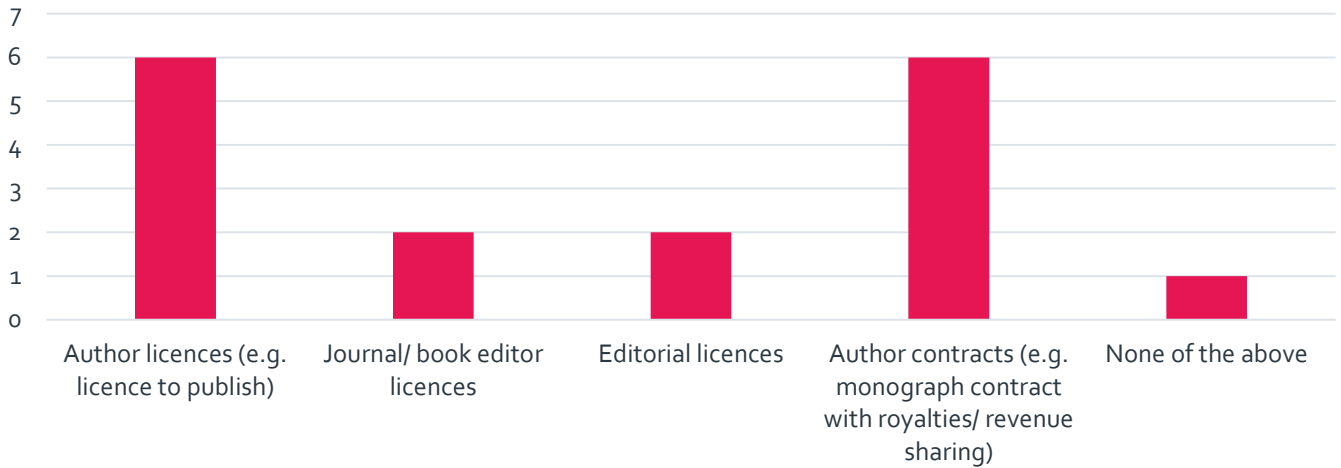
Two NUPs explicitly stated that they have monograph contracts but do not pay royalties. Of those that selected the 'other' option, two are exploring journal editor licences/MoAs. One covers licensing and contracts under existing contracted work. Another press uses conventional commercial contracts as the monographs are not OA, but it is considering author licences if it goes down the OA route. Finally, one press is selling existing stock.

The majority of NUPs use either a CC BY or CC BY-NC-ND licence (see Figure 10). Of the two presses offering alternatives, one offered a standard copyright licence but would consider CC BY-NC-ND if it went down the OA route; the other varied its licences by publication but all were CC. In addition, one press also offered CC BY-NC-ND as an alternative to CC BY, while another offered commercial licences as an alternative to CC BY.

Figure 10. Licences used by NUPs
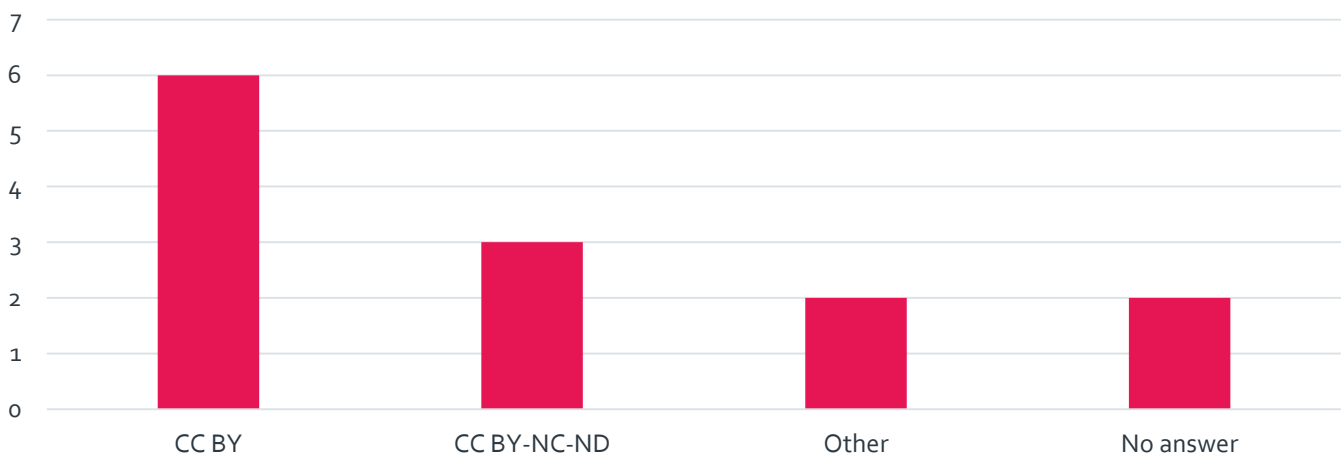
When NUPs were asked if they had a preferred licence, two presses currently offering CC BY-NC-ND said that they preferred a CC BY licence. Others (mostly already using CC BY) did not express a preference. Two NUPs stated that it was the author's choice to select the appropriate CC licence.

Learned societies, such as the Royal Historical Society, expressed concerns over the use of the CC BY licence (House of Commons Business, Innovation and Skills Committee, 2013, pp.115-118; House of Lords Science and Technology Committee, 2013, pp.322-326). A Taylor & Francis survey (Frass, Cross and Gardner, 2013) found that authors selected the CC BY-NC-ND as the second most preferred licence after an exclusive licence to publish and CC BY as the least preferable, although the proportion of objections to the CC BY licence dropped from 52% citing it as least preferred in 2013 to 35% in 2014 (Frass, Cross and Gardner, 2014). However, it appears that many NUPs are successfully using the CC BY licence in their publishing output.

4.2.7 Publishing services

NUPs were asked to identify themselves with the following statements adapted from Perry et al., 2011; Mattson and Friend, 2014:

» A self-help consultation level, eg hosting of journal software

» Base level, where the customer does most of the work, hosting plus some further support, eg licence templates, logos, etc

» Intermediate, where responsibilities are negotiated, eg full publishing service and support for authors/ editors

» Extensive, where a full service is provided, eg full publishing service and support for authors/ editors

Figure 11. Level of support offers by the NUPs
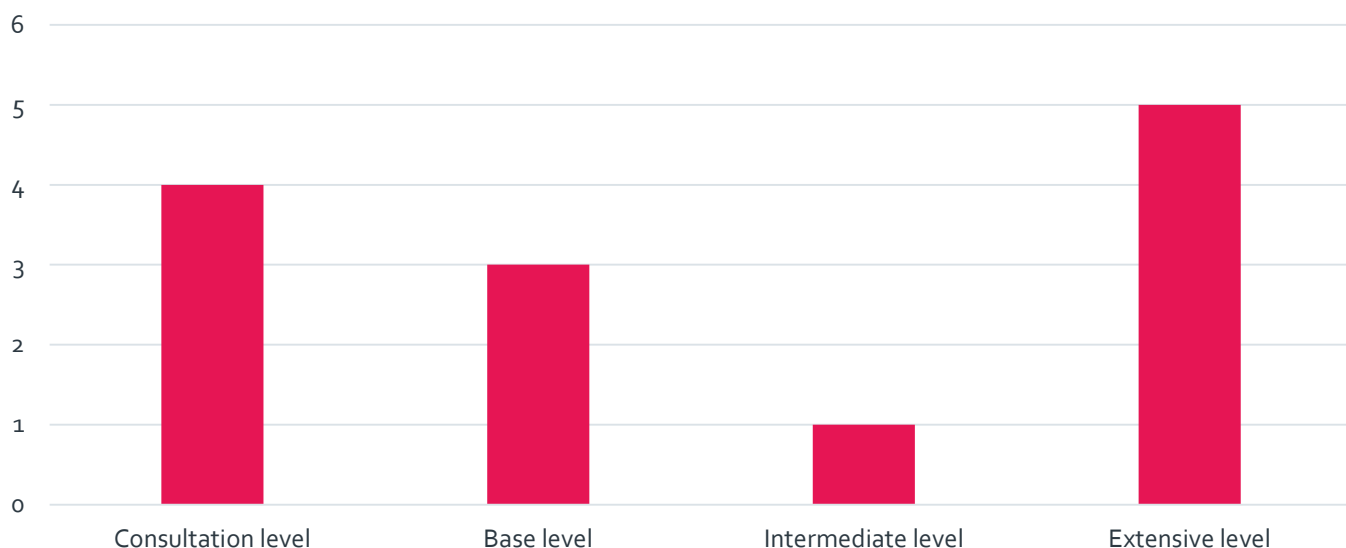
Figure 11 shows that there is a wide variation in support offered by the existing NUPs. This will need to be considered when support from Jisc is investigated. For example, are the presses offering this level of service out of choice or are they restricted by staffing/experience/lack of best practice etc?

There is an opportunity to develop a typology of the presses based on this model. It seems that the different types would need different forms of support. There may also be a relationship between the statements and the maturity of the NUP answering the question.

4.2.8 Workflows

NUPs were asked about other types of support, such as typesetting, design and image processing. Figure 12 shows that only two NUPs offered these services in-house. However, two of the four NUPs that selected 'other' used a mixture of in-house and outsourced services. For example, covers and image processing were done in-house but typesetting, type design outsourced. One other outsourced via journal editors and the final press used templates.

Figure 12. Other services offered by NUPs - Typesetting, design and image processing
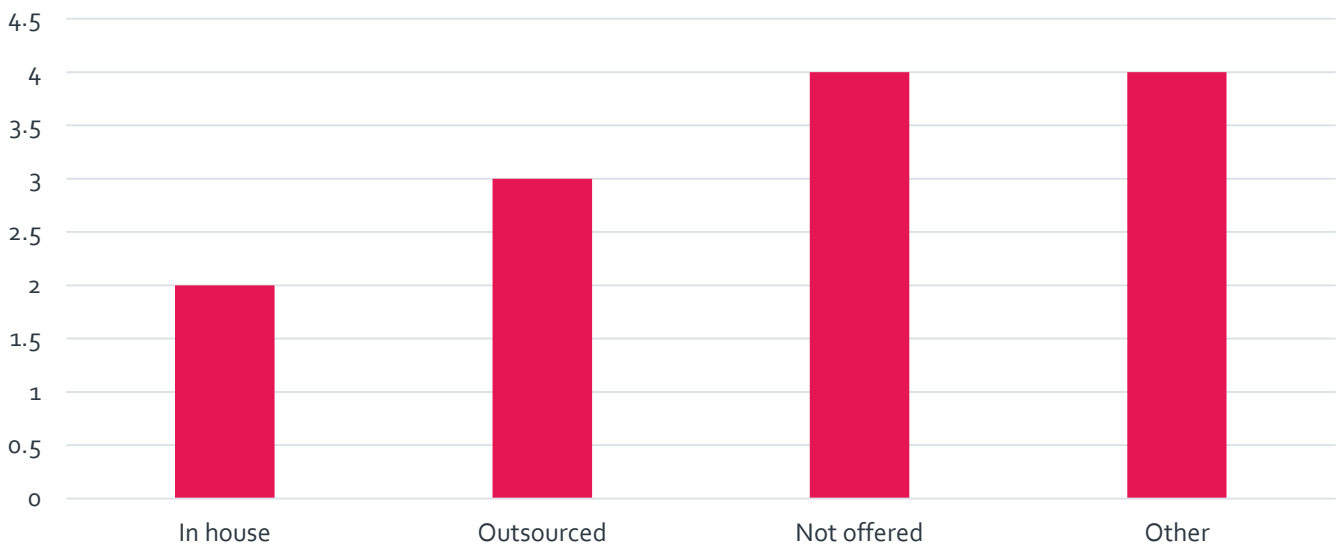
HEIs were also asked whether they used software to help manage processes and workflows such as submission and peer review. Figure 13 shows that this was split more or less 50/50. Two of the NUPs that selected 'other' stated that they used OJS, which offers the management of process; one of these two leaves it up to individual editors whether to use the software or not.

Figure 13. Use of software to manage processes and workflows
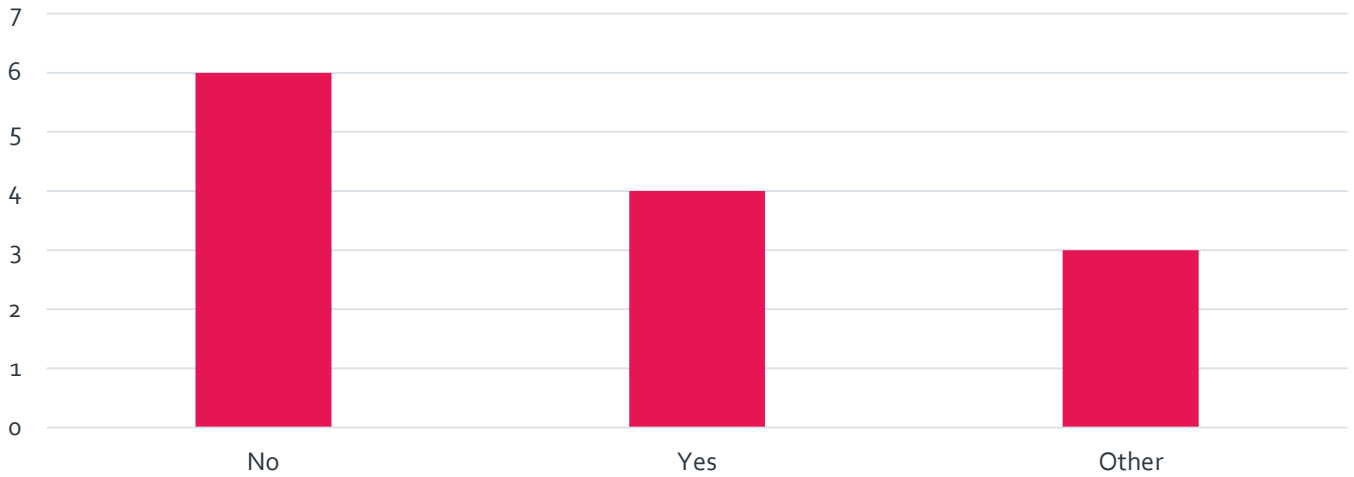
It might be useful to know if those that do not use software would do so if a service was available. For example, they may have taken a decision not to use OJS and therefore do not have the option.

4.2.9 Content hosting

HEIs were asked whether they hosted content on their own platform or website and, if so, which software was used. They were also asked if they hosted content externally.

The first question was not particularly helpful as some NUPs referred to both institutional repositories and OJS as their own platform, others did not. Therefore it is more useful to combine all three questions into one graph (Figure 14).

Figure 14. Content hosting

OJS is by far the most popular content provider (perhaps reflecting that, in this survey, more journals are published than books). Ubiquity Press also uses OJS as its hosting software. No NUPs were using OMP for monographs, however. The use of repositories is fairly low. Of those choosing 'other', one was currently assessing OJS and Ubiquity Press, another was using the University of London Computing Centre (ULCC). A variety of other hosts were also mentioned: OAPEN, Worldreader, unglue.it, Ingenta, JSTOR and Project MUSE.

4.2.10 Content dissemination

The question around dissemination is slightly different to the previous questions regarding content hosting. By 'dissemination' we are referring to how NUPs provide access to content rather than where they host it. Repositories featured in both questions, but got different scores (See Figures 14 and 15).

Figure 15. Dissemination routes
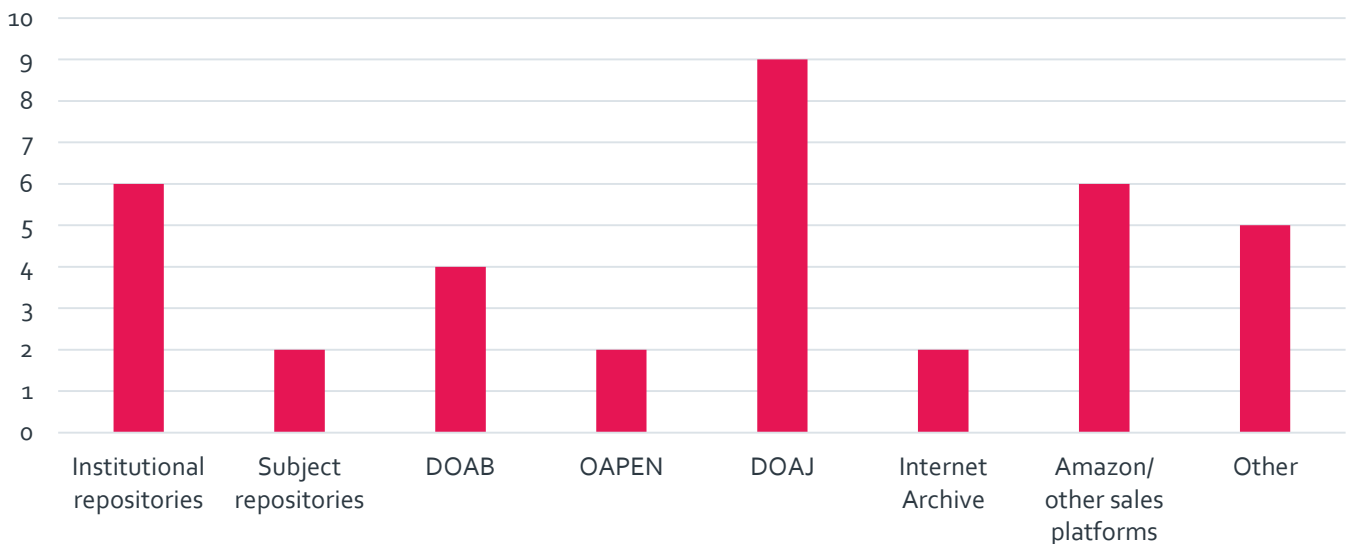
Use of DOAB, DOAJ and OAPEN is encouraging given the number of monograph publishers available, although there could be a role for Jisc to offer further advice on dissemination. Of those that listed 'other', one used Google/Google Scholar although it is not clear how – in theory they all do. Two used print distributors to sell their monographs; one of these would consider all options if OA went live. A third planned to use DOAJ when they published journals. Finally, one stated that they were specialised and only sold to a list of existing customers.

4.2.11 Metadata

NUPs were given a number of options regarding the types of metadata they used for distribution (see Figure 16).

Figure 16. Metadata used by NUPs
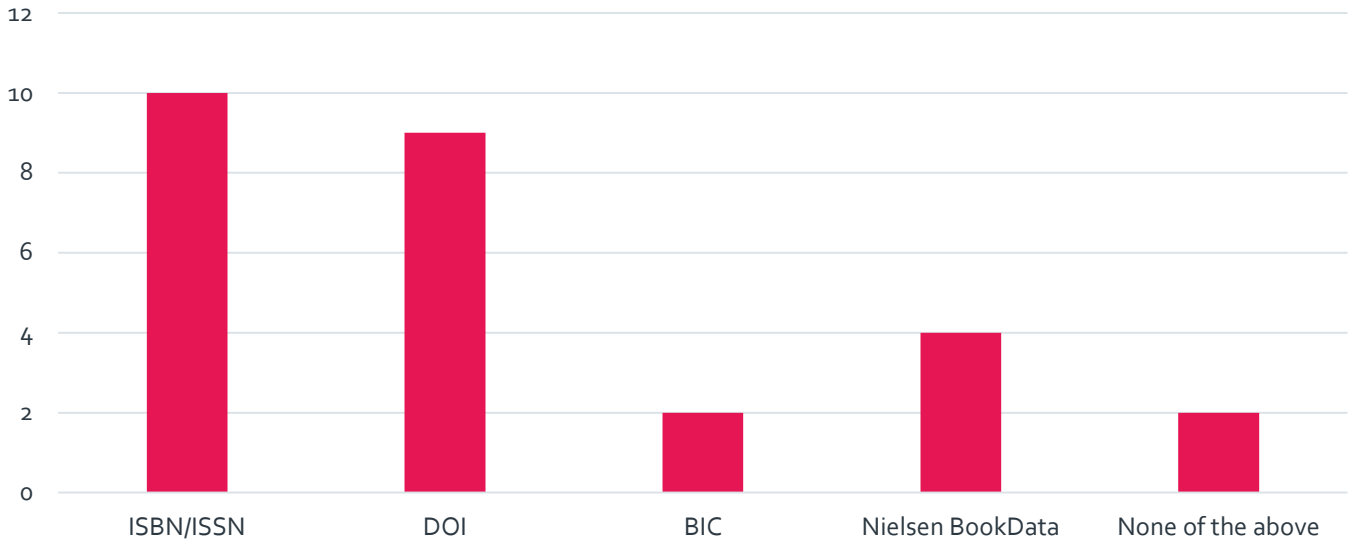
Not all NUPs assigned ISBN/ISSNs or DOIs to their content (one also stated that they did not use DOIs for all journals they published). BIC was only used by two presses.

