

AAUP THE Exchange

THE ASSOCIATION OF AMERICAN
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STAFF

Editor: Brenna McLaughlin

Assistant Editor: Yejide Peters

Contributing Editors:

Rob Dilworth, Duke University Press
(Journals)

Erich Staib, Oxford University Press
(Journals)

The Phoenix Rises: Western Presses

After a four-year hiatus, the Western University Presses (WUP) regional meeting soared into life again this October in Colorado Springs. The participatory spirit of the attendees was marked, and showed up in lively Q & A sessions and an even livelier dance party DJ'd by University of New Mexico Press's phenomenal in-house DJ (and acquisitions editor) Ev Schlatter.

Aside from the fun and camaraderie, the 2002 WUP was host to a number of in-depth sessions, innovative programs, and a new design competition.

This issue of *The Exchange* focuses on the renewed WUP regional meeting. You'll find an overview of the planning and organization of such a meeting, shared problem solving techniques, a look into the plague of returns, Naomi Pascal's stirring closing remarks, and a report on the first ever Marketing Design Awards.

A Room with a View

by Naomi B. Pascal

Following are excerpts from the closing talk delivered in absentia at the 2002 Western University Presses, Colorado Springs, CO, October 21, 2002. The complete talk can be read online at <http://aaupnet.org/aboutup/npwup2002.html>.

It is a special pleasure for me to be part of a Western University Presses program that marks the revival of these meetings after a lapse of several years. ...

The first meeting was held at the Durant Hotel in Berkeley, November 13-15, 1969, just one-third of a century ago. There was an institutional fee of \$20.00 per press, and an individual fee of \$2.00 per person. Ninety individuals, representing fifteen presses, attended.

The program opened with a general session chaired by Don Ellegood, of Washington, in which Roger Shugg of New Mexico and Leon Seltzer of Stanford discussed "The University as Publisher," under the title, "In and Out of the Ivory Tower." Other sessions were titled, "Book Production in the West," "Recruitment and Training of Editors," "Direct Mail and Exhibits," "The Library as Market," "Designing Scholarly Books," "The Problems of Manuscript Editing," and "Direct Selling from West of the Rockies." A dialogue between my former colleague Ott Hyatt and me, entitled, "Mixing the Media: The University Press and Audiovisual Publishing," proved to be too unconventional for some of the attendees, and two highly respected members of the scholarly publishing community left the room shortly after it had started. ...

Except for the absence of any reference to the electronic elements that now affect every phase of publishing (but which did not yet exist at that time), the topics discussed in 1969 could easily be replicated today, as could subsequent programs held in Reno, Santa Fe, Seattle, Honolulu, Salt Lake City, Palo Alto, Portland, Tucson, San Diego, Denver, Austin, Snowbird, Albuquerque, Coeur d'Alene, Kansas City, Banff, Oklahoma City, Boulder, and Lincoln. For me and for many others (including several future AAUP presidents and press directors), Western Presses meetings provided the first opportunity to become known to the wider community of

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Room with a view, continued

scholarly publishers, beyond one's own campus or the scholars of a single discipline. The paper I read with Ott proved to be the first of many public presentations I have made, and its subsequent publication in the *Journal of Scholarly Publishing*, newly launched by the University of Toronto Press, was the first of many publications that have appeared under my name.

Rereading the published version, as I recently did in preparation for this talk, I had a hard time identifying what about it seemed so offensive, irrelevant, or perhaps just boring, in 1969. Those who walked out missed seeing the only non-book product that Washington actually produced in-house—a mock “training film,” performed by Ott and me, filmed by our then promotion manager, Marge Hermans. A footnote in the article comments: “The experience of filming and editing this motion picture, and especially the heady excitement of the cutting room, may—or may not—result in the establishment, some day, of a film-production unit within the University of Washington Press.”

That day now seems unlikely to occur. But while the Press no longer produces or distributes slide sets, filmstrips, long-playing records, microfiche editions, or educational tests (one of these, a communications development test for preliterate children, required the assembling of bells, hand puppets, foam rubber and wooden shapes, toy cars, and other items that almost led our warehouse staff to open rebellion), not everything in the article is completely out of date.