Considering seven NUPs sell their monograph content, only four registered it with Nielsen BookData, which potentially reduces the possibility of sales via book suppliers. Two presses did not use any metadata. No other metadata was suggested as part of the 'other' free text option.

It appears there is an opportunity to assist presses further in the area of metadata.

4.2.12 Preservation policies

Figure 17 shows that only one NUP was not using any form of preservation. However, further work could be of use in this area.

Figure 17. Preservation policies
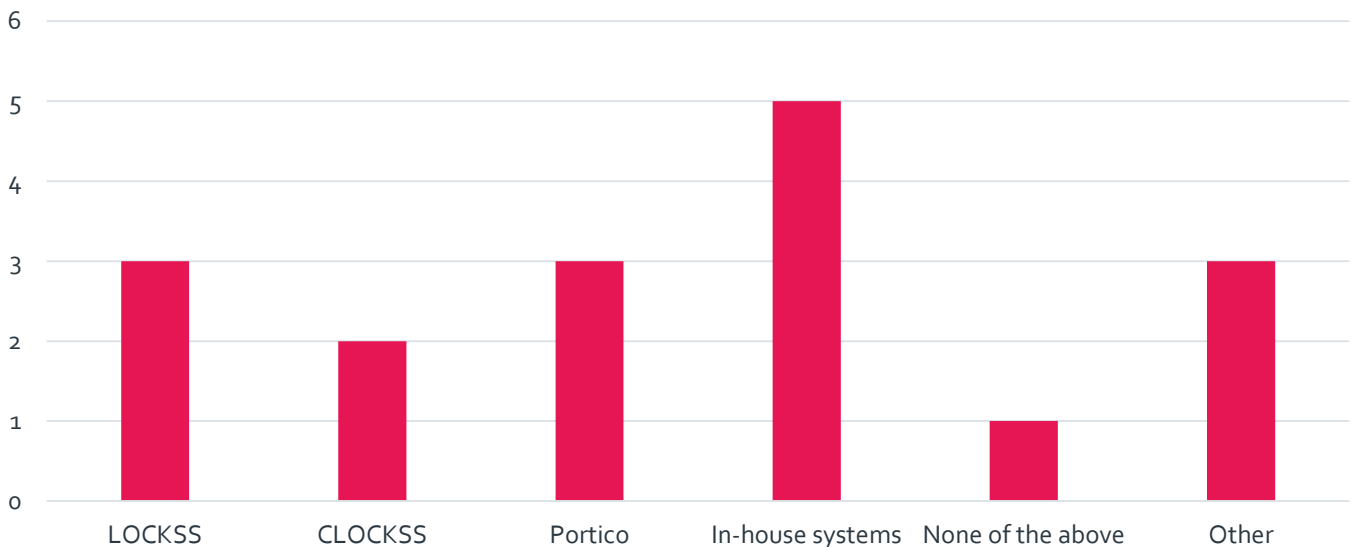
One NUP listed the institutional repository as a preservation system. However, there is some debate in the community as to whether this really is true preservation. Another used ULCC, which might need further investigation, as do 'in-house systems', which could also mean repositories?

There is also a role for Jisc to investigate costs around LOCKSS/CLOCKSS and Portico.

4.3 Section C. Planned new university presses

There were 13 responses to this part of the survey. Two stated that they were considering a NUP, but did not answer the other questions (what we can infer here is that there is still significant interest). There were also two replies from the same institution, so we only used the one that had significantly more detail. Another HEI that could be considered to have a press already answered section C even though they currently support journals via OJS. They did not answer all of the questions, but where they did, this has been added below.

4.3.1 Motivations and drivers for setting up a press

Table 3 gathers together the questions regarding motivation (from both current and planned NUPs) under themes. It shows that a number of themes are shared by existing and planned university presses. The two key themes that have emerged from the survey are: to develop OA publishing at a university level, and to satisfy demand or encourage early career researchers and academics. Also important were the related themes of supporting the university's strategic objectives and enhancing the reputation of the university.

Table 3. Key themes from the survey

Theme	Existing NUPs	Planned NUPs	Total
Demand from/for early career researchers and academics (including encouraging first time publishing)	5	3	8
Developing OA publishing	5	3	8
Supporting university's strategy/objectives	3	1	4
To enhance the reputation of the university	1	3	4
Undergraduate research	1	2	3
Innovation/new forms of publishing	1	2	3
Moving existing internal publishing activity (including library related research)	1	2	3
Hosting facilities for journals/conference proceedings	1	1	2
Moving print to online OA	1	1	2
Funder mandates/REF compliance	2	0	2
Engagement with the local community	0	2	2
Special interest publishing	0	2	2
Monograph crisis	1	0	1
Concerns over arts and humanities OA costs	0	1	1
Only considering, may not launch	0	1	1

Jisc should consider these themes further to see if it can help support NUPs with their priorities with examples of best practice.

4.3.2 Timescales for establishing a new university press?

Of the universities that answered this part of the survey ten may launch in the next five years (Figure 18). So by 2021 there may be as many as 27 NUPs operating in addition to the 'big' 7 (Oxford, Cambridge, Bristol (Policy Press), Wales, Manchester, Liverpool and Edinburgh).

Figure 18. Timescales for establishing a NUP
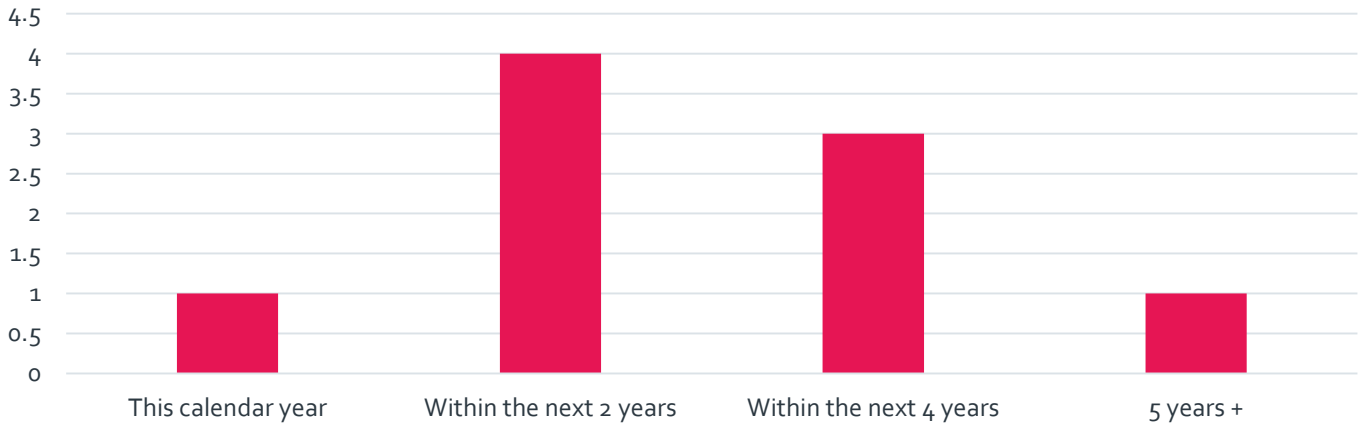
Based on 166 universities included in the Jisc bands, 20% will have a university press - a large increase based on previous years (Hardy and Oppenheim, 2004).

4.3.3 Financial support

The survey asked about potential financial support that emerging presses might receive:

» Supported by institution

» Self-sustaining (eg income must cover all costs - staff and production costs)

» Making use of existing staff and resources in library, no explicit defined costs

» Not decided

However, only two had made a decision about funding and these had opted for institutional support.

A number of HEIs replied to the follow up question, despite not having made a decision on funding. Universities are considering all of the options offered in the survey: in kind, infrastructural, technical and staffing.

4.3.4 Governance

All of the respondents were undecided on governance. However, two anticipated a cross-university board. As discussed above, this could be an area where Jisc could help.

4.3.5 Publishing formats and open access

Not all universities responded to this question, but the answers received are shown in Figure 19.

Figure 19. Plans for publishing formats and availability
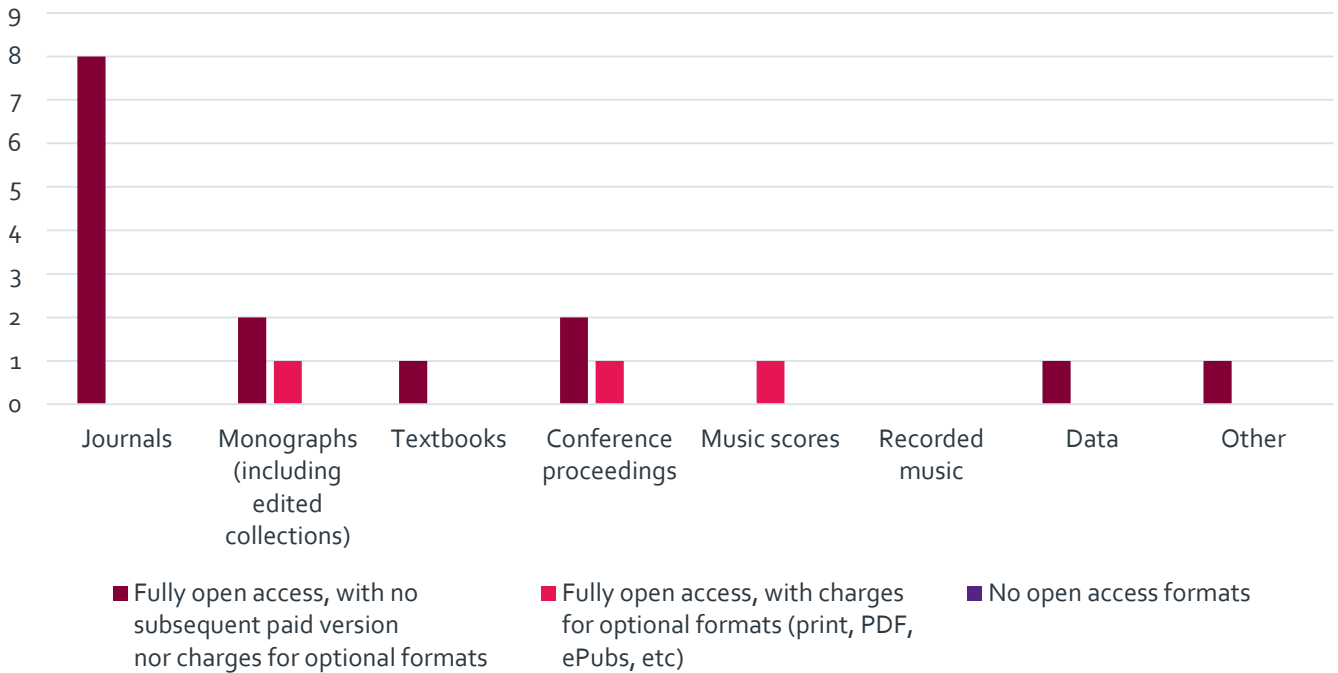
The majority of universities plan to publish fully OA journals with no subsequent paid version. Only three plan to publish monographs. Once again data is not an area that most universities are looking to publish.

When responses from existing and planned NUPs are combined a possible picture for the next five years starts to emerge (see Figure 20).

Figure 20. Publishing formats and availability for established and planned NUPs
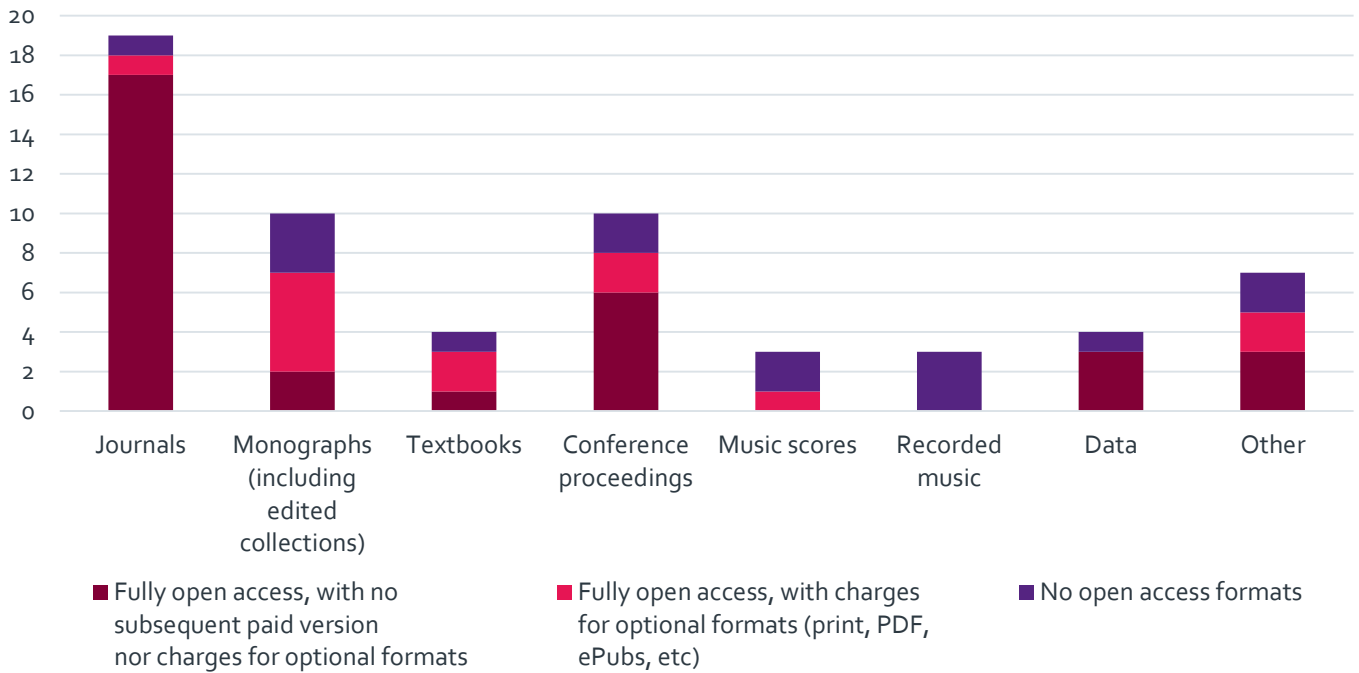
It should be noted that a number of existing presses may move to OA formats so the number of non-OA formats is set to reduce.

When considering a possible Jisc shared publishing platform, this analysis needs to be taken on board. There may only be a handful of monograph publishers. However, when textbooks and conferences are added (presuming conferences are treated as books – they may equally be treated as journals) then the predicted figure is far higher.

Regarding author charges, five universities were still undecided. Four were still considering but were unlikely to charge. One was planning to charge a 'realistic' APC.

Although not every university had made a decision on the types of output, Figure 21 shows the likely formats for those that had.

Figure 21. Planned publishing formats
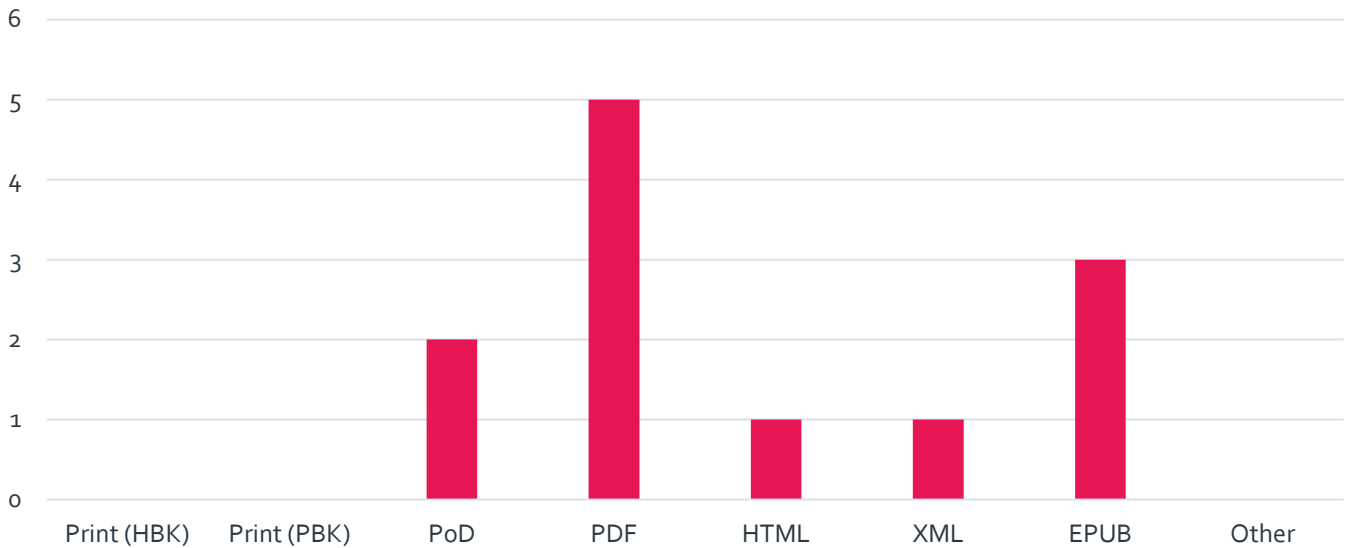
None of the universities considering a press chose print, although two chose PoD. The university that selected XML did so in order to be flexible on format type by using an XML workflow. When combined with existing NUPs (see Figure 22), it can be seen that the PDF is still the dominant format. EPUB is also a popular choice.

Figure 22. Publishing formats combined for established and planned NUPs
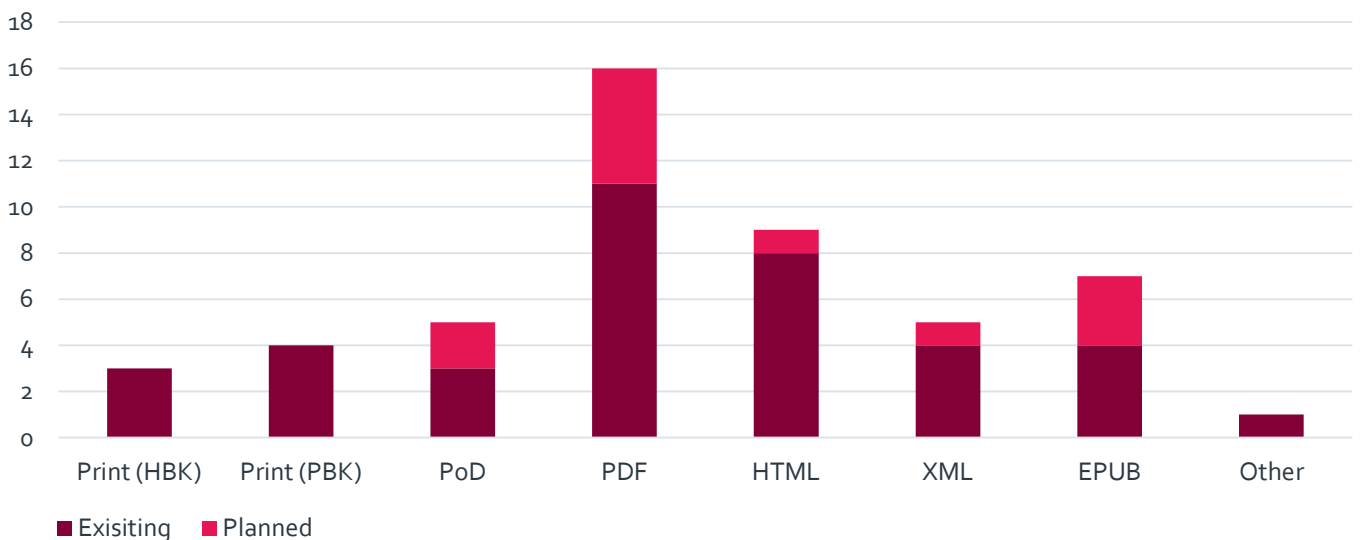
4.3.6 Publishing services

Once again, the majority who responded were undecided. Two were considering a base level of support and one considering intermediate support. When compared with existing presses it appears that all levels of support will be used in equal amounts. However, support from Jisc and other services may influence this in the future, eg greater support from shared services.