“The education-information process,” we wrote, “is undeniably being altered by the proliferation of equipment and the development of new techniques. It is now generally acknowledged that the book and the non-book can complement each other, for each possesses inherent qualities that the other lacks...In many disciplines imaginative teachers are either supplementing or replacing traditional textbooks with multimedia software, including a variety of

films and tapes for classroom demonstrations, and autotutorial kits. Recognizing this, we are beginning to take a more broadly based multimedia approach to our publishing plans. We have come to appreciate the basic compatibility of print and non-print materials and to fit both into a program that includes a wide range of media for virtually every level of academic sophistication.”...

We need to use new technologies as tools, not allow them to dominate us.

In an article published in the Summer 1991 issue of the *Publishing Research Quarterly*, entitled “The Editor: In Search of a Metaphor,” and originally prepared for a symposium sponsored by Beth Luey’s publishing course at Arizona State University, I explored, through various metaphors, some of the qualities I considered helpful for a successful copyeditor. I’d like to focus for a minute on the last item on my list, the editor as chameleon, because I think that what I wrote about editors applies, in a broader sense, to the kind of publishing we do.

The figure of the chameleon is taken from a wonderful letter of the poet John Keats. He writes: “As to the poetical Character itself (I mean...that sort distinguished from the Wordsworthian, or egotistical sublime...), it is not itself—it has no self—it is every thing and nothing—it has no character—it has as much delight in conceiving an Iago as an Imogen. What shocks the virtuous philosopher delights the chameleon Poet. It does no harm from its relish of the dark side of things any more than from its taste for the bright one, because they both end in speculation. A Poet is the most unpoetical of any thing in existence, because he has no

Identity—he is continually ...filling some other Body.”

Elsewhere Keats describes what he calls “Negative Capability.” “I had not a dispute, but a disquisition, with Dilke upon various subjects; several things dove-tailed in my mind, and at once it struck me what quality went to form a man of achievement, especially in literature, and which Shakespeare possessed enormously—I mean *Negative Capability*, that is, when a man is capable of being in uncertainties, mysteries, doubts, without an irritable reaching after fact and reason.”

These two quoted passages, while written by a poet reflecting on literature and philosophy, have, at least in my mind, some relevance to scholarly publishing. While we are certainly not completely passive in the shaping of our publishing programs, we remain conscious of our primary mission: to preserve and to disseminate to the widest possible audience the results of scholarly research.

We may apply certain limitations of subject area or geographical region to what we choose to publish, but our strength lies in our flexibility, our willingness to be open to new developments in the disciplines we serve. More and more we also need the ability to adapt to new technologies as they emerge, to use them as tools without allowing them to dominate us. The “egotistical sublime” must be replaced in our lexicon by an actively functioning “negative capability,” enabling us to deal with the “uncertainties, mysteries, doubts” that will always be with us.

The title of these remarks, “A Room with a View,” refers in part to my new perspective and my new location, as one who has recently retired but maintains a minor role in the ongoing saga of scholarly publishing. If I ever figure out how to accomplish all I still want to do, while remaining within the 40 percent of full time mandated by our university’s regulations, I aspire to indulging in what Keats calls “delicious diligent Indolence.”

Continued on next page

Room with a view, continued

"I had an idea," he writes, "that a Man might pass a very pleasant life in this manner—let him read on a certain day a certain Page of full Poesy or distilled Prose, and let him wander with it, and muse upon it, and reflect upon it... and dream upon it, until it becomes stale—but when will it do so? Never. When Man has arrived at a certain ripeness in intellect any one grand and spiritual passage serves him as a starting-post towards all 'the two-and-thirty Palaces.' How happy is such a voyage of conception, what delicious diligent Indolence! A doze upon a sofa [my favorite part of this quotation] does not hinder it..."

But my title is also intended to remind us of the extent to which any room that contains a full bookshelf is "a room with a view," a room that looks out on a world of limitless possibilities. ...

As publishers, we need to remain flexible, imaginative, and agile enough to maintain our balance in the face of rising returns, new attacks on copyright, shrinking markets, and other challenges, known and unknown. We need to see the connections among the various forms of media now available, and make use of those that may complement, rather than supplant, the products of our publishing programs. We need to cultivate our relationships with our campuses and with the communities in which we live, and to seize the opportunities for cooperative ventures with institutions whose interests are compatible with our own. We need to learn how to control costs and embrace new technologies without compromising the quality of our publications.

And, finally, we need to continue

to focus on the publication of books that inform and delight, like those that inspired the Roman author Cicero to write in 62 BC (as translated by my live-in classicist, Paul Pascal): "Other interests are neither for all occasions, nor for all ages, nor for all places. But books give us sustenance in our youth, and pleasure in our old age; they are an ornament in prosperity, in adversity they provide escape and solace..." To which I would add that while our books are not likely to change the world, any more than they can change our individual lives, what they can do is broaden the view from many rooms, providing historical background and objective analysis that help us to deal with the enormous challenges all of us face today.

Naomi B. Pascal is Editor-at-Large at the University of Washington Press.

Bringing it Back Together: Organizing the WUP

by David Holtby

I've been asked to describe how the recent Western University Presses (WUP) conference came together after a four-year hiatus. The quick answer is that no one involved in previous WUP conferences wanted to see it slip away. A general commitment to WUP had been confirmed in informal polls taken in the past several years, and consistently noted was its singular importance as an opportunity for professional development, especially for those relatively new to scholarly publishing. But the real story behind organizing the meeting is that one person's persistence transformed widespread support for WUP into specific steps to launch a conference. Mary Lenn Dixon, Editor-in-Chief at Texas A&M University never let go of the spirit of camaraderie and professional development that had sustained WUP since its first meeting in October 1969.

At the Organization of American Historians conference in April 2001, Mary Lenn talked to representatives

of various western university presses about convening a planning session for the upcoming Western History Association conference that October in San Diego. Luther Wilson, Director of the University of New Mexico Press, and I agreed to co-chair that organizing meeting. Representatives of a dozen western presses gathered on a Friday evening at the Western History Association conference in early October 2001 to set the framework for the 2002 conference. Although it was less than a month after the tragic attacks of 9/11, and some of us wondered if people would be ready to launch into long-range planning, that concern quickly evaporated as the discussion flourished.

That evening we set the dates and location for the meeting, the format and number of sessions, the general price range for hotel rooms and registration fee. We also agreed upon the need to attract exhibitors, conduct most of the dialogue in the coming months via email, and divide the major

duties between conference co-hosts University of New Mexico Press and the University Press of Colorado.

All the choices made in San Diego proved key to the overall success of the 2002 WUP meeting, but perhaps the most important choice was to have co-hosts: Colorado would take care of the program and New Mexico would oversee logistics and coordination of committees. Darrin Pratt, Colorado's Director, and his staff enthusiastically embraced the task of organizing the program.

In December 2001 Darrin and I exchanged via an email attachment a Word document using the table function. Its three columns (Time, Topic, and Responsible Party) became the template that persisted through all drafts of the program over the next ten months. Throughout the spring of 2002, ideas for topics evolved into tentative program sessions in email discussions between organizers at the co-hosting presses.

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Bringing it together, continued

Concurrent with the work of Darrin's program committee, AAUP offered invaluable guidance on logistical matters; particularly helpful advice came from Peter Givler and Susan Patton. Through them contact was made with Susan Ryman of Duke University Press, who has compiled "How to Host a Regional Meeting: A Primer," based on her experiences organizing the 2001 Southern Presses conference.

Once I had Susan's ten-page primer, the rest of my tasks quickly fell into place. I parceled out committee assignments to volunteers from among the New Mexico staff and contacts, and such long-term WUP supporters as Glenda Madden, then at the University of Oklahoma Press. The committees ably handled registration, entertainment, and the marketing design award competition. AAUP also put me in touch with Vivian Smith at the University of Wisconsin Press, who had recently coordinated a Midwest Presses Conference. Her advice, especially about vendor exhibits, greatly aided planning our exhibitor contacts.

At the AAUP annual meeting in June 2002 we received confirmation of a \$2,500 Whiting Professional Development Grant, a program administered by AAUP's Professional Development Committee and funded by the Mrs. Giles Whiting Foundation. This generous assistance enabled WUP to offer twenty scholarships to cover registration for junior staff members at ten university presses. Also, the draft of the program underwent a final discussion at a breakfast roundtable at the annual meeting, attended by

representatives from eight western presses. The suggestions offered resulted in four major changes to the final program.

Beginning in July, I turned over much of the day-to-day oversight of conference arrangements to my editorial intern, Adam Kane, a Ph.D. candidate in history at UNM. Adam had previously served as a conference organizer for the WHA for several years, and his experience in dealing with hotels and registration proved invaluable.