4.3.7 Workflows

Regarding copy editing, most HEIs had not yet decided. There was a similar picture with typesetting and design. Two universities were going to offer it in-house, one was considering both in-house and a print and design company.

4.3.8 Content hosting

Most universities had not yet decided. Three were planning to host internally, one externally. Regarding the type of content hosting software, Figure 23 combines the answers for both established and planned NUPs to give an idea of possible hosting solutions. OMP was not mentioned at all for monographs.

Figure 23. Combined picture of content hosting for established and planned NUPs
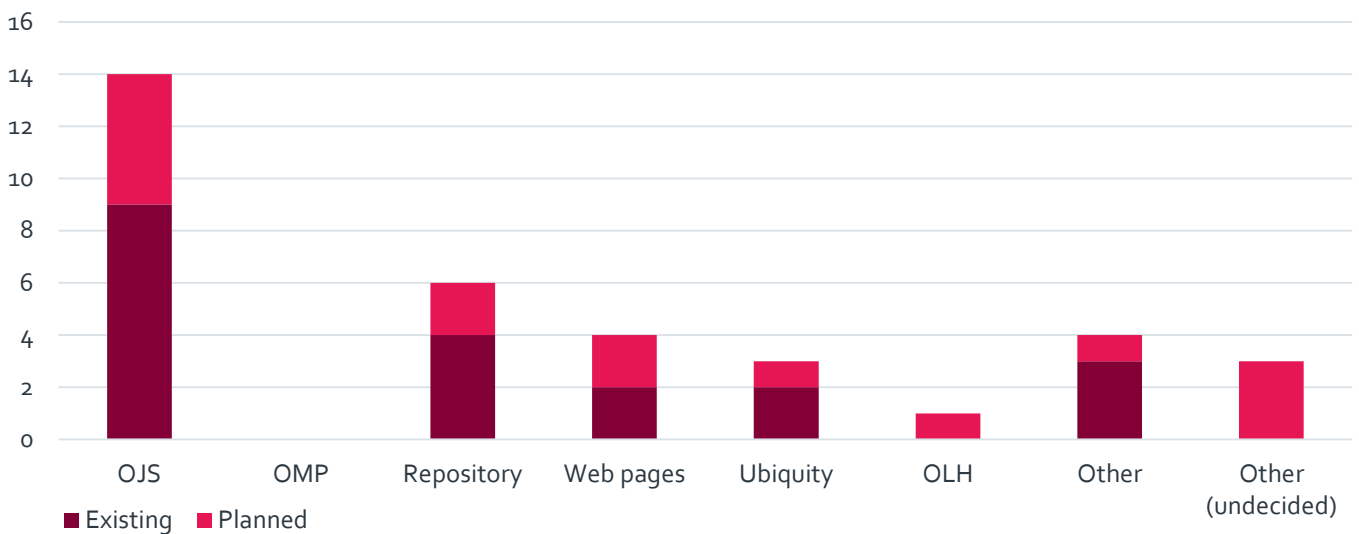
4.3.9 Content dissemination

Figure 24 shows the combined answers for existing and planned NUPs to give a fuller picture. The same options were given for both questions, 'not decided' was added for planned NUPs.

Figure 24. Combined picture of dissemination plans
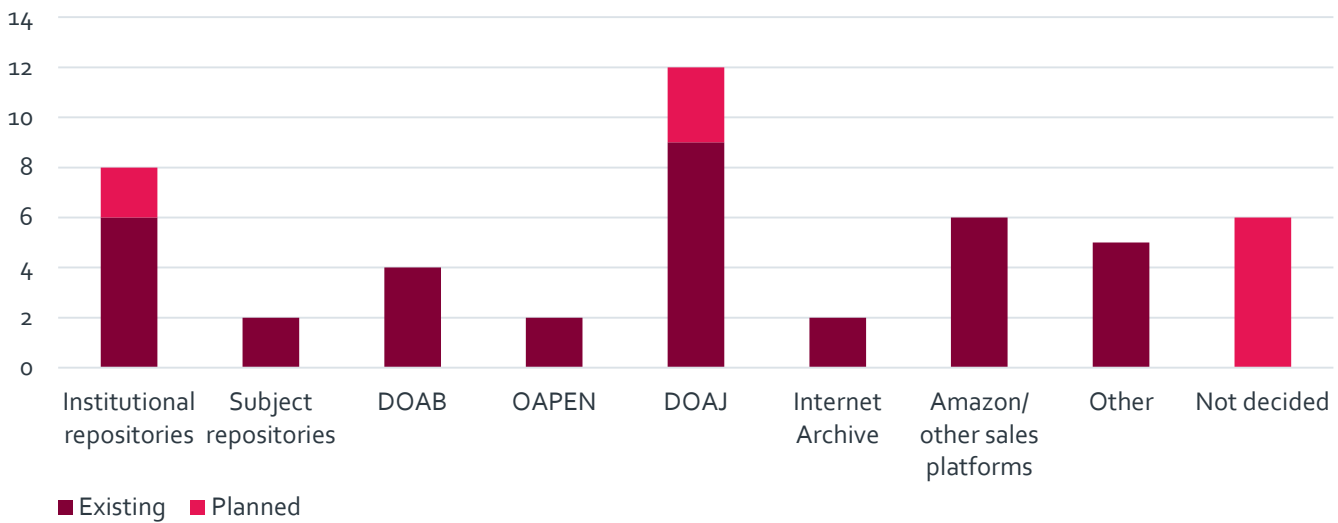
Journal publishing is key for planned presses, with no option around monograph dissemination being chosen. However, the earlier question regarding planned publishing formats does show that some monograph publishing is being considered. Institutions may benefit from guidance in this area if they do publish monographs and related formats.

4.3.10 Metadata

Most universities were undecided when it came to metadata. Three said they would use DOIs and two ISBN/ISSNs. One university also stated that "ONIX may be required depending on relation to the book supply chain". As stated above, metadata may be an area where institutions could benefit from assistance.

4.3.11 Preservation policy

All universities stated that they were undecided for this question although two were considering the institutional repository as a preservation option. A number stated that this question had alerted them to the issue of preservation. Again further support could be provided.

4.4 Section D. Closing questions

The final section was open to universities that had answered sections B or C. It was designed to assess where Jisc should set its priorities for the support of NUPs or library based publishing. Universities were asked to rank a number of suggestions from 1-5, where 5 is the most important. Two HEIs did not complete this section and duplicate answers were removed for balance.

Figure 25. Support and guidance required from Jisc, with 1 being not important – 5 being really important

In all but one case (marketing), universities planning to start a press required more help from Jisc than existing presses (See Figure 25). Regarding the individual answers, it is perhaps unsurprising that marketing was more important to existing presses than to planned presses.

Of most importance to existing presses were licensing and contracts, distribution/dissemination and preservation. For universities planning a press financial best practice was also important. Assistance with peer review was the least important to both groups, averaging a score of 2.5. Potentially this could be better handled as part of OpenAIRE, which is already discussing peer review (OpenAIRE, 2016).

It would appear that there is value in pursuing all options above with the exception of peer review. It should also be noted that a number of universities that said they were not considering a press at present expressed an interest in doing so in the future.

HEIs were also given a free text option to specify if there were any publishing services that Jisc could develop to support their publishing endeavours. One university expressly stated that it "will use institutional expertise and best practice from elsewhere to develop [a] service".

Other themes brought out in these replies were as follows:

» Best practice guide (toolkit) to library-led OA publishing, eg contracts, workflows as well as case studies at other NUPs in order to create a community (7) There is also evidence from the ALP results that this would be popular too

» Consortia funding options of the kind being explored by the Andrew Mellon Foundation and continued analysis of the sustainability of the various OA funding models, particularly for monographs (4)

» Publication processes from idea to output (print and electronic routes), including open access, eg content production (MS editorial, production, technical), peer review, and business models (2)

» Marketing/communication of best practice and engaging academics/students (2)

» An alternative open hosting platform (2)

» Software development / design /Graphic user interface (GUI) design

» Understanding the impact of technological developments on publishing

» Aggregation for easier discovery and/or guidance on getting content into broader search engines

» Rights brokering services (permissions and subsidiary rights sales/agreements)

» Shared service for preservation

There are a number of initiatives that could be taken forward by Jisc. Specifically there was a comment about Jisc licensing and negotiating with potential platform suppliers: "I think Jisc can facilitate sharing of best practice amongst institutions and work with [the] sector to provide national deals/services where relevant eg OLH or OJS or Ubiquity".

A number of the requests also relate to the section of the Northern Collaboration proposal around a European LPC.

4.4.1 Shared publishing platform

The survey asked a specific question regarding interest in a possible shared publishing platform. Figure 26 shows that there is some interest from existing and planned NUPs. However, because this was asked as a separate question we do not know how it would rank against other options discussed above. Therefore it is fair to assume that this is no more/less important than the other options. For example, there may be more interest in a toolkit than a platform, especially for monographs.

Figure 26. Interest in a shared publishing platform
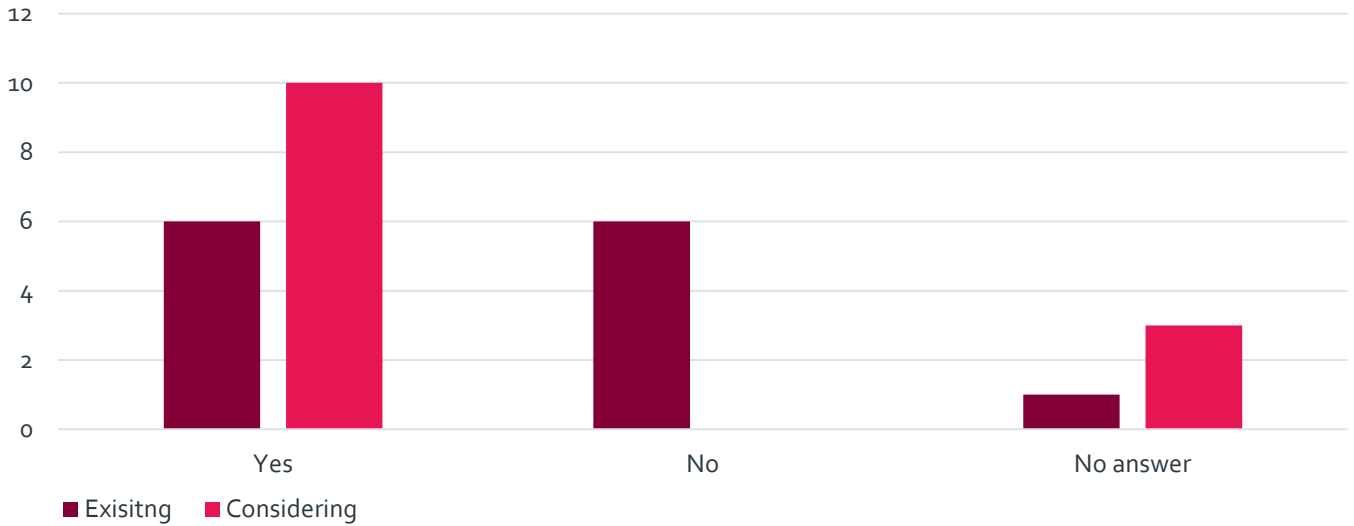
The comments appear to support this assumption, with some universities qualifying their 'yes' answers. Eight universities commented that it was a possibility and that they may consider a shared platform. Two commented that they already worked with Ubiquity, while a third said that it would be better to work with existing OA/commercial platforms such OAPEN and Ingenta. A further two said that they were interested in future developments and all options. Finally, one university that did not commit to a yes/no answer commented that "Jisc should work with existing providers eg Ubiquity, OLH".

Only one university regarded a shared platform as a valuable service. Another said they "would want to clearly understand the added value". Finally, one university commented that they had investigated a regional shared platform, but only one other university had indicated that they were willing to collaborate.

Figure 27 combines data regarding existing or planned publishing formats and those NUPs that expressed an interest in a publishing platform. It appears that journals are the most used format, conferences could use a similar platform although they could also be treated as monographs. Experience from the Jisc institution as e-textbook publisher project shows that textbooks could include a large variety of publishing platforms and software so it cannot be assumed that they would be treated in the same way as monographs.

Figure 27. Publication output for those interested in a platform
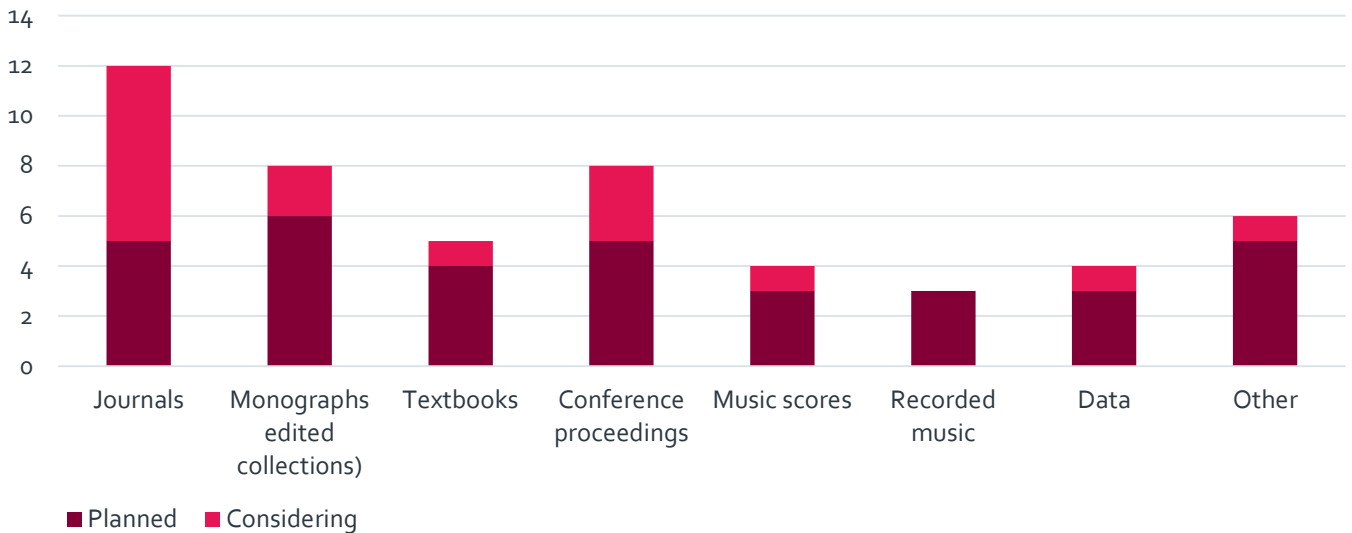
Further work is required in this area. Firstly, as a follow up with NUPs to see where this ranks with other options for support. Secondly, existing commercial platforms should be investigated to see if a solution already exists for UK NUPs, rather than building a platform from scratch.

4.4.2 Additional comments

A number of universities supplied the survey with final comments. One university commented on the amount of self-publishing that was happening at universities and whether this could be picked up by the ALP survey? The same university asked if Jisc was interested in student journals as these were seen as relevant to the university's editorial and business plan.

One press pointed out that they were an existing small scale traditional press and that they had not yet decided "how OA would fit with what we already do", how it would be funded or whether there was any demand for it.

A university considering launching a press asked about possible questions on proposed marketing and publicity plans (the survey had only asked if HEIs were interested in help from Jisc). Looking at the other responses in this section, it is doubtful whether any other respondent would have been able to answer this question.

Finally, a number of universities wished to stress that they were in the very early stages – one commented that the survey had acted as a useful checklist. Another was very appreciative of the survey and thanked Jisc and the Northern Collaboration.

5.0 Academic-led presses: results and evaluation

5.1 Introduction

In the second strand of research we aimed to acquire a better understanding of academic-led presses or publishing initiatives (ALPs) currently operating in the UK or publishing for the UK market. This strand provides an overview of the needs and future requirements these presses have, and the problems they currently face and/or have faced in the past. The findings of this study will be used to formulate recommendations for future practice, services and community support, and potential Jisc support.

Next to providing an overview of the current ALPs landscape this study set out to:

1. Identify (if possible) those academics who are interested in setting up an academic-led open access press of their own or who are in the early stages of such an endeavour

2. Develop a strategy based on knowledge-sharing to make it easier for academics to set-up their own open access presses

Academic-led publishing initiatives were identified based on online research and with the aid of the survey for new university presses, which included a question about scholar-led initiatives at UK universities. The answers to this question helped identify a handful of other initiatives. 18 academic-led presses were invited to take part in either a face-to-face, Skype or email (written) interview based on a protocol provided to them beforehand (See Appendix 2). Theses interviews with academic-led presses took place over the summer of 2016 and gathered data to:

»   Identify and classify existing and (potentially) future ALPs that are either based in the UK or publish for the UK market

»   Learn what motivated their establishment and their missions, ideologies, visions and goals

»   Determine the types of output that are being published (eg monographs, journals, grey literature, experimental formats) and the level of service provided

»   Gather information on governance and policies, such as peer review processes, contracts and licensing

»   Identify the publishing platforms that they use, such as OJS/OMS, repositories, or commercial solutions

»   Ascertain the publishing models of the ALPs (ie the roles, backgrounds and collaborative structures at play within them)

»   Determine, if applicable, what business models and distribution methods are being applied to formats such as print on demand, freemium etc.

»   Review the marketing and metadata workflows adopted to support end user discovery, such as DOAJ, DOAB, and library web scale discovery systems

»   Identify workarounds, gaps and frustrations in the workflows

» Identify strategies regarding how to promote a more nationally and internationally competitive open access publishing environment by supporting the wide variety of open access monograph publishing initiatives that are currently being undertaken in the HSS, including those associated with non-commercial, not-for-profit and scholar-led projects

Of the 18 presses invited, 14 took part in this study. Together they cover a wide range of international initiatives from the more established to relatively recent start-ups. The interviewed presses include Goldsmiths University Press, which is a university press but one set up by an academic (Sarah Kember) and with a mission statement very similar to those of academic-led presses. Open Library of Humanities and Ubiquity Press are platforms instead of traditional publishers, but both are academic-led and Ubiquity Press also runs a press separate to its platform. The interviews (if audio-recorded) have been transcribed and edited with the aid of the interviewees[9]. Short descriptions of the presses have also been added as an addendum to this report (see Appendix 3).

The analysis has tried to encapsulate some common threads and patterns identified in the interview data while also emphasising where and in which cases differences were apparent. Based on the analysis of the transcribed interviews we have created various tables and data figures to summarise some of the findings. These tables are purely illustrative; they are not based on a 'tick-box exercise' and therefore will not provide conclusive quantitative data. They merely list some of the answers provided by interviewees in response to a certain question. The analysis, following the interview protocol, consists of three sections: the first section focuses on the background, motivations and goals of the various initiatives; the second one gives an overview of the various presses (business and publishing models, licences and policies, preservation and dissemination); finally, the third section looks at where the initiatives (still) need support and explores specifically how Jisc can help support them.

5.2 Part 1: Background, motivations and goals

5.2.1 Context

The first interview question looked at the background or general context against which the academic-led presses were originally set up.

Community based. The first thing that stands out here is that many of the academic-led endeavours were established out of, or connected to, already existing research communities and networks based around research groups, conferences, blogs, journals and universities. For example, meson press grew out of the *Hybrid Publishing Lab* in Germany, a research lab that looked into digital publishing and open access. Mattering Press came out of the *Flows Collective*, a collective of early career/PhD scholars in science and technology studies. Ubiquity Press was set up to support the needs of a small society journal published at UCL. MayFly Books and electric.press were both extensions of journals, *Ephemera* and *Hyperrhiz* respectively. Counterpress was established to collect together larger pieces from the *Critical Legal Thinking* blog. The founders of Open Humanities Press started conversations after a conference one of the founders organised in Belgium, and Media Commons Press is one of the channels of the digital scholarly network *Media Commons*.

Commercialisation of scholarship. There exists a general frustration among these initiatives with the existing legacy publishing route, specifically with the profits made by commercial publishers. Martin Eve therefore conceived Open Library of Humanities as partly a "personal political project" in a context where a few "very big

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[9] These interviews can be accessed here: http://repository.jisc.ac.uk/6652/.

quasi-monopolistic players" were extorting library budgets, a situation that, as he argues, is not right for the dissemination of knowledge. Sebastian Nordhoff (Language Science Press) similarly mentioned that the book prices of commercial publishers were prohibitively high, which severely restricted readership. Therefore, as he states, "the interests of profit-oriented publishers are incompatible with those of the researchers". MayFly Books' Chris Land also calls the resistance to commercialisation and to firewalls "a political project in its own right" and Counterpress's Stephen Connelly emphasises that, in response to this situation, they wanted to create 'generic' books that people could actually afford, making them also available to communities in developing countries.

> *"The primary thing is to disseminate good quality humanities research and to encourage good quality humanities research through the provision and through the dissemination of digital objects"*
>
> **Rupert Gatti (Open Book Publishers)**

Open Access. Most, if not all the presses, were reacting to a situation and context in which access to scholarly materials in the humanities often remains restricted. Both Sigi Jöttkandt (Open Humanities Press) and Alessandra Tosi (Open Book Publishers) were personally being affected by the lack of access to research materials and they mention this as an important motivator to set up their respective presses. Open access was already making headway in journals in science and technology studies, Joe Deville (Mattering Press) explains, but not yet in books. Many interviewees said that developments in the sciences were very inspirational; PLOS was mentioned as an example and forerunner, and movements such as Creative Commons and copyleft were also seen as inspirational. Rupert Gatti (Open Book Publishers) emphasises that the initial motivation to set up the press was "to make good humanities research available free to read online". Yet, next to there being a lack of open access content in the humanities, Open Humanities Press explains that there was also "little formal recognition" of already existing open access publishing in the humanities, coupled to a general assumption that open access scholarship was not of high quality. They felt that this situation needed to be addressed urgently.

Digital scholarship. A similar prejudice against digital scholarship was a situation that many initiatives responded to. The overall feeling was that there were not enough places for scholars to produce research and publications in forms that were not textual or print-based but multimodal or non-linear. Kathleen Fitzpatrick (Media Commons Press) explains that there was no opportunity for scholars to "respond to media forms with those same media forms". Similarly, Sarah Kember (Goldsmiths Press) emphasises that a context of "commercialisation, standardisation and audit" was creating "marketing categories and silos" and inhibiting any experimentation that looks beyond the standard monograph. This situation was also identified as problematic by Open Book Publishers, Open Humanities Press and punctum books.

5.2.2 Why an academic-led press?

The second question asked respondents about their decision to set up an academic-led press, and how they felt their initiative was different from established models (ie commercial presses, university presses).

Lack of institutional support. The first thing to emphasise is that many did try to set up a university press or an imprint connected to their institution but were unsuccessful in doing so. Many of them also had and/or continue

to have some form of connection to an institution (albeit retaining their independence). Meson press mentioned that the Hybrid Publishing Lab, which it grew out of, was only funded for three years and that Leuphana University (Lüneburg, DE) did not offer any long-term financial support to set up a press for them, so they decided that a university press was not for them. Eileen Joy (punctum) recollects how her university baulked when she proposed the idea of her running the press there, which made her decide to quit her tenured professorship to run the press full time instead. Chris Land explains that, when he originally moved to Leicester University, there was a will to reinvigorate Leicester University Press—of which MayFly Books could have been an imprint for example—yet changing management structures meant that both support for and interest in a press disappeared. Rupert Gatti (Open Book Publishers) mentioned that, when they originally started up, university presses were incapable of seeing their way around open access, especially for books which were perceived not to be feasible. They were obviously wrong, Gatti states, as evidenced by Open Book Publishers. Finally, it has to be mentioned that institutional support was not always easy to secure or even desirable in a situation where many of the presses taking part in this research were set up by networks and groups of scholars active at universities in different countries and even different continents.

"This press was an attempt to create a third route for academics"

Stephen Connelly (Counterpress)

Independence. Many of these initiatives also clearly felt that their independence offered benefits. Open Humanities Press argues that its independence means it is better able to respond to what scholars want "rather than to what their institutions, libraries and funders want", which is similarly emphasised by Ubiquity Press and Language Science Press. Kathleen Fitzpatrick stresses that it was much easier for her as an individual to set up the press with the focus she intended than it would have been for a university press. It would not have been able to support the kind of work she was interested in due to its "necessary risk averseness" which would not allow them to do any ad hoc experimentation. Her solution was more agile and impulsive, the "kind of experiment that an individual could take on that an institution couldn't".

Publish alternative content. An important reason to set up an academic-led press relates to the kind of content that can (or increasingly cannot) be published. Several presses have been set up to promote (book) scholarship within a specific field (eg media studies, critical management studies, linguistics). Yet many presses also publish what can be described as emerging or avant-garde academic content, sometimes even functioning as "niche market publishers". Punctum's Eileen Joy explains that they set up the press to "promote the work that everybody wants to do but isn't allowed to do". This new cutting edge, innovative or avant-garde work is having a hard time getting published with traditional academic publishers, respondents declared. Craig Saper (Roving Eye Press) mentioned that when he wanted to re-release new editions of an important writer and publisher—for which sufficient interest existed among his community—publishers were not interested. Related to this Open Book Publishers decided not to set up with a list structure in which, as Gatti explains, there are lots of really good books that do not fit into specific lists, so they are consequently left out.

Next to avant-garde or niche work, academics also wanted to promote more experimental work, which they felt traditional presses were not sufficiently supporting. Helen Burgess and Craig Saper from electric.press said they could not find a university press that wanted to support a multimodal book series, therefore they just started their own. As Burgess explains, "electric is a platform agnostic press". They "treat the work first, rather than

trying to shoehorn it into the same standardised platform for every work". Similarly, Fitzpatrick said that when she set up Media Commons Press university presses were not technologically equipped to support experimental scholarship; they would not be able "to do that kind of experimentation without a whole lot of study, a whole lot of preparation, and a whole lot of practical concerns that, as an individual, I simply didn't have at that time".

> *"We feel there is a strong demand from academics to continue to push the envelope with new forms of scholarly communication. It's important to note that it is scholars who are leading us, approaching OHP to work with them on achieving their intellectual vision"*
>
> **Open Humanities Press**

Create legitimation for avant-garde and experimental digital content. Related to this, various initiatives mentioned that they got into academic-led publishing to provide more cachet and legitimacy to open access and digital content in the humanities and to emphasise that it can be of equal high-quality as content published by traditional publishers. Open Humanities Press, especially when it first started up, offered primarily a meta-peer review service for journals that wished to join the collective. Similarly, punctum surrounded itself with what Eileen Joy calls "all the accoutrements of a legitimacy" needed for your institution or research assessment (ie rigorous peer review, an established editorial board with internationally esteemed scholars) to legitimise their experiments in publishing.

Financial considerations. Several initiatives also set up their own presses to show that it was possible to publish cheaper (and faster) than traditional publishing outlets. Open Book Publishers mentions that it brought cost down by at least a third compared to legacy publishers by using alternative distribution channels. Ubiquity Press also foremost wanted to create a model that would be fully open access but cost efficient, in order to support the humanities. Open Library of Humanities was also set up with financial considerations in mind, most importantly to challenge the rise of APCs or BPCs in the humanities, which they perceived as unfeasible; their response was to set up a model in which they were both a publisher *and* a funding consortium.

5.2.3 Values and principles

The third question in this section looked more in depth at the values and principles the academic-led presses adhere to as part of their publishing.

Changing scholarly communication. It is immediately apparent that most of the presses are invested in changing scholarly communication. This takes several forms though, and changes are felt to be needed both on a political-economic and on a content/format level. Martin Eve (Open Library of Humanities) remarks that our present system focuses on both dissemination and accreditation and this leads to conflicting interests. His vision is that, if you don't like something, "you should do something to fix it", a mantra that also influenced Open Book Publishers when they wanted to disprove their critics by publishing good quality humanities research online for free. Punctum books similarly stresses that we should not only critique the system, we should aim to transform it. Eileen Joy's vision is that we need to keep an open door to the unknown, to "weird scholarship", as we do not

yet know what the future of scholarship will be. Electric.press is also committed to pushing the boundaries of knowledge to facilitate emerging knowledge.

"The primary principles that underpin the entirety of the project have to do with the value of openness and really engaging in an open fashion. Not just with other scholars in the process of disseminating scholarship, but also being able to engage openly with the broader public"

Kathleen Fitzpatrick (MediaCommons Press)

For most of the presses involved in this research changing scholarly communication involves foremost publishing works in open access. Ubiquity Press clearly states that it rejects paywalls and restrictive licences and it is experimenting with open data. Yet many of the presses also want to push what open access means further. Open Humanities Press wants to emphasise the heterogeneous character of open access, and sees it as an ongoing series of struggles. For meson press open access also directly influences how we write and therefore how they edit. Kathleen Fitzpatrick argues that the value of openness means that scholars need to engage in an open fashion too. This goes beyond merely disseminating scholarship and also involves engaging openly with the wider public. Sarah Kember says that pushing forward a specific open access model or a focus on the division between legacy publishing and open access publishing are not priorities for Goldsmiths Press. Instead, she sees cutting across disciplinary boundaries and blurring distinctions between practice and theory, academics and practitioners as more essential to changing the culture around academic knowledge practices and making it more inventive.

For Open Humanities Press, the struggle to change scholarly communication involves experimentation with the form of the book and the way our current system of scholarly communication operates. Goldsmiths Press is also committed to the principle of digital-led or digital first publishing, citing the widely documented need for new forms of academic publishing. Kathleen Fitzpatrick similarly wants to broaden the ecosystem of scholarly communication to include different and alternative forms from short to long-form to multimodal works to support the diversity of scholarly communication.

Extension of critical work. It becomes clear from the interviews that for many respondents their publishing practices are a clear and logical extension of their own critical scholarly work or research. Eileen Joy (punctum books) says that we need to explore how to apply our theoretical principles to transform the systems that we work within, and these principles are echoed by Open Humanities Press, Open Library of Humanities, Mattering Press, meson press, MayFly Books and Goldsmiths Press.

Ethics of care. Several presses explicitly acknowledged that their enterprise is based on an 'ethics of care'. Joe Deville explains that Annemarie Mol's counterposing of the logic of care to the logic of calculation lies at the basis of this. Here the focus is on attending to the diverse forms of relationality at play within publishing, which includes an acknowledgement of the various agencies involved in the publishing process, both human and non-human. Sarah Kember applies this ethics of care specifically to 'below the line issues' such as peer review and citation practices, in an effort to make these more inclusive. Eileen Joy (punctum) sees publishing as an art of care of the self, of the right of the individual to express his or her ideas and to publish idiosyncratic works.

"We want every interested person to be able to access scientific research in the field of linguistics. We want publishing to be a community enterprise"

Sebastian Nordhoff (Language Science Press)

Community-led. Many of the presses emphasised that their endeavour is community-led and community-centred. Open Humanities Press operates as a radically heterogeneous and autonomous collective in which people support each other and share knowledge and skills. Similarly Language Science Press defines itself as a community enterprise that is heavily focused on creating access to works in linguistics. The press wants publishing to be a community enterprise and for the linguistic community to decide how to organise publication. Chris Land, from MayFly Books, sees his publishing values as centred around autonomy and the idea of democratic self-control within publishing, which could take the form of a collectively run press that would also involve authors. Finally, Media Commons Press states that its primary focus has been to bring together people who want to explore new forms of publishing: to build the community, rather than the platform.

Not for profit. The majority of presses (Ubiquity Press being the main exemption) also adhere to a not-for-profit principle. Stephen Connelly argues that Counterpress are communists of knowledge and that the only value in knowledge—as a common good—is in sharing it. Chris Land (MayFly Books) emphasises that universities should be a public good and that the results of research should be widely available because it is partly funded by public money. He sees MayFly as part of an "academically informed political struggle over the idea of a knowledge commons, which is getting privatised at ridiculous rates of return". Craig Saper wonders why it is that books are about profit anyway, stating that Roving Eye Press's business model revolves around giving away as many books as possible. Open Humanities Press also lists working on a non-profit basis as one of its main principles and it uses open licences that allow both access and re-use. OHP avoids using APCs because they don't want to risk "disenfranchising independent 'public' scholars, scholars in less wealthy institutions, or those with alternative viewpoints that don't meet with institutional approval". OHP sees the introduction of APCs as a characteristic neoliberal move that introduces a whole new set of gatekeepers.

Pay and labour. Part of this predominant not-for-profit stance also calls up issues around fair pay and the gifting of labour and volunteer work, which these initiatives heavily rely upon. Joe Deville from Mattering Press says that they make sure that we "pay people fairly who don't have a direct stake in the knowledge, in the distribution of the knowledge itself", such as designers and copy editors. They try to be conscious of issues around free labour, he explains. Open Humanities Press sees gifting of labour as a means to de-center wage work from its privileged place in our neoliberal society and wants to place more emphasis on the various unwaged activities in society, including carework. Chris Land (MayFly Books) stresses that he already donates several hours per week of free labour to commercial publishers as a reviewer. He suggests: "If we collectively did this we could repackage a lot of the free labour that we already do". Similarly, Stephen Connelly emphasises that Counterpress was an extension of the work they did on their *Critical Legal Thinking* blog, which they did for free. As he states "we did this work because we were interested and we loved it, so wanted to see whether we could we do that with books as well".

Finally, one of the things Open Humanities Press strongly emphasises is that they see their publishing projects as heterogeneous: they are working horizontally, in a non-rivalrous and non-competitive fashion. They freely share

their knowledge and expertise with other open access presses. It becomes clear from the interviews that this principle of sharing and of not being in competition with others is quite common among the presses we interviewed, and they often share expertise and even tend to publish together.

5.3 Part 2: Overview of your press

5.3.1 Publishing field and formats

Table 4. ALPs publishing fields

Press	Fields
Counterpress	Critical Theory, Critical Legal Theory
electric.press/Roving Eye Press	Multimodal works/Books previously published by Bob Brown (or written and designed by Brown for other presses)
Goldsmiths Press	Wide range. Cutting across trade/academic divisions & publishes original fiction
Language Science Press	Linguistics
Mattering Press	Science and Technology Studies & Interdisciplinary
MayFly Books	Organisation Studies, Critical Management Studies, Institutional Critique, Art & Culture
Media Commons Press	Media Studies, Experimental Publishing
meson press	Media, digital media, technology, and network culture
Open Book Publishers	Any area of scholarship, although humanities is our concentration
Open Humanities Press	Critical and cultural theory. Subjects include philosophy, cultural studies, literary theory, postcolonial theory, religion, gender studies, media studies, film studies, medieval studies, narrative theory, psychoanalysis, digital culture and social movements, modernist studies, Australian literature, art criticism, environmental humanities, digital humanities
Open Library of Humanities	Research with a humanistic bent. Strong Literary Studies theme
punctum books	Para-academic material & everything but the hard sciences. Our subject fields are the Humanities, Social Sciences, Fine Arts and Arts and Design. Mainly also Design and Architecture, Eco-studies, Anthropocene studies and speculative philosophy
Ubiquity Press	All fields and all subjects

Fields. The academic-led initiatives interviewed for this study publish in a wide range of fields and subjects (see Table 4). Where various presses (i.e. meson press, Mattering Press and Language Science Press) specialise in a

specific field several of them welcome submissions from all fields within the humanities, where Ubiquity Press and Open Book Publishers also accept proposals from sciences disciplines. What stands out here is that there is also a lot of focus on interdisciplinarity (also again across the sciences and the humanities) and on non-academic and para-academic content. This, as Eileen Joy from punctum books describes, is "material that is kind of academic but then it is also doing other things".

"We are particularly fond of the printed book, which we are not giving up on. In fact, I will maintain strenuously and vigorously that the printed book has a mobility, portability, longevity, usability, iterability and attainability, that is still incredibly useful and that people still desire"

Eileen Joy (punctum books)

Types of publications

» *Books*: Almost all the presses publish books or book-form projects. Open Library of Humanities is the exception here. Martin Eve mentioned that books would be a logical step based on their values and missions, yet it will not be a straight transition as books will require a different funding model. Most of the other presses publish both monographs and edited collections in the fields listed above. Open Humanities Press also publishes anthologies and meson press also publishes vocabularies or keywords. Some of the presses also publish textbooks, including Open Book Publishers, Ubiquity Press and Counterpress, where the latter focuses specifically on the production of 'generic' (text)books for the developing world, developed in collaboration with scholars from these regions. Media Commons Press also publishes work in progress, including white papers or drafts. Chris Land (MayFly Books) mentioned that they have published various reprints of books. All in all many of the presses are, as Joe Deville (Mattering Press) explains, very keen to promote the conventional book (in addition to other formats). As he states: "it is not a format that we see as necessarily obsolete, it has still got a value".

» *Multimodal and experimental works*: The majority of presses are also publishing or want to publish multimodal and experimental works. Electric.press and Media Commons Press are the two presses that are perhaps most fully committed to these modes of publication. Electric.press declared that it wants to publish works that are inextricably multi-modal, that cannot be printed in a book (such as large-scale unprintable monographs) in open access digital formats. Media Commons Press has experimented widely with forms of processual publishing, by using open and community-based peer review processes to stimulate conversation and collaboration around long-form scholarship in a wide range of formats. Open Humanities Press has also experimented with publishing works that are collaborative and processual as part of its 'Labs'. The press has dedicated two book series specifically to publishing books in interactive wikis, open for editing. Open Book Publishers is exploring personalised publications, where readers "can personalise the content or create their own editions by mixing chapters from different books". Goldsmiths Press is also keen to publish non-standard modes and forms of communication, be they audio, visual or performative and they also want to publish apps. Both Goldsmiths Press and punctum books are very interested in the short monograph or 'mini-graph', as Eileen Joy calls it: "too long to be an article, not long enough to be a monograph".

Yet, although several initiatives are quite involved in experimental publishing, others mentioned that they do not have the finances or the technological skills to support these kinds of publications. Meson press explains that they would like to do experimental publications but that it is technologically too elaborate. Mattering Press mentioned that although they are publishing a book about design that is heavily image-based most proposals they receive are for conventional books. Eileen Joy stresses that punctum would like to publish books in web-environments, but they are too expensive to support. Both she and Chris Land (MayFly Books) therefore emphasise that they publish "books that are traditional in the sense of their material format but really untraditional in terms of their content and structure and style". MayFly has published a book that is a collection of aphorisms for the first two chapters, for example.

» *Journals*: Where most of the academic-led presses predominantly focus on books Open Library of Humanities, Open Humanities Press and Ubiquity Press also publish journals. Open Humanities Press mentioned that these journals are all online and some are also available in print. Open Library of Humanities also hosts a transdisciplinary megajournal.

"While we have established a very good workflow for text, as soon as pictures come in and we want to publish them in a printable quality, we already feel very experimental"
Mercedes Bunz (meson press)

Formats. Except for the presses that focus specifically on the publication of web-only experimental digital projects (ie electric.press, Media Commons Press), all other presses publish in print, mainly with the help of Print on Demand technology (where several presses also offer both hardback and paperback versions). PDF is the most common digital format used. Mobi, EPUB and HTML are also frequently used (see Table 5).

Table 5. Publishing formats by academic-led presses

Press	Print/POD	PDF	Mobi	EPUB	HTML	XML
Counterpress	x	x				
electric.press/Roving Eye Press	x (REP)	x (REP)				
Goldsmiths Press	x	x		x		
Language Science Press	x	x				
Mattering Press	x	x	x	x	x	
MayFly Books	x	x				
Media Commons Press						
meson press	x	x		x		
Open Book Publishers	x	x	x	x	x	
Open Humanities Press	x	x			x	
Open Library of Humanities		x			x	x
punctum books	x	x	x	x		
Ubiquity Press	x	x	x	x		x

5.3.2 Publishing model

Incorporation. Table 6 illustrates that a wide variety of forms of incorporation are in use although most of them have been chosen to reflect the charitable objective of the press. Meson press, for example, choose a cooperative structure because it is open and more connective, which they feel resonates very well with open access. Joe Deville explained that the main reason to incorporate has been "to make it protect the individual editors from any potential legal action". Stephen Connelly from Counterpress said that in the UK, a company limited by guarantee is "probably the best, most fitting form for a non-profit". For many presses their incorporation also enshrines their publishing principles in law. As Martin Eve states: "OLH can't be bought out by an entity like Elsevier who have been very aggressive in that space and it has codified charitable objects that are pertinent to our goals". Not having any formal legal incorporation concerns Chris Land (MayFly Books) yet he also stresses that there are costs associated with incorporation, which for some might be prohibitively high.

Table 6. Types of incorporation and editorial/advisory boards

Press	Incorporation	Editorial board/Advisory board
Counterpress	Company limited by guarantee	Editorial board
electric.press/Roving Eye Press		Editorial board (electric.press)
Goldsmiths Press	Part of Goldsmiths College	Editorial board and an International Advisory Board
Language Science Press		Advisory board
Mattering Press	Charitable incorporated organisation	Subject-specific advisory board and a Publishing advisory board
MayFly Books		
Media Commons Press		Editorial board (for Media Commons)
meson press	Cooperative	
Open Book Publishers	Non-profit, regulated community interest company (UK)	Advisory panel and various Editorial boards
Open Humanities Press	Community interest company (UK)	Editorial board and semi-autonomous collaborative structures around journals, books, and labs
Open Library of Humanities	Company limited by guarantee but as a charity	Steering committees, steering guidance from library members
punctum books	Public benefit, non-profit corporation (US)	Advisory board
Ubiquity Press	Company	Advisory Board

"To me [Urbanomic and Semiotext(e)] were models of how individuals, in an independent way, created presses that were edgy, creative and interesting. OHP, to me, was a gold standard model of how academics could come together and while also doing their academic jobs, they could foster innovative work and open access"

Eileen Joy (punctum books)

Roles and governance. With respect to their publishing models, almost all academic-led presses are small and have developed more or less organically. Yet despite this most of them draw heavily on support from their communities as a source of volunteer labour and for governance in editorial and advisory boards. In this context it is not surprising that several presses named their authors and readers as playing a seminal role. Language Science Press, which has two directors and a coordinator, heavily involves the linguistic community in the publishing process. They have autonomously run book series and have enlisted 150 volunteers to assist them with proof reading. Open Humanities Press, set up by its current three directors, stresses that it is built around editors, authors, peer reviewers, artists and readers forming a collective of autonomous (groups of) scholars. The editorial board sits at the heart of their activities, as a mechanism to assess, review and approve publications and to assist with editing and review management. Punctum is also heavily organised around volunteer labour drawn from the ranks of para-academics, although they have recently reorganised, and now (also) have more defined and full-time positions. Open Book Publishers also stresses that the author is essential to the enterprise: "we have got peer reviewers who are all academics... they contribute the goodness of their professional hearts".

Open Book Publishers is one of the more 'structured' presses, with three full-time positions (managing editor, editor and technical developer) and further part-time IT support. Similarly Goldsmiths Press also has clearly demarcated publishing functions (director, editorial and production manager, editorial co-ordinator) and Ubiquity Press mentioned that it operates "a fully-structured modern publishing company, with all roles and functions". Yet the more 'informal' set up of some of the presses is partly intentional, reflecting their principles. Mattering Press, which has six editors, all early career scholars, emphasises that it has a "flat hierarchical structure", without an overall managing editor, where the six editors have allocated themselves various roles. Counterpress also divided its secretarial, IT and production and networking roles amongst its three directors, where meson press is similarly run by three people, but as a cooperative they hope to expand in the future.

Roving Eye Press, electric.press, Media Commons Press and MayFly Books are all more compact initiatives. Roving Eye Press is run by Craig Saper and a doctoral student and it is not really governed. Electric.press, which is also an imprint of punctum books, is run collaboratively by Helen Burgess and Craig Saper. MayFly Books consists of Chris Land and a part-time graduate research assistant, though they also receive occasional support from Steffen Böhm, who originally set up MayFly Books. Media Commons Press is a channel within Media Commons run more or less autonomously by Kathleen Fitzpatrick but she also draws heavily on Media Commons' managing editor, Monica McCormick, who is the digital scholarly publishing officer at NYU Press and Library.

Most initiatives also draw on editorial or advisory boards made up of senior or esteemed scholars for governance, advice and support. Open Library of Humanities mentions that its boards are set up and structured according to Committee on Publication Ethics (COPE) guidelines and Language Science Press says that its editorial board is "geographically and gender balanced". Meson press and MayFly Books do not have an editorial or advisory board in place, but stress that they would like to have one, and/or are planning to get one in place.

5.3.3 Business models

Although many initiatives say they do not have a formal business model, what stands out is that all the presses depend on a variety of income sources (see Table 7). As Ubiquity Press states with respect to its business model, all these presses can be seen to be based on "multiple streams of revenue". Eileen Joy (punctum books) explains that this is partly influenced by the problem of the traditional model of academic publishing which expects the end user (ie the library) to support the whole process. In an effort to rethink this model, academic-led presses have drawn on multi stakeholder support, in an effort to, as Joy states, "have a robust ecosystem of revenue streams that tap into every player in the system".

Table 7. Business models used by academic-led presses

Press	Sale of books	Institut-ional support	Sub-scription model	Start-up Grant	Occasio nal grants	BPCs	Cost-efficienc y	Donatio ns/reade rs/ crowd-sourcing	Free-mium
Counterpress	x	x							x
electric.press/Roving Eye Press				x REP					
Goldsmiths Press	x	x			x				
Language Science Press	x	x	x	x		x		x	
Mattering Press	x				x	x		x	
MayFly Books	x	x							x
Media Commons Press		x			x				
meson press	x	x				x			
Open Book Publishers	x		x		x		x		
Open Humanities Press	x	x					x		
Open Library of Humanities			x	x					
punctum books	x		x		x	x		x	
Ubiquity Press	x		x	x	x	x		x	

Sale of books. Sale of print books next to open access editions (the hybrid model) is the most popular funding strategy where all presses - except for the digital-only ones and Open Library of humanities, who do not publish books - deploy this method. For Open Book Publishers this brings in 40% of their income. Most presses, based on their principles, opt for fair and transparent pricing of their publications. Yet there is also criticism regarding the potential revenue, among others from meson press, which states that next to the free download of pdfs, print-on-demand is not a sustainable model. Mercedes Bunz argues: "You could not finance an open access book just by your print-on-demand sales".

> *"I think one of the challenges is that grants nowadays are research focused, therefore these kinds of grants are very hard to come by and the academic-led publishing sector is effectively living completely hand to mouth, it is extremely precarious and could just fold any minute"*
>
> **Joe Deville (Mattering Press)**

Start-up grants. Various initiatives mentioned that they were able to draw on start-up grants to set up their press. Open Library of Humanities currently has a grant from the Andrew W. Mellon Foundation to build its own model for financial sustainability. This grant pays for the directors' salaries. Language Science Press got initial funding from the Deutsche Forschungs Gemeinschaft (EUR 580,000) to set up the press and develop the workflows and the business model. On a smaller scale Roving Eye Press was funded from the funds of an endowed chair. Ubiquity Press was started with an angel investment.

Occasional grants. Occasional grants have been essential to supporting academic-led publishing. Mattering Press has had small amounts of funding from various academic institutions, which has paid for travel and workshops. They have also been able to obtain translation funds to support book production. Forty per cent of the revenue from Open Book Publishers derives from grants obtained by authors to contribute to the publishing costs and Media Commons Press has been entirely grant funded for the duration of the project. Punctum is hoping that a future major grant application will enable the press to pay for staff and run a publishing lab.

Institutional support. Institutional support takes many forms with academic-led presses, for example by providing scholars with time off or a salary to work on their publishing projects, or by providing them with academic collaborators on their projects. Goldsmiths Press is starting up with institutional support for staffing but will need to become self-sustaining. Humboldt University (DE) provides two further years of funding for the coordinator of Language Science Press, and MayFly receives graduate research assistance from the University of Leicester. Beyond staffing support Open Humanities Press has a relationship with the University of Illinois Library which provides advice and assistance on technical matters and with the University of North Carolina which pays for its server. Similarly Media Commons Press has a relationship with NYU Library which provides a significant amount of technical support for the project.

Subscription models. Several initiatives have been exploring institutional subscription models. The core model that the Open Library of Humanities pursues is a library partnership subsidy model, for example. As Martin Eve explains: "The idea behind this is that it is a non-classical economic model that looks like a subscription but facilitates open access". Open Book Publishers also receives 20% of its income from a library membership

scheme. punctum books, Language Science Press and Ubiquity Press have all explored, or will explore, subscription schemes and platforms to fund their publishing projects.

Cost-efficiency. Both Open Book Publishers and Open Humanities Press stress that they manage their finances predominantly by keeping costs down. As Rupert Gatti states: "we have costs and we have revenue and the idea is that our revenue exceeds our costs. That can be done two ways, by earning more money, or having lower costs. Therefore, having lower costs is one critical, absolutely critical part of the process...". Similarly Open Humanities Press states that its approach to finance is "cost minimisation rather than revenue generation", which they succeed in by means of a highly distributed structure and by making use of gifted labour.

> *"Cost-efficiency is also very important to us, as research is very poorly funded relative to its value as a public good. We are committed to using the portion of those funds allocated to publishing in a frugal and efficient manner"*

Brian Hole (Ubiquity Press)

Book processing charges (BPCs). Book Processing Charges are controversial but also popular among the presses. Mattering Press doesn't charge authors but does charge their institutions or projects. The press also provides waivers for projects that cannot afford the cost of production. Meson press states that they were never keen on author processing fees as "we were all hoping that the funding would be more sufficient so we could get rid of author processing fees". Unfortunately, this was not the case. Punctum books is looking into BPCs too, but only for people who can afford it. Ubiquity Press offers BPCs at c£3,500 for a typical humanities book, to provide a low-cost option for humanities book publishing.

Donations/readers/crowd-sourcing. Reader side charges, again controversial in an open access context, are also being explored by the initiatives. Mattering Press asks for an optional donation for electronic versions, and in the past it received a £1,500 donation from one author. Language Science Press and Ubiquity Press are also exploring donations; the latter has also explored crowd-sourced books. Punctum books has recently introduced a graduated open access model, as part of which there will be a subscription platform for individuals to support open access publications.

Freemium. Finally, Counterpress is experimenting with a freemium model, providing e-book versions of online publications on a 'pay-what-you-can' basis. Chris Land from MayFly Books thinks that this model, where everyone will have access to a basic version but you pay for a slightly better version, can be a good add-on to any business model.

5.3.4 Licences and policies

Table 8 shows the variety of licences each academic-led press provides.

Table 8. Creative Commons licences used by ALPs

Presses	Any CC Licence	CC 0	CC BY	CC BY-SA	CC BY-NC-ND	CC BY-NC-SA	Copyleft
Counterpress							x
electric.press/Roving Eye Press							
Goldsmiths Press	x						
Language Science Press			x				
Mattering Press						x	
MayFly Books					x		
Media Commons Press			x				
meson press				x			
Open Book Publishers	x		x				
Open Humanities Press	x			x			
Open Library of Humanities	x						
punctum books						x	
Ubiquity Press		x	x				

Copyright. Most, if not all, academic-led presses are proponents of open access, which is clear when we look at their preferred copyright licences (Table 8). Several presses mentioned that they are open to any 'open' or CC licence in consultation with their authors, while others prefer to use a specific CC licence, or a copyleft licence in the case of Counterpress. Roving Eye Press and electric.press said that they were committed to open access, but they did not mention which licence they use or plan on using. Due to the not-for-profit nature and values behind many of these initiatives a preference for a non-commercial licence was often mentioned. Except for MayFly Books, all allow derivatives, eg re-mixing, building, redistribution and sharing. Most presses also allow authors to retain their copyright. Counterpress however, asks for the copyright to be given to them and they explain that

they "need copyright to be given to us, so that we then have the legal position, the legal standing to protect the copyleft". Some presses do give royalties, others do not, mentioning that the administration involved in the process is too much of a hassle. However, Open Book Publishers, Open Humanities Press, Mattering Press and Counterpress mentioned that any royalties, or profits made, are either reinvested in the press or shared with the authors. This implies that on some occasions royalties received by authors can be much higher than in legacy publishing.

Peer review. The presses interviewed all adhere to some form of peer review, yet they also criticised the peer review process. Subsequently a lot of experimentation with alternative review mechanisms has taken place within these communities. A choice for rigorous and traditional (ie double blind) peer review, which Open Book Publishers and Open Library of Humanities both require, is sometimes partly strategic too, to provide legitimation for these initiatives and for their manifold open, digital and experimental publications. As Martin Eve explains, "by ensuring that it is rigorous by all existing standards we protect ourselves at this early stage while leaving the door open for experimentation down the line". Not all peer review is necessarily 'external' (although it is debatable what this means) as many initiatives use their editorial boards and editors to assist them with quality control, though they tend to emphasise that this does not mean the process is less rigorous or helpful. Both book proposals and final manuscripts are commonly reviewed. MayFly Books and punctum mention that peer review is not mandatory and that they sometimes, if they think the publication is good enough, publish works without peer review. Punctum, and others, also said that they offer flexible peer review; in accordance with the author's needs it can be single, double-blind or open, for example.

Regarding the politics of peer review, Sarah Kember mentioned that they operate an evolving peer review system at Goldsmiths Press, which is both pragmatic and aware of the politics of peer review. The non-transparent nature and power relations at play in review practices are seen as problematic and even more as Martin Eve states, peer review is "poor at recognising excellence in advance". As Chris Land (MayFly Books) explains, the conservatism of peer review and peer review criteria can stand in the way of the publication of books that do not follow conventional publication structures. He thinks that peer review can end up being a "kind of obscene, really sadistic exercise of authority", which does not improve the quality of a publication.

> *"It is a reinvention of peer-review, a re-invention of editorial practice, and that part of it is what I am actually interested in, it is the re-invention of infrastructure and what we do in scholarship really"*
>
> **Craig Saper (electric/Roving Eye Press)**

Experiments with peer review. With reference to the earlier mentioned ethics of care, several presses stated that they want to do more than just peer review. Mattering Press is keen to provide additional support for early-career scholars over the course of the peer review process, for example by putting authors and reviewers in contact with each other to "really have that dialogue as the project developed". Electric.press is looking into something similar, which they call a "collaborative review process", where editors get assigned to a project and also get credited for the development process. This would be, as Craig Saper explains, like "the old fashioned role of an editor who ushers the books along". Saper sees this as "a reinvention of peer-review, a re-invention of

editorial practice". Punctum books is hoping to introduce text curation in 2017, as part of which the reviewer would review, provide notes, read revisions, help with editing, and would be listed in the book as the book's curator. This, says Joy, "would be a way to give institutional credit for reviewing".

> *"I think one of the further things a small press can do to mitigate against some of the problems of the abuse of blind peer review, is to screen reviewers. I simply wouldn't let an abusive review through"*
>
> Sarah Kember (Goldsmiths Press)

Open review for books was most famously trialled by MediaCommons Press for Kathleen Fitzpatrick's book *Planned Obsolescence* (Fitzpatrick, 2009). She explains that the idea behind this was to create "discussion and dialogue around that piece of work that could give rise to more new work from other scholars". Mattering Press, Ubiquity Press and punctum books all emphasise that they support open peer review. Yet Sarah Kember from Goldsmiths Press stresses that both forms (open and blind) are too simplistically oppositional. Open peer review is too labour intensive, which does not help when the main problem is getting academics to do reviews. Therefore she has streamlined review practices by, for example, involving authors more directly in the selection of reviewers, while at the same time paying close attention to (the diversity of) citation and review practices.

5.3.5 Platforms, dissemination and preservation

Platform. Academic-led presses mainly use their own website/server, using a mixture of open source and commercial products to publish their works (see table 9). Ubiquity Press, which offers a custom-build publication platform for journals and books, based on Open Journal Systems, is only used by Open Library of Humanities. Price considerations and ease of use seem to be essential where it concerns platform choices. Even though many university presses seem to use Ubiquity's platform, this does not appear to be the case with the academic-led initiatives which run mainly on WordPress and OJS (and OMP in the case of Language Science Press). This might again have to do with politics and value systems—Ubiquity Press being a for-profit entity—on the other hand the use of commercial products (platforms, services and software) seems quite abundant with scholar-led initiatives, even though this is something they express their concerns about.

Table 9. Methods of delivery, dissemination and preservation for ALPs

Presses	Platform	Production	Dissemination/ indexing	Preservation
Counterpress	Website	Lightning Source	Abebooks and Amazon	Website
electric.press/ Roving Eye Press	Website		Post and online	Library of Congress call numbers, ISBNs
Goldsmiths Press	Website/repository		MIT Press	Print plus repository
Language Science Press	Open Monograph Press	CreateSpace and BoD	DOAB, BASE, OAPEN, GoogleBooks, GooglePlay, Github, Twitter, Facebook, catalogues, mailinglists	ISBNs, DOIs, Library repositories
Mattering Press	Server	Lightning Source	Amazon	Website/OHP
MayFly Books	Website	Lightning Source	Amazon	Hard drives
MediaCommons Press	Drupal			NYU Library
meson press	WordPress	Lightning Source/ Ingram	Facebook, Twitter, authors, editors	German National Library
Open Book Publishers	Commercial website	InDesign/ Lightning Source	EBSCO, ProQuest, JSTOR, Kindle, Amazon, iBooks Store, Kobo, Google Books, Open Edition, Worldreader, OverDrive, Scopus and the Taylor & Francis index (pending)	Legal deposit libraries, Portico, OpenEdition
Open Humanities Press	Ibiblio webserver/OJS & WordPress		archive.org/web searches	DOAJ, OAPEN, Archive.org, library depositing institutions
Open Library of Humanities	Ubiquity Press/adapted OJS		OAI-PMH interface backend API, payperity	CLOCKSS/DOIs
punctum books	Modified, designed WordPress	CreateSpace, Adobe	Ingram Wholesale, Amazon, CreateSpace, Google Play, DOAB, Unglue.it	Dropbox
Ubiquity Press	Fully custom application		DOAB, OAPEN, WorldCat and Google Books, individual repository integrations	CLOCKSS, LOCKSS, Portico, (internal) repositories

Production and dissemination. Table 9 indicates that LightningSource/Ingram and CreateSpace seem to be popular concerning the printing and creation of on-demand versions of books. Many presses mentioned they make use of commercial products to design their books (i.e. Adobe InDesign). Dissemination (which tends to overlap with indexing, marketing and preservation in several instances) happens through both major commercial (i.e. Google Books and Google Play, Amazon) and not-for-profit platforms (i.e. OAPEN, DOAB, DOAJ, Archive.org) but also through social media, mailing lists and post. Rupert Gatti (Open Book Publishers) complained about the difficulty of getting into large indexing services as an academic-led press, as, in his experience, "the two major indexing services, Scopus and the Taylor & Francis index, are controlled by publishers and they are pretty predictive with respect to what they deem to be scholarly content, to what they are going to index".

Preservation. Most of the presses do not have a systematic preservation strategy. Ubiquity Press, Open Library of Humanities and Open Book Publishers make use of either LOCKSS, CLOCKSS or Portico digital preservation services, although other presses might make use of this indirectly through their library repositories. ISBN's and DOIs are also quite common, as are uploads to repositories and preservation of print copies through national libraries. Yet most commonly the presses say they haven't got a preservation strategy and keep digital copies of publications on servers, hard drives or in cloud storage. As Eileen Joy (punctum books) remarks: "When you download a title from punctum as a PDF you are getting it through Dropbox and I am very unhappy with that situation, because Dropbox often crashes". Preservation becomes more difficult with multimodal or processual publications, which can be a real problem. As Craig Saper (electric.press) explains: "we are working in multi-modalities, and those modalities may disappear".

5.3.6 Marketing

Table 10 illustrates the different approaches to marketing taken by academic-led presses

Table 10. Marketing methods used by ALPs

Presses	Word of mouth	Social Media	Conferences	Networks	Authors	Brand	Book Reviews
Counterpress	x	x	x		x	x	x
electric.press/Roving Eye Press		x		x			
Goldsmiths Press		x					
Language Science Press	x	x		x			
Mattering Press	x	x	x	x			
MayFly Books	x	x	x	x	x		
Media Commons Press		x					
meson press		x	x	x			
Open Book Publishers	x	x	x		x	x	x
Open Humanities Press	x	x		x	x	x	
Open Library of Humanities		x					
punctum books		x	x		x	x	x
Ubiquity Press	x	x	x				

Word of mouth, networks and social media. Most presses do not have an active marketing strategy. Word of mouth, together with the scale of their operations, often seems enough to attract authors and submissions. Where the press is strongly grounded in a certain field or community the use of their own academic networks is highly important for these initiatives. The editorial board plays an important role here too, both in suggesting and recruiting authors and in promoting their works. Collaborations with research groups and organisations such as the *Hybrid Publishing Lab* (meson press) and the *Electronic Literature Organization* (electric.press) have also proved essential. Social media is important, especially Facebook and Twitter but also blogs (eg the *Critical Legal*

Thinking blog in the case of Counterpress); presses also make use of mailing lists to send out announcements and press releases. Ubiquity Press and Open Library of Humanities also mentioned that they try to engage the more mainstream media, such as (academic) newspapers, radio and television.

Conferences and events. Academic conferences and events are seen as important promotion opportunities both when the scholar-publishers give talks themselves and as an occasion to set up a bookstall. Mattering Press and MayFly Books both mentioned they have done bookstalls at major events in their fields. Other events include launches and more general research events around a new publication. Punctum books is really focusing its promotion efforts on events that bring their authors together with local political activists, social activists, artists and filmmakers to promote their works. Stephen Connelly (Counterpress) did however mention that it is not always easy as an academic-led press to get a bookstand at a big conference, such as the *Critical Legal Conference*, as this often involves having to pay for a stand, which is something they cannot always do, and they normally have to compete for a spot with the commercial publishers.

> *"As for promoting authors and titles, as one of our series editors put it, 'Open access is its own promotion'"*
>
> Open Humanities Press

Book reviews. Sending out books for review was mentioned by several presses, including Counterpress and Open Book Publishers; the latter also approaches suitable blogs and websites for reviews. Eileen Joy from punctum books is more sceptical about traditional forms of marketing. As she states: "The conventional ways of promoting authors, taking out ads in magazines, or conference programmes, or having book displays at conferences and even getting books reviewed, I don't even know if these are the best ways to promote any more". At the same time she mentioned that getting a book review, especially in a reputable publication, does boost book sales enormously.

Author self-promotion. These initiatives see author self-promotion as enormously important. Making use of their social networks and academic contacts authors, as Open Humanities Press explains, "take on a lot of the promotion themselves using Twitter and their own blogs, organising their own launches". Eileen Joy mentions that if authors are good at self-promotion this can create a real uplift for sales. Even though academic-led presses do tend to lay a lot of the promotion responsibility on their authors, Chris Land (MayFly Books) stresses that commercial publishers do this too, wondering what their marketing services actually consist of: "every time I publish an article or anything with a commercial publisher they send me a two-page list of 20 things I have to do to market my own articles".

Brand establishment. Building a brand has been very important for academic-led presses, where most are still relatively new initiatives. Strategies to build brand awareness focus both on publishing outstanding and high quality humanities research and on attracting world-leading senior scholars to publish with the presses and join their editorial boards. Punctum books and Counterpress also emphasise the importance of aesthetics where it concerns book design, website and logo branding to really stand out in this respect.

5.4 Support required

5.4.1 Start-up process and issues

Most of the presses said that the start-up process was quite organic with no structured plan in place. Typically the press developed as it went along, often extending from already existing projects; MayFly Books extended from Ephemera and MediaCommons Press from MediaCommons. As Martin Eve (Open Library of Humanities) explains: "There wasn't really a single moment where I thought, 'Let's sit down and create a company limited by guarantee, that is a charity, that publishes in this way, that does all these things'". Meson press and Mattering Press both emphasised that setting up an academic-led press is a very slow and gradual process. According to Joe Deville (Mattering Press): "the first challenge was knowing what we wanted to do exactly, work out what our name was and our USP - that took a while to evolve". Similarly Mercedes Bunz (meson press) explained how "setting up the press comes before you are being able to process a manuscript, and this really takes quite some time". Both also emphasised that there is a large learning curve: as academics, they needed to learn everything about how to be a publisher (which includes many technical/software and design skills), but also about how to set up a business, including all the financial and legal aspects associated with that. Meson press could draw on some of the knowledge at the Hybrid Publishing Lab related to design matters, and Mattering Press was able to get typesetting support via an acquaintance of the press.

What is quite striking with respect to the development of academic-led presses is how almost all came about due to the perseverance of strong leading figures, determined for the press to happen and sacrificing a lot along the way. Eileen Joy, after not being able to convince her institution of the importance of having a press, gave up her job to run punctum books on her own instead. For the first few years she led the press with the aid of volunteer para-academics: "From May of 2012 until the summer of 2015 I ran punctum completely by myself. I edited every single book, I typeset every book, I designed every book, I reviewed every book". Only more recently has a more formal structure with press directors and full-time positions developed, though it is all still based on gifted labour. Sarah Kember was very keen to set up Goldsmiths Press to explore new forms of writing and to promote the work being done at Goldsmiths, but convincing the institution of the business case, of the added value that the press would bring, was a real challenge.

"It is kind of good that I didn't know all the things I was going to have to do when I started because it would have seemed insurmountable, that naivety was a buffer against not doing anything; the stagnation you can get. If somebody told you everything you were going to have to do to set up a new publisher, nobody would ever do it but by learning as you go, you take more risks because you don't know what you don't know but on the other hand, it is manageable"

Martin Eve (OLH)

For many presses though, the process consisted of getting together an editorial board, setting up a website, thinking about a mission statement and branding and finding authors to publish with. For Language Science Press the process involved heavy community building, where at the start of the process one of the current press directors (Stefan Müller) started emailing over 100 prominent linguists to ask them for their practical and moral support. Open Humanities Press used a meta-peer review process to collect together high-quality open access journals to join their collective. They launched their books component a year later in a collaboration with the University of Michigan Library's Scholarly Publishing Office to "demonstrate that a direct scholar-library partnership could work". Since this five year pilot partnership they have been publishing independently. Open Book Publishers initially just linked through to Google Books for its publications, but has expanded from this by using existing open source facilities and Rupert Gatti states that: "we are an open source press". Now they use their own PDF reader, an adaption of the Internet Archive's reader.

We asked the presses about the main difficulties that they encountered in setting up their press, financially, technologically, and organisationally. These fell into three categories:

Financial. Many presses mentioned the process of incorporation and the costs involved with this. They said it was a tedious and complicated process, where often it was unclear which form of incorporation would suit their initiatives best. Meson press mentioned that their financial issues where the biggest on start-up, as copy-editing and proofreading turned out to be very expensive because, as non-native speakers, they needed extra help with these processes. This was further exacerbated by the lack of finances available for publishing open access books. The tax side was also problematic and Stephen Connelly (Counterpress) explained that the problem for them revolved mainly around getting the authorities to take them seriously. As an ethical company they do not want to avoid tax, but HMRC does not know how to deal with small scale initiatives like this. Several initiatives also mentioned that it proved surprisingly hard to set up a bank account.

Organisational/institutional. Kathleen Fitzpatrick, who set up MediaCommons and MediaCommons Press in collaboration with *The Institute for the Future of the Book*, and *NYU Library*, mentioned that there have been problems related to the fact that the press is dependent an organisation that has other priorities. As she explains, these kinds of community organisations require a certain commitment from a hosting organisation in order to be successful. Eileen Joy remarked that with a lack of institutional support academic-led presses often end up having to rely on commercial products: "since I don't have an institutional support base, we are reliant upon private companies for web hosting and server space". Yet, as Goldsmiths Press and Language Science Press both emphasise, institutional support also comes with a lot of internal politics, which can pose quite a challenge. Institutionally Chris Land from MayFly Books did not get as much support from the University of Leicester as he was hoping for, coupled to the fact that he took over MayFly Books from Armin Beverungen and Steffen Böhm, collaborators on the journal *Ephemera* who initially set up MayFly Books. The initial energy they brought to the project, Land explains "kind of tailed off as they got busy with other projects". Scaling was also an issue for several presses, where they had initially set up based on a small operation that was quite sustainable, which then posed quite a challenge when their initiatives expanded. As Eileen Joy explains: "financially, I felt like the costs were low to begin with, but that was until we started to grow... all of a sudden, all of these tasks need to be attended to. All of that became a crushing burden".

"Physical distribution, I think, is a real nightmare but a lot of that has been taken away by the print on demand model"

Chris Land (MayFly Books)

Labour issues during the start-up process were also mentioned as being severe. The strain on the individuals pushing their projects forward has been immense and time limited, leaving many with anything from personal debts to feelings of guilt about not being able to commit more effort to the project. As Martin Eve explains: "the biggest challenge that strikes me for groups of scholars who want to have their own presses is the initial overhead in terms of labour and technology". On the other hand, various presses mentioned that their directors and members, as well as their authors and communities, are often geographically dispersed and in different time zones but that they nevertheless manage to work together well. Many were already colleagues and friends before setting up their initiative, and they have built upon their communities who have been a great support along the way.

Technological. Many presses complained about the reliance on cloud tools and commercial software from Dropbox to Gmail, to QuickFile for accounts and Adobe for design-related issues and Lightning Source and Amazon for production/distribution, which many of the presses are completely dependent upon. Physical distribution, Chris Land (MayFly Books) states, was a real nightmare but a lot of that stress has been taken away by the PoD model. Land mentioned he still has piles of remainder stock, printed before they went for PoD. Getting the books posted out has been a real issue. For example, Craig Saper (Roving Eye Press) pointed out that there are substantial costs involved with sending books abroad. From a platform perspective Fitzpatrick mentioned that the inflexibility of their platform was a real problem because the kind of experimental projects she has set up "require a certain agility of the platform to be able to keep moving forward". Counterpress's Stephen Connelly also mentioned that they had a lot of difficulty with establishing the precise copyright regime they wanted in place, as it was just too confusing.

Open Book Publishers said that it took quite a lot of time to formalise the publishing process from manuscript to published book and to get that process set up in an efficient way. Open Humanities Press also mentioned technological issues as part of the production process, where "the biggest problem is getting manuscripts out of MS Word and into a semantically rich format. This step takes up the most amount of time in book production". Mattering Press commented on issues related to the design of books, where the basic quality produced by Lightning Source isn't necessarily very good. This is even more of an issue when most presses don't really have any money to spend on design.

5.4.2 Ongoing issues

Finances and labour. Financial and labour issues top the list of enduring problems for ALPs. As Chris Land said, it all revolves around "time and resources, that is very straightforward. That is going to be the same with any small project". Martin Eve mentioned that financial worries keep him up at night: "every year, I worry about library subscriptions being renewed, causing me some sleeplessness" - albeit in the case of Open Library of Humanities all subscriptions were renewed. Labour issues remain severe, with scholar-publishers having to deal with serious illnesses and burnouts. This is connected to the fact that many universities are not willing to finance publishing enterprises. Instead there is often an expectation that they will bring in revenue for the university. If they do have institutional support, as in the case of Goldsmiths Press, Sarah Kember mentioned that it remains very hard "to

set up solid institutional support structures when resources are being cut". Eileen Joy remarked that punctum books is in dire need of support staff but it does not have finances in place yet to pay any. Similarly, Ubiquity Press mentioned problems retaining good developers. The lack of time, as Mercedes Bunz (meson press) argues, is directly related to the fact that they do not have paid positions, and handle press issues alongside their academic jobs. Joe Deville (Mattering Press) said that this situation means they are living totally hand to mouth, taking one book at a time, which makes it impossible to really plan ahead. Related to this Deville mentioned further issues around spatial distribution, which due to time differences makes it difficult to meet, but more importantly "it is also a challenge to know how to distribute to other people what effectively becomes a particular individual's embodied knowledge". Issues of contingency were also pointed out by Chris land (MayFly Books): "at some point, in about two years' time when Franziska finishes, we are going to hit a real crisis point".

Dealing with authors. There is a related problem when it comes to dealing with authors on a day-to-day basis. Open Humanities Press said that they have a lot of problems due to authors' lack of understanding of copyright. Issues around third party content were also mentioned by Open Book Publishers. As Mercedes Bunz (meson press) explains: "a lot of the time you have to educate people about book publishing at the same time, and I think for smaller presses this can be quite challenging". Chris Land (MayFly Books) specifically mentions that they are having problems with attracting authors, with raising awareness, which he directly relates to lack of time to go out and talk to people.

"Having an ability for small publishers to get their content discoverable is absolutely critical, but the process that one has to go through and that we are going through to make our material institutionally discoverable, is a nightmare"

Rupert Gatti (Open Book Publishers)

Library integration. A connected issue is the relationship with libraries. Integration into (and distribution to) libraries and bookstores was mentioned as being a very involved process by Language Science Press, Mattering Press and Open Book Publishers, among others. As Rupert Gatti explains: "the biggest difficulty throughout, that we still have, is being able to link effectively to the existing academic distribution channels". This becomes even more difficult when libraries (and other institutions) don't really have a mechanism to deal with open access works. Land told us: "I think the relationship with the academic libraries is a big problem in terms of getting awareness". Library integration thus remains an ongoing issue, which for many initiatives also really stands in the way of expansion. As Gatti remarks: "the standard academic distribution channels… are sewn up by the legacy publishers". Similarly, there are issues related to book chains, where for example Craig Saper (Roving Eye Press) is at a loss how to deal with a major corporation that sells books to students, and that wants to buy and stock his books.

Commercial partners. There is also an ongoing political issue for many presses related to their reliance on commercial partners, especially for commercial software. For example, Chris Land (MayFly Books) argues that "the politics of selling through Amazon, using Book Depository and using Lightning Source…, there is a question as to whether we are really taking any kind of ownership over this when you are using those kinds of services". Similarly, Eileen Joy (punctum books) remarked that being dependent on a lot of corporate partners creates a volatile situation for academic presses. Another ongoing political issue concerns environmental impact, where

Martin Eve (Open Library of Humanities) worries about the ecological costs of travelling around the world to promote their platform.

"It is a real challenge to get hard copies of open access books into academic libraries. It is not because libraries don't want to buy an open access version of it, it is because the distribution networks [that] mainstream publishers have available to them to get their books into academic libraries simply aren't available to us as far as we are aware"

Joe Deville (Mattering Press)

5.4.3 Support received

Academic-led presses have been fortunate to receive a lot of support from authors and communities, institutions (libraries and universities) and the open access community.

Libraries. Libraries were an important source of support, both in providing technical and infrastructure services and as a means to fund open access publishing through various library subscription schemes and publishing partnerships; Open Library of Humanities, Open Book Publishers, Open Humanities Press and MediaCommons Press have all benefited from these. Libraries have also been valuable open access advocates. Many presses also received university support of some kind, often in the form of small grants for travel and events and - in the case of MayFly Books and Language Science Press - also in the form of funding for support staff.

Authors. Authors and the scholarly community at large have also been important allies, as it is they who make up the backbone of academic-led presses and have been essential in carrying these initiatives further, be it from help with proofreading or volunteer labour as reviewers, copy editors and editorial board members. As Joe Deville (Mattering Press) stresses, authors have also been able to help them find funding for book projects, which has been very helpful. Eileen Joy (punctum books) mentions the para-academy (ie "the growing ranks of post PhDs without secure institutional employment") specifically as a source of support.

The open access community. Its diversity notwithstanding, interviewees mentioned the open access community several times as a source of information and support, whose help according to Rupert Gatti (who mentioned Eelco Ferwerda and OAPEN in particular) was really invaluable. Counterpress also mentioned the copyleft movement as an inspiration.

"We have been sharing ideas, just little things like what sort of price mark-up are you putting on these kinds of things—that sort of informality and just being able to ping an email to somebody"

Chris Land

Other presses. The presses have also supported each other in various ways from providing advice and support to publishing or collaborating together (for example, Open Library of Humanities uses Ubiquity's platform, electric.press is an imprint of punctum books) and even in one case sharing proprietary software. The more established presses are mainly recognised as a source of support for the newer presses, where Open Humanities Press and Gary Hall are often mentioned both as models to work towards and as a source of information and inspiration. Similarly Open Book Publishers has helped several new presses set up. Mattering Press mentions Open Humanities Press, meson press and Goldsmiths Press in particular: "Those kinds of individuals have provided a lot of support and advice in terms of setting up the press, and in terms of issues around open access and licensing". Sarah Kember (Goldsmiths Press) explains that it has also "been helpful being part of an informal consortium of new UPs and independent presses". MayFly Book's Chris Land said that events such as the Radical Open Access Conference in Coventry and the Mattering Press launch have been very helpful to get people together and to discuss issues around academic-led publishing. Counterpress also remarked that small academic French publishers, and also radical publishers, have provided lots of inspiration to them.

5.4.4 Support required from Jisc

We asked the presses where they most needed support and guidance from Jisc. We saw a clear contrast here between the more established presses and the presses just starting up or recently established. The newer or smaller initiatives need support related to almost all aspects of the publishing process, while the more established presses set out more specialised needs, as they had already found solutions for most publishing processes. The presses needed least support with issues related to peer review and academic governance. They did feel they needed support with the following issues:

» *Distribution to libraries* was mentioned most often by both newer and more established presses. Joe Deville (Mattering Press) calls distribution probably their biggest challenge, where he states that "the distribution networks mainstream publishers have available to them to get their books into academic libraries simply aren't available to us as far as we are aware". Rupert Gatti said that small publishers need an ability, a kind of distribution mechanism, to get their content discoverable; this is absolutely critical. As Chris Land explains, it is a real problem if you are not on the university's catalogues: "It is all about getting into the libraries and being on their catalogues".

"Aggregation and distribution to academic libraries would also be helpful - there are a lot of independent OA presses now and we all face the same difficulty. It seems inefficient for each one of us to be having sales conversations with librarians"

Open Humanities Press

» **Support with financial aspects and accounting** would also be welcome. A lot of confusion exists around tax returns, for example. Joe Deville said that if Mattering Press were to earn more income they would have to file a tax return, which would be very difficult for them to do; producing accounts as a charity has already proved challenging. Counterpress's Stephen Connelly also found the forms of incorporation that exist in the

UK very confusing, and Chris Land remarked that help and advice with aspects of incorporation would be very welcome.

» **Legal advice** was also sought after. This applied both to help with licensing, for example, which copyright licence to use, but also to other legal issues, such as the drawing up of author contracts. Sarah Kember mentioned that Goldsmiths Press already shared legal advice about contracts with other new presses. Yet several presses said that their contracts had been drafted in a rather ad hoc manner and they did not know, as Joe Deville explained, "whether they are legally watertight or not". With respect to licensing, Chris Land (MayFly Books) mentioned that "clear and easily understandable advice on the different forms of copyleft, copyright and what the relative merits of those are, would be useful".

» **Funding for publications** is also something that would be of value. Mercedes Bunz (meson press) mentioned that the lack of funding to apply to for publications had been very disappointing. Craig Saper (electric.press) commented that ideas for sustainable financial support were very welcome: "People make us submit these huge applications for very small amounts of money that are just one-off". Similarly Joe Deville remarked that "as far as I am aware there is no possibility really of applying for grants to fund open access or publishing infrastructures; to fund experiments, innovations with publishing infrastructures".

» Advice on how to address issues around **marketing and branding** was also felt to be useful. Especially as, Sarah Kember argues, it is difficult to have a sustainable model without a dedicated PR person. This is even more challenging, when, as Joe Deville comments, "what we are trying to do is to compete with the marketing power of mainstream publishers". Related to this Rupert Gatti (Open Book Publishers) argued that it would be useful to think about the need to move away "from the reputation of the publisher dominating the value of the content".

» There is ambivalence about the need for **statistics**. On the one hand Eileen Joy remarked that statistics would be incredibly useful to ask for money for various things but, on the other hand, Martin Eve and Rupert Gatti were both very sceptical about the use of statistics. Martin Eve said he was "very concerned by rising metrification in all areas of academic life". Both he and Gatti were critical of COUNTER in this respect. Gatti expressed the opinion that he was "really worried that the usage statistics that are being collected in the industry are dominated, are controlled completely by publishers". Support in aggregating usage statistics across different platforms in a meaningful and independent way (independent from specific publishers) would be very useful, he suggested.

» With respect to **production**, support is needed to move away from corporate partners dominating all aspects of production. Eileen Joy talks about "unholy alliances with companies like CreateSpace or Ingram", and is open to exploring other ways to distribute and market academic work. Chris Land was also interested in support available to explore non-commercial options for producing and distributing content instead of using companies such as Lightning Source and Amazon - to start thinking about alternatives. Electric.press also mentioned that they could really do with indexing support to help them to convince authors (or their funders) who have a demand for this to submit to them.

» Jisc could also play a role, Martin Eve argued, in **legitimating the scholar-publishing enterprise as a model**, as institutions are all already geared up to pay through Jisc. Similarly Jisc could, as Stephen Connelly argued, help establish guidelines on behaviour and help create certain ethical standards for publishing or - related to that - for open access as a qualitative model, as Craig Saper remarked.

» **Preservation** was a further issue. Punctum books needs help with data management and metadata management in this respect. Electric.press was also very grateful for ideas around the preservation of their experimental works. Related to this, Sarah Kember, from Goldsmiths Press, mentioned a need to support green OA initiatives for books.

5.4.5 Potential Jisc services

We asked the presses how Jisc could support their work by providing specific publishing services. They suggested:

» **Library integration service**: Language Science Press would welcome support for matchmaking between libraries and presses. Rupert Gatti said it would be helpful to have a service that looks at "how to bring academic content into the catalogues and the digital learning environments of the universities and to allow universities to also relate back to the publisher, so that there is a flow of information going back both ways". He mentioned that they have something similar set-up for their library membership scheme already, where Jisc has been allowing libraries to link through to them and pay through Jisc Collections. Moving beyond a financial flow to a content delivery flow through a single platform would be very interesting in this context. Ubiquity Press suggests a "central system through which publishers could route publications and associated research data through to the appropriate repositories". MayFly Books favours the establishment of an open access collective body where presses could upload to, and Chris Land explains that this could be "a single central site that would then have the distribution lists for all of the libraries". This could initially be set up for UK higher education institutions but could be expanded more globally though other national library collective bodies. It could then develop into a subscription model. As Land remarks: "I think what Jisc could do would be to put together that collective body that would liaise with the libraries, and that would really be a big deal, actually".

» **Alternative marketplace**: As Mattering Press explains, going through Amazon to sell books is not in line with the politics of many of the academic-led presses. Therefore, Deville suggests, "it would be really great if we could all get books ordered directly from Lightning Source and sent to customers". This would allow publishers to set up a system to take orders directly from their websites, for example. Craig Saper suggests that Jisc could "become the Amazon of open access". Stephen Connelly similarly suggests that it would be good to have an online marketplace that is independent. He remarked: "we have to use Amazon, we don't want to use Amazon. ...It's the Microsoft effect, they've created the operating system we have to use, and that's not desirable".

» **Preservations service or guidelines:** The Open Library of Humanities' Martin Eve suggests that "it would be great if Jisc ran a preservation service... Jisc has got a lot of member institutions that all have server clusters that could be used to do something like CLOCKSS as a member network". This would solve many of the preservation issues academic-led presses currently have, where, as Eve explains, "so many people don't think about preservation when they start small scholar publishing enterprises". Eileen Joy similarly mentioned she would love to see "a centralised place where we would archive all the open access content of a multiplicity of publishers".

» **How-to-manuals:** Sarah Kember mentioned that some kind of "pool of knowledge" around what people are doing would be useful, which seems to grow from collaborative events and discussions. Rupert Gatti noted that Jisc could collate information, "things like example contracts, case studies, how-to manuals, where you connect this and that, who to contact, that sort of basic information, FAQs if you like, that people can go to and refer to: what are the various options that are around?" A sort of information platform would be useful in this respect. Martin Eve suggests that some sort of manual around preservation would be very helpful and it could even develop into a standard. Similarly Craig Saper and Eileen Joy remarked that they would be interested in writing a little book about starting your own press.

> *"There have been some moves afoot to form consortiums among small presses (Radical OA, PKP's Cooperative Study). These seem promising as there is a need for some sort of collaborative organization/management"*
>
> **Open Humanities Press**

» **Help with setting up a consortium:** Open Humanities Press said that there have been some moves towards forming consortiums among small presses (for example, the Radical Open Access Collective, PKP's Cooperative Study, Libraria). These, they said, seem promising as there is a need for some sort of collaborative organisation or management to support academic-led publishing. Mattering Press similarly suggests that a marketing consortium would be helpful, along thematic connections for example. This consortium could then set up some sort of shared marketing platform which would allow them to co-promote each other's works, both online and with collaborative bookstands at events.

» **File-conversion solutions:** Open Humanities Press mentioned that "there is still a significant gap in file conversion from MS Word to structured, semantically rich formats (eg an XML serialisation of a TEI vocabulary), which would enable more of the editing and copyediting to be performed online and hence facilitate geographically dispersed workflows". They said that if this could be developed as FLOSS software it would maximise uptake among open access initiatives.

» **Automated HTML typesetting:** Martin Eve said that automated HTML typesetting would be interesting as well, and could be very useful: "There are not enough solutions that are affordable for scholar-publishers to get things professionally typeset and then preserved at the moment".

» **Standardised contracts:** As Rupert Gatti already suggested, standardised contracts would be really useful. Chris Land similarly suggests that it would be really useful to have "a service that would help with the legal incorporation aspects and what the legal responsibilities of publishers are". Having a standard model that was available for an academic-led press, would be really helpful. Stephen Connelly suggests drafting various standardised agreements, for example for authors' contracts but also for other models.

» **Design templates:** Similarly, Chris Land believes it would be helpful to have design templates, for example, "a template for InDesign that had already been set up with some kind of basic pagination, with the different sized margins for counter face, face, a separate kind of book cover for a standard size of book and format, or something like that".

5.4.6 Publishing Platform or Toolkit

We asked the presses whether they had a requirement for - or an interest in - a shared publishing platform. As the responses to this question were initially quite sceptical we changed our emphasis to also include the option of a publishing toolkit, which was more approvingly received by some. Both Open Humanities Press and meson press stressed that they are not interested in repetitions of existing platforms; there are already enough software solutions out there. Open Humanities Press suggests that forms of distributed editing would be interesting, as long as they are "malleable enough that we can plug them into our own workflows at the junctions that work for us". Similarly, Open Book Publishers would be interested in a platform but only if it was "a platform that was innovative and could take new content". The structure should not be dominant in this respect. Counterpress would like to keep aspects of book production to themselves, "because there's such variation in what people want to do". Mattering Press suggested that whatever the platform, it "would have to be flexible enough to cover the different publishing models". With respect to a production platform, Joe Deville is concerned with losing control with respect to timescales and typesetting, for example. How flexible would such a platform be? He would, however, be interested in an alternative marketplace. Eileen Joy is similarly positive if this would mean a move away from Amazon but, she says, "it is really important for me that punctum maintain a certain independent status, with our own kind of style". Roving Eye Press would also want to retain its own imprint within any publishing platform and electric.press would only be interested in a platform that can take in innovative content and processes, from digital bots to 3D printing. Kathleen Fitzpatrick would similarly need a platform that is agile and more flexible than the Drupal platform she uses at the moment.

"I think a resource for publishers would be welcome, a repository of information to provide resources to help open access publishers find information about how they publish open access"

Joe Deville (Mattering Press)

Meson press remains sceptical about centralised platforms. As Mercedes Bunz explains: "there's a fragmentation of platforms that offer content. ...building a central platform now, at the moment, is not the right answer to a fragmented publishing sphere". Bunz stresses that networks and sharing between presses has been much more useful for them. Martin Eve (Open Library of Humanities) suggested that a shared platform might also not be in Jisc's interests because "each organisation kind of wants its own thing though, and you might end up just finding yourself catering to a billion and one different scholar-publishers, all of whom have slightly different needs, and you would find yourself running a massive publishing tech house basically". A toolkit is something Eve is interested in and he suggests it could potentially include translation software and automated HTML typesetting. With a compartmentalised approach, however, Jisc would need to make sure that it can be integrated "with what people are using to actually coordinate their publishing enterprise". Chris Land thinks there might be a danger that Jisc "goes off and does these little open access things", such as a shared publishing platform "and they sort of sit somewhere". However, Land says that "something like a toolkit would be absolutely brilliant and you could almost have a 'how to' flow chart". Especially if, as Land explains, this toolkit would include issues around legal incorporation, as this aspect is an anxiety source for MayFly Books at the moment.

"In my opinion, we don't need another technological platform, we need, really, some funding we can use for content"

Mercedes Bunz (meson press)

Sarah Kember does not see how a shared publishing platform would benefit Goldsmiths press; she is more interested in having a discussion around green open access for books, which she sees as a more sustainable model. Language Science Press, although positive about how a platform would "relieve presses from the need for local technical expertise", are concerned about how a shared publishing platform could "dilute the discipline specific brand". It would need to be a platform in the backend with a customisable frontend. Chris Land similarly felt that presses would want to "keep a certain kind of design and aesthetic for your own publishing". Stephen Connelly would want some kind of insurance that the platform would be clearly set up as non-profit to prevent it from going the way of Academia.edu and SSRN. This would already clash with a platform such as the one Ubiquity Press offers, although they did mention that a shared publishing platform is something they obviously supply and they are keen to work closely with Jisc if it were to also begin developing publishing infrastructure.

5.4.7 Diverse publishing ecology

We asked the presses how Jisc should support a more nationally and internationally competitive open access publishing environment, or a more diverse ecology of publishing that would include not-for-profit and academic-led publishers. Meson press mentioned that funding content is essential to achieve this. Mattering Press also states that what is needed is "some form of financial support from the centre" which could include "a grant scheme that makes it possible to apply for really quite small amounts" for publishing projects and infrastructure. As Joe Deville argues, supporting collaboration among academic-led presses would also be very beneficial where, as he explains, "these publishers don't generally see themselves in competition with each other". Open Humanities Press suggests Jisc should promote a healthy diversity of players in this respect. Rupert Gatti (Open Book Publishers) argues that this means Jisc should take a strategic long-term view instead of focusing on single projects: "Jisc has got to take really active steps to think about what they want do and what do they need to be developing to ensure that in ten or 15 years' time there is a competitive, efficient dissemination profile". The creation of diverse publishing structures and independent value/accreditation services will be invaluable in this respect, Gatti argues.

"I think one of the challenges is that grants nowadays are research focused, therefore these kinds of grants are very hard to come by and the academic-led publishing sector is effectively living completely hand to mouth, it is extremely precarious and could just fold any minute"

Joe Deville (Mattering Press)

Martin Eve stresses that it is important to make things less profit driven. And he made it clear that "the challenge in making the environment more diverse …is not fundamentally just about proliferation of young, new not-for-profit publishers, it is also about the dismantling of what is a completely dysfunctional, monopolised market at

the moment". Any diverse ecology, he argues, would therefore also mean diverting library budgets away from commercial publishers and towards open access publishers.

Sarah Kember argues that there is a blind spot where green open access monograph publishing is concerned, combined with a lack of interest in smaller publishing initiatives. Ubiquity Press would like to see more support for university press publishing, which is emphasised by Chris Land, too. As he said: "Jisc could work in a hybrid format to encourage university presses to actually publish in a not-for-profit but commercially sustainable manner, where the presses can pay salaries and design and can cover costs but would allow things to actually get out and have a kind of freemium model, perhaps. I think that would be a really interesting intervention in the industry". Similarly to what Open Humanities Press has suggested, Land sees a consortium model of university presses as most beneficial here, where this collective could also publish open access content together.

Eileen Joy stresses that it is important that Jisc works against the idea that there is one solution or one kind of model to the crisis in academic publishing, which they would put their resources behind. Instead, she states, they should not "impose some kind of uniformity upon publishers, but ...encourage a biodiversity of partners and players in the game". She says this does not mean that there should not be uniformity in things such as preservation. Finally, Kathleen Fitzpatrick suggests a shared publishing platform might be beneficial, next to thinking about new financial models for open access publishing that are not getting too caught up in author fees, where she suggests that Jisc should attempt "to think beyond the pathways that open access has gotten trapped in, financially".

6.0 Recommendations

6.1 Introduction: Support for the sector

The findings of this research provide an evidence base for future support for both new university presses and for academic-led publishing initiatives, which can be used to help create and maintain a diverse publishing ecology. For example, further work is required to tease out more details on current NUP and ALP operations, based on the findings of this report (including information about known presses listed in Appendix 4) and the data already collected by others.[10]

Jisc plans to work with both communities, members and partners to build on the following recommendations and search out suitable ways to take these ideas forward to realisation.

6.1.1 Support community building

» **Help establish a European Library Publishing Coalition**. A number of NUPs touched on the idea of a collaborative approach, perhaps in the shape of a European LPC. Comments received after the 2016 LIBER conference suggest that there is renewed interest from German and Nordic NUPs and from LIBER itself.

» **Develop a typology of support levels**. The different types of support outlined in the survey may solicit different levels of support from NUPs and also the services that they may require. For example, the library as publisher has different needs from the library as university press; the first focuses on post production services while the latter implies an active role in the entire publishing process. However, this definition may not be as defined for all library publishers/library services. Clearly there are a number of different models for libraries as publishers and this could be developed further as a typology.

» **Help establish a publishing collective for ALPs**. A collective body as already exists for European and American university presses could bring together and support academic-led presses. It could help to legitimate the academic-led press as a specific publishing option and support guidelines and ethical behaviour. Furthermore, as academic-led initiatives tend to be non-competitive, this could also again lead to more collaboration in the form of collective marketing and publishing endeavours as well as collaborative funding applications.

» **Support library integration**. Potentially a library integration service, platform or collective body could support the ability of academic-led presses and new university presses to link effectively to the existing academic distribution channels for published content. It would look at how to bring academic content into the library. Jisc could, for example, set up a collective body that would liaise with libraries on behalf of the presses.

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[10] During 2016 a new university press email list was created by Megan Taylor at the University of Huddersfield Press. UNIVERSITYPRESS@JISCMAIL.AC.UK discusses university press and publishing news and is a sign of community building for NUPs. A similar effort at community building and knowledge exchange is the radical open access collective, which, as a network, runs a community-driven information platform on open access and scholar-led book publishing in the HSS: http://radicaloa.disruptivemedia.org.uk

6.1.2 Establish Guidelines for setting up a press

» **Justifications for starting a NUP**. Develop a resource to allow library directors to make the case to senior university staff for a NUP. Value for money, supporting the university's strategic objectives, institutional reputation, development of early career researchers etc. would need to be covered.

» **Establish publication workflows**. There is a need to establish workflow processes from idea to output (print and electronic routes), including open access, eg content production (MS editorial, production, technical), peer review, and business models.

» **Establish best practices for textbook publishing**. Three NUPs are publishing (or planning to publish) textbooks, and that might warrant further investigation possibly as part of Jisc's institution as etextbook publisher project. This could fit in well regarding the midway point in the etextbook project – for example, a toolkit containing a set of best practice for e-textbook publishing at NUPs.

6.1.3 Provide legal advice

» **Support with licensing and contracts**. This is a time consuming area for NUPs and ALPS. Potentially, Jisc Collections could use its expertise in creating a number of generic licences, standardised agreements and contracts for journal articles, editors, monograph authors etc. Further guidelines on the variety of copyright licences that are available, from Creative Commons to copyleft and the differences between them, would also be useful.

» **Provide advice on incorporation.** Develop a service that would aid with aspects of incorporation and what the legal responsibilities of publishers are. This could include a standard model for an academic-led press.

6.1.4 Develop guidelines for preservation and dissemination

» **Establish preservation guidelines**. Both NUPs and ALPs professed a need for assistance in how to preserve their publication, and preservation guidelines would therefore be very welcome. Jisc Collections may also want to investigate agreements with appropriate suppliers of preservation schemes to reduce costs for NUPs and ALPs as a member network or, alternatively, it could run its own preservation service.

» **Best practices for metadata.** From the results in the NUP survey it appears that use of metadata was at various levels of maturity in established NUPs. Planned NUPs had still to develop any plans for the most part. It is suggested that a set of best practice metadata is drawn up. This should also show which metadata is required for certain discovery services and distribution mechanisms. This is an area that should be included in the work of the National Bibliographic Knowledgebase (NBK).

» **Support with distribution/dissemination.** In addition to metadata, NUPs and ALPs requested support with distribution/dissemination to libraries, book suppliers and (international) customers. This needs to be teased out further. However, a basic checklist of the most appropriate means might be a good starting point. This would assure a consistent approach.

6.1.5 Develop future projects to support ALPs

» **Set up an information platform.** An information portal, supported by the academic-led publishing community, could be a place where further input from the community is maintained and where new initiatives could find needed support. It could incorporate aspects of the toolkit (see 6.3) and could include FAQs, how-to flowcharts and information about the existing initiatives and their specific models or characteristics.

» **Aid in developing funding solutions for OA book publishing.** Alongside continued support to find sustainable financial solutions ALPs are keen for us to explore the development of grant schemes targeted at small scale or one-off (book) projects or publishing infrastructures.

» **Support the development of an alternative marketplace**. To support the perceived need among academic-led presses to move away from dominant commercial solutions, information could be provided about existing non-commercial options for producing and distributing content; alternatively support could be provided to develop an alternative marketplace based on FLOSS tools and services.

6.2 Shared publishing platform

The national monograph strategy roadmap recommends the development of a shared publishing platform. Although there was some interest in a shared platform, many NUPs and ALPs were already committed to existing services and others stated that it would only be one option worth considering. Indeed only one NUP actually specified that this should be a priority for Jisc. Some of the ALPs also mentioned that they had concerns about a loss of control of certain aspects of the publishing process. Support for a shared publishing platform was available, but mostly in the form of a production, alternative market or library integration platform, where any solution in this direction would need to be flexible, open to non-standard publications and not-for-profit. Therefore, it seems sensible for Jisc to investigate existing arrangements with NUPs and ALPs, with a view to negotiation of an agreement that would fit already existing solutions.

6.3 Best practice toolkit

A number of comments made in the survey and in the ALP interviews suggest that many of the above recommendations could be brought together into a best practice toolkit. For ALPs this would be a preferred route to a publishing platform. It would appear from various direct comments that this would be the most valuable outcome of this landscape study and, if it is facilitated by Jisc, it would help to form a cohesive community of UK NUPs (and European NUPs via the Knowledge Exchange) and ALPs.

Jisc could support the development of a toolkit that would aid both existing NUPs and academic-led presses but, more importantly perhaps, it would help those universities and academics that are thinking about setting up their own publishing initiatives. This toolkit could consist of how-to-manuals, best practice guidelines, standardised contracts and agreements and alternative FLOSS software able to support the production process. Jisc could collate this information based on the knowledge already available within the NUPs and academic-led community and could expand the toolkit by for example the development of specific infrastructure and technology solutions.

It is important to note that much of the content in the toolkit would come from knowledge and expertise in the community. Existing NUPs and ALPs already have established procedures and this would then support those considering establishing presses. It would also help to establish common practice for existing presses. This toolkit would be of use beyond the academic-led and NUP community as it could be useful for learned societies, and scholar-led journals, too. This toolkit should consist of:

» **Financial best practice.** This was an important area where NUPs and ALPs asked for assistance. It could take the form of an analysis of business models and template business plans for NUPs and ALPs to use. Jisc could again draw on support from the academic-led and NUP publishing community to provide support related to straightforward aspects such as setting up bank accounts, accounting best practices and support with tax returns. Four universities also raised consortium funding options of the kind being explored by the Andrew Mellon Foundation and continued analysis of the sustainability of the various OA funding models, particularly for monographs.

» **Marketing/communication.** This could take the form of best practice, potentially in a series of case studies and sample marketing plans.

» **Develop technological solutions.** Jisc could support the development of technological solutions that would aid the publishing process. This could include file-conversion solutions, automated HTML typesetting and design templates for books, for example.

» **Develop alternative usage statistics.** Jisc could provide support in aggregating usage statistics across different platforms independent from specific publishers.

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Appendix 1. NUP survey questions

Section A. Opening questions

A new university press (NUP) is one which is a fairly small scale operation, normally based in the library, and typically open access.

1. Name of university

2. Jisc is also surveying academic-led publishing ventures. Do you know of any examples of academics in your institution that operate independent presses or publishing initiatives?

› No

› Yes (please give details)

3. Does your university run a new university press or any other campus-based publishing initiative, e.g. library-led publishing?

› Yes - [proceed to Section B]

› No, but considering it as an option - [proceed to Section C]

› No, not considering - [no further questions]

   o If you're not considering running a new university press, are there any particular reasons why?

Section B – Existing new university presses

4. How long has the press been operational?

5. What are the motivations/ drivers for setting up the press?

6. Do you have a mission/ vision statement?

› No

› Yes - What is it? Could you provide a link to it?

7. What kind of financial support does the press receive?

› Supported by institution

› Self-sustaining (e.g. income must cover all costs - staff and production costs)

› Making use of existing staff and resources within library, no explicit defined costs

› Other (e.g. funders)

8. If supported by institution, what kind of financial support does the press receive? (Tick all that apply)

    ›   In kind infrastructural

    ›   Technical

    ›   Staffing

    ›   Other (please specify)

9. How many staff are involved in the press?

    ›   How many dedicated staff? [FTE]

    ›   How many staff from other parts of the institution? [FTE]

10. What is the governance structure of the press (e.g. cross university board)?

11. What quality measures do you have in place? (Tick all that apply)

    ›   Press/ editorial board proposal review

    ›   Peer review editorial review

    ›   Camera ready templates copy editing

    ›   None of the above

    ›   Other (please specify)

12. Could you tell us a little about the different formats you publish?

    ›   Monographs (including edited collections)

    ›   Conference proceedings

    ›   Recorded music

    ›   Other (e.g. experimental publications, enhanced publications, short format books, edited collections, interviews, augmented publications, podcasts, blog posts or blogging platforms, reports and grey literature, conference videos)

Choose from the following:

    ›   Fully open access, with no subsequent paid version nor charges for optional formats

    ›   Fully open access, with charges for optional formats (print, PDF, ePubs, etc.)

    ›   No open access formats

13. Do you charge an article or book processing charge or does your institution provide a fee waiver, e.g. for university authors?

14. Are you looking to expand into other formats, if so, which ones?

› Journals

› Monographs (including edited collections)

› Textbooks

› Conference proceedings

› Music scores

› Recorded music data

› Other, e.g. Experimental publications, enhanced publications, short format books, edited collections, interviews, augmented publications, podcasts, blogposts or blogging platforms, reports and grey literature, conference videos

15. What licences and contracts do you use? (Tick all that apply)

› Author licences (e.g. licence to publish)

› Journal/ book editor licences

› Editorial licences

› Author contracts (e.g. monograph contract with royalties/ revenue sharing)

› None of the above

› Other (please specify)

16. What kind of licence do you use for your published output?

› CC BY

› CC BY-SA

› CC BY-NC

› CC BY-ND

› CC BY-NC-ND

› CCO

› Alternative licences (e.g. a standard copyright licence but with limitations on sharing or an alternative open licence)

17. If you are using alternative licences, what are they?

› Standard copyright licences

› Open Data Commons

› Public Domain Dedication and Licence (PDDL)

› Open Data Commons Attribution Licence (ODC-BY)

› Other (please specify)

18. Do you have a preferred licence?

  › No

  › Yes (please specify)

19. Looking at the statements below, what best describes the publishing services you offer?

  › A self-help consultation level, e.g. hosting of journal software

  › Base level where the customer does most of the work, hosting plus some further support, e.g. licence templates, logos, etc

  › Intermediate where responsibilities are negotiated, e.g. full publishing service and support for authors/ editors

  › Extensive where a full service is provided, e.g. full publishing service and support for authors/ editors

20. How do you handle typesetting, design and image processing?

  › Not offered

  › In house

  › Outsourced

  › Other (please specify)

21. Do you use software to help manage processes and workflows, such as submission and peer review?

  › Yes

  › No

  › Other (please specify)

22. What publishing formats do you use? (Tick all that apply)

  › Print (hardback)

  › Print (paperback)

  › Print on demand

  › Pdf

  › HTML

  › XML

  › ePub

  › None of the above

  › Other (please specify)

23. Do you host content on your own platform or website?

› Yes

› No

24. If applicable, which software do you use to host content?

› OJS

› OMP

› Repository

› Web pages

› Other (please specify)

25. Do you host your content externally? If so, which platforms/ software do you use?

› Ubiquity

› OLH

› Other (please specify)

26. How do you disseminate your content?

› Institutional repositories

› Subject repositories

› DOAB

› OAPEN

› DOAJ

› Internet Archive

› Amazon/ other sales platforms

› Other (please specify)

27. What metadata do you assign to the content?

› ISBN/ISSN

› DOI

› BIC

› Nielsen BookData

› None of the above

› Other (please specify)

28. What is your preservation policy?

 › LOCKSS

 › CLOCKSS

 › Portico

 › In-house systems

 › None of the above

 › Other (please specify)

Section C - Plans for new university presses

If you are planning to launch a new university press

29. What are your motivations/ drivers for setting up the press?

30. Do you have a timescale for establishing a new university press?

 › This calendar year

 › Within the next 2 years

 › Within the next 4 years

 › 5 years +

31. What financial support will the press receive?

 › Supported by institution

 › Self-sustaining (e.g. income mush cover all costs - staff and production costs)

 › Making use of existing staff and resources in library, no explicit defined costs

 › Not decided

 › Other (e.g. funders)

32. If supported by institution, will the support be

 › In kind infrastructural

 › Technical

 › Staffing

 › Other (please specify)

33. What is the planned governance structure of the press (e.g. cross university board)?

34. Could you tell us a little about the different formats you plan to publish?

   › Monographs (including edited collections)

   › Conference proceedings

   › Recorded music

   › Other (e.g. experimental publications, enhanced publications, short format books, edited collections, interviews, augmented publications, podcasts, blog posts or blogging platforms, reports and grey literature, conference videos)

Choose from the following:

   › Fully open access, with no subsequent paid version nor charges for optional formats

   › Fully open access, with charges for optional formats (print, PDF, ePubs, etc.)

   › No open access formats

35. Do you plan to charge an article or book processing charge or will your institution provide a fee waiver (e.g. for university authors)?

36. Looking at the statements below, what best describes the publishing services you plan to offer?

   › A self-help consultation level, e.g. hosting of journal software

   › Base level where the customer does most of the work, hosting plus some further support, e.g. licence templates, logos, etc

   › Intermediate where responsibilities are negotiated, e.g. full publishing service and support for authors/ editors

   › Extensive where a full service is provided, e.g. full publishing service and support for authors/ editors

   › Not decided

37. What publishing formats do you plan to use? (Tick all that apply)

   › Print (hardback)

   › Print (paperback)

   › Print on demand

   › Pdf

   › HTML

   › XML

   › ePub

   › None of the above

   › Other (please specify)

38. How do you plan to handle copy editing?

› Not offered

› In house

› Outsourced

› Not decided

› Other (please specify)

39. How do you plan to handle typesetting, design and image processing?

› Not offered

› In house

› Outsourced

› Not decided

› Other (please specify)

40. How do you plan to host content?

› Externally

› Internally

› Not decided

41. Which software/ platforms do you plan to use?

› OJS

› OMP

› Repository

› Web pages

› Ubiquity

› OLH

› Other (e.g. bespoke)

   o Please expand

42. How will you disseminate your content?

   › Institutional repositories

   › Subject repositories

   › DOAB

   › OAPEN

   › DOAJ

   › Internet Archive

   › Amazon/ other sales platforms

   › Not decided

   › Other (please specify)

43. What metadata do you plan to assign to the content?

   › ISBN/ISSN

   › DOI

   › BIC

   › Nielsen BookData

   › None of the above

   › Not decided

   › Other (please specify)

44. Do you plan to have a preservation policy?

   › LOCKSS

   › CLOCKSS

   › Portico

   › In-house systems

   › None of the above

   › Not decided

   › Other (please specify)

Section D - Closing questions

45. Where do you feel that you need the most support and guidance from Jisc? Please rate each category 1 to 5, with 1 being not important and 5 being really important

    › Governance/ structure

    › Licensing and contracts

    › Financial best practice

    › Peer review

    › Distribution/ dissemination

    › Statistics

    › Preservation

    › Marketing

    › None of the above

    › Other (please specify)

46. Are there any specific publishing services that Jisc could develop to support your publishing endeavours?

47. Do you have a requirement for/ interest in a shared publishing platform?

    › Yes

    › No

    › Further comments

48. Jisc is planning to run a serious of follow-up interviews. Would you be willing to participate?

    › Yes

    › No

    o If Yes, please leave your name and contact details

49. If you have any comments about the survey, please write them here

Appendix 2. ALP interview protocol

Part 1: Background, motivations and goals

1. Could you say something about the background or context in which you decided to set up your press?

2. How does your press compare and contrast to established presses (commercial presses, university presses, etc)? Why did you feel a need within the current publishing ecosystem to set up an academic-led press?

3. Could you say something about the guiding principles, values or beliefs that underpin your publishing endeavours?

Part 2: Overview of your press

4. Could you say something about the kind of publications you publish? What kind of formats, subjects, fields etc?

5. Could you say something about the publishing model of your press? What kinds of roles, backgrounds and collaborative structures is your press build around? How is it governed and structured?

6. Could you say something about how you finance your publishing endeavours? Do you have a formal business model, and if so, what kind of model (freemium, sale of PoD books, institutional support, crowd-funding etc.) do you use predominantly?

7. Could you say something about the various licences and policies in place at your press (i.e., peer review or other quality establishment policies, editorial guidelines, use of copyright licences, author contracts etc.)?

8. How do you publish, disseminate and preserve your content? What kind of software/platform do you use to publish your content, and what kind of discovery and preservation services do you use?

9. Could you say something about how you build awareness of your press? How do you attract authors and how do you promote them and their works?

Part 3: Support needed

10. We talked about the context in which you decided to start your press. Can you say something about the more practical details involved in setting up your own press? What was, in general, the process behind it?

11. What were the main difficulties you encountered in setting up the press, financially, technologically, organisationally etc.?

12. What are the main difficulties you currently continue to encounter in your day-to-day running of the press?

13. Where did you mainly find support, services, collaboration and community when it came to setting up your press?

14. Where do you feel that you need the most in terms of support and guidance from Jisc (e.g., governance/structure, licensing and contracts, financial best practices, peer review, distribution, marketing, statistics, etc?)

15. Are there any specific publishing services that Jisc could develop to support your publishing endeavours?

16. Do you have a requirement for or interest in a shared publishing platform? Or a toolkit or a specific set of services?

17. How could Jisc support a more nationally and internationally competitive open access publishing environment?

Appendix 3. Short descriptions of academic-led presses

Counterpress

Set up in 2013 Counterpress is an independent academic publisher of critical (legal) theory and the theoretical humanities. Counterpress, directed by Illan rua Wall, Stephen Connelly, Gilbert Leung, provides scholars of critical legal theory and the 'critical humanities' in general with a radical alternative to traditional book publishers.

http://counterpress.org.uk/

electric.press

electric is an open-access electronic series for multimedia works edited by Helen J Burgess and Craig Saper. They publish long-form scholarly projects built partially or wholly in open access online format: electric objects that cannot be printed.

http://electric.press/

Goldsmiths Press

Goldsmiths Press is a new university press from Goldsmiths, University of London, built on digital-first publishing. Launched in 2016 and directed by Sarah Kember, Goldsmiths Press aims to revive and regenerate the traditions and values of university press publishing through the innovative use of print and digital media.

http://www.gold.ac.uk/goldsmiths-press/

Language Science Press

Language Science Press publishes high quality, peer-reviewed open-access books in linguistics. General Editors are Stefan Müller (FU Berlin) and Martin Haspelmath (MPI for the Science of Human History). They are supported by a high-profile advisory board and all publications are free for both authors and readers

http://langsci-press.org/

Mattering Press

Mattering Press is an open access publisher founded in 2012 publishing high quality, peer reviewed open access books within relational research on science, technology and society. They work with a production model that is based on cooperation and shared scholarship while ensuring the high quality of the resulting work through systematic peer-review.

https://www.matteringpress.org/

MayFly Books

MayFly Books is an independent publishing press established in November 2005. They publish theoretical, political and aesthetic works on organisation. They also publish free online books, and at-cost quality paperbacks.

http://mayflybooks.org/

MediaCommons Press

MediaCommons Press is an in-development feature of MediaCommons, promoting the digital publication of texts in the field of media studies, ranging from article- to monograph-length.

http://mcpress.media-commons.org/

meson press

meson press is a cooperative that publishes experimental, innovative, multi-format open access books on digital cultures and networked media.. It was initiated and is currently run by Mercedes Bunz, Marcus Burkhardt and Andreas Kirchner, and grew out of the Hybrid Publishing Lab, Leuphana University of Lüneburg.

http://meson.press/who-we-are/

Open Book Publishers

Open Book Publishers (OBP) is an open access academic book publisher based in the United Kingdom. Founded in 2008 by Rupert Gatti and Alessandra Tosi, OBP is a non-profit social enterprise and community interest company (CIC) that promotes open access for full academic monographs, critical editions and textbooks in the Humanities, Social Sciences, Mathematics and Science.

http://www.openbookpublishers.com/

Open Humanities Press

Open Humanities Press is a scholar-led publishing initiative and an international community of scholars, editors and readers with a focus on critical and cultural theory. OHP is directed by Gary Hall, Sigi Jöttkandt and David Ottina and has operated as an independent volunteer initiative since 2006, promoting open access scholarship in journals, books and exploring new forms of scholarly communication.

http://www.openhumanitiespress.org/

Open Library of Humanities

The Open Library of Humanities (OLH) is a non-profit open access publisher for the humanities and social sciences led by Martin Paul Eve and Caroline Edwards and launched in 2015. Funded by an international consortium of libraries OLH is a charitable organisation dedicated to publishing open access scholarship with no author-facing article processing charges (APCs).

https://www.openlibhums.org/

punctum books

punctum books is an open access and print-on-demand independent publisher dedicated to radically creative modes of intellectual inquiry and writing across a whimsical para-humanities assemblage. They specialise in neo-traditional and non-conventional scholarly work that productively twists and/or ignores academic norms.

https://punctumbooks.com/

Roving Eye Press

Roving Eye Press is a peer-reviewed scholarly press dedicated to re-issuing works by Bob Brown (1886-1959). Roving Eye Press is currently being managed by Orville Updike Kidd and K. A. Wisniewski.

http://www.rovingeyepress.com/

Ubiquity Press

Ubiquity Press is an open access publisher of peer-reviewed academic journals, books and data. Ubiquity Press was founded by researchers at University College London (UCL) in 2012. They operate a highly cost-efficient model that makes quality open access publishing affordable for everyone.

http://www.ubiquitypress.com/

Appendix 4. Existing New University Presses

University	Press name	Launch date	Status	OA/paid-for	URL	Publication types
Cardiff University	Cardiff University Press	2015	NUP	OA	http://cardiffuniversitypress.org/	Journals
Goldsmiths, University of London	Goldsmiths Press	2016	NUP	Paid (Green OA)	http://www.gold.ac.uk/goldsmiths-press/	Monographs; non-standard modes and forms of communication
Kingston University	Kingston University Press	2009	NUP	Paid	http://fass.kingston.ac.uk/kup/	Monographs
SRUC (Scotland's Rural College)	Rural Policy Centre (RPC)	2007	NUP	OA	http://www.sruc.ac.uk/info/120161/our_publications	Research reports; policy briefings
University College London	UCL Press	2015	NUP	OA	http://www.ucl.ac.uk/ucl-press	Journals; monographs
University of Buckingham	University of Buckingham Press	Unknown	NUP	Paid/OA	https://ubpl.buckingham.ac.uk/	Journals; monographs
University of Central Lancashire	UCLan Open Journals	2011	NUP	OA	http://pops.uclan.ac.uk/	Journals
University of Chester	University of Chester Press	2001	NUP	Paid	https://www.chester.ac.uk/university-press	Monographs
University of Edinburgh	Edinburgh University Library Open Journals	2009	NUP	OA	http://journals.ed.ac.uk/	Journals
University of Huddersfield	University of Huddersfield Press	2010	NUP	OA	http://unipress.hud.ac.uk/	Journals; monographs; sound recordings
Universities of Leeds,	White Rose Press	2015	NUP	OA	http://universitypress.whiterose.ac.uk/	Journals; monographs

University	Press name	Launch date	Status	OA/paid-for	URL	Publication types
Sheffield and York						
University of Surrey	Surrey Undergraduate Research Journal (SURJ)	2015	NUP	OA	http://www.surrey.ac.uk/library/learning/undergraduatejournal/	Journals
University of Warwick	Warwick journals hosting service	2013	NUP	OA	https://journals.warwick.ac.uk/	Journals
University of Westminster	University of Westminster Press	2015	NUP	OA	http://www.uwestminsterpress.co.uk/	Journals; monographs
University of Hertfordshire	University of Hertfordshire Press	1992	Small academic press	Paid	https://www.herts.ac.uk/uhpress	Monographs
University of York	University of York Music Press (UYMP)	1995	Small academic press	Paid	http://www.uymp.co.uk/	Music scores