Adam and Mike Ritthaler, New Mexico's Local Area Network Administrator, carried out the innumerable tasks of on-line registration. Mila Markova, New Mexico's accountant, found ways to handle these and other financial transactions associated with the conference that conformed to the university's numerous regulations.

Mike and Adam also created and maintained the conference web site. In early July Mike imported the Word document that served as our conference Program template to the web site and then in late September converted it into a format that New Mexico designer Melissa Tandysh imported into Quark to do the final layout.

Throughout the summer while Adam, Mike, and others carried out their committee assignments, Darrin and his volunteers enlisted moderators for each session and invited our keynote speaker Naomi Pascal. In August and September they worked with the moderators to recruit the three to four panelists needed for each session. They also cheerfully fine-tuned topics based on feedback from moderators and speakers—even in

the shadow of our deadline for finalizing the program.

People have asked me what I learned in putting together a regional meeting. The first and most reassuring lesson is that it's not difficult (though it takes a willingness to put in some extra hours each month). Armed with Susan Ryman's primer, aided by a core group of about eight enthusiastic and committed volunteers, and a year's lead time, it's a relatively straightforward process.

It's also important to be realistic. Luther and I agreed at the outset that given the financial downturn facing scholarly publishing, we needed to be conservative in our estimates. In setting our budget, we projected attendance at 75, hotel rooms for 65 people for two nights, and 12 exhibitors. We slightly exceeded each estimate—85 attended, 72 registrants booked rooms for two nights, and we had 13 exhibitors. But maybe the key to organizing the conference was a strong feeling among all we talked to that it was time to revive WUP. That shared sense of its important role in offering professional development and networking opportunities made it easy to enlist support.

The best measure of success for this year's meeting is that it set in motion plans for the next WUP. Mary Lenn Dixon and a group of volunteers from various Texas presses are going to host the 2003 WUP in Fort Worth following the annual WHA. We hope to see many of you there, and we look forward to many more successful WUP conferences.

David Holtby is Associate Director and Editor-in-Chief of the University of New Mexico Press.

Sharing Solutions that Worked

by Brenna McLaughlin

One of the liveliest sessions at Western Presses was a solution-sharing exercise hosted by David Holtby of New Mexico and Holly Carver of Iowa. Entitled "Small Changes, Big Differences: A Sharing

of What's Worked," the session was based on a similar professional development strategy that David had adapted from an unnamed large courier service ("recently featured in a Hollywood film" was our hint.)

The session had a bit of a game show element to it. Participants had four minutes to describe a problem solving strategy that they had implemented at their press that fulfilled three criteria: 1) had saved

Sharing solutions, continued

money; 2) had increased customer satisfaction; and 3) had measurably improved operating efficiency. The audience would vote at the end of the session for the three best solutions. Making the exercise a little more interesting, a small monetary prize was in the offing.

More than 10 solutions were offered to the group, and it must be admitted that some presentations took rather more than the allotted time. The audience had a habit of throwing out questions to the presenter, entering into spirited dialogue, and altogether taking a lively interest in the situations and solutions of their colleagues. This might have been frowned upon in the boardrooms of the unnamed courier service; David mentioned that in that company participants are given a strict 99 second time limit to present problem/solution/result. Perhaps, however the warm reception of this sort of behavior (drawing out details, comparing results, offering alternative ideas) is one of the reasons why Western University Presses is such a successful conference for the likes of scholarly publishing staff?

The three winning solutions were: Mike Ritthaler of New Mexico for developing an electronic process for launch meeting preparations, Darrin Pratt of Colorado for reducing production and printing costs at Colorado, and first honours went to Don Collins for implementing an incentive program for unionized customer service and warehouse employees at Chicago.

The e-launch process at the University of New Mexico Press replaced that Press's "Purple Folder" method of circulating materials in advance of a launch meeting. Battered purple file folders held all the information on individual forthcoming titles and followed a complex circulation route through the press, gathering hand-written comments and additions along the way. The e-launch procedure set up by Mike, New Mexico's IT manager,

allowed all the launch materials to be posted on an intranet. Staff members can view the materials whenever necessary and convenient, rather than whenever the file landed on their desk.

More importantly, comments can be posted to a bulletin board, allowing a dialogue to happen before the meeting electronically, and significantly decreasing the time spent in launch meetings. New Mexico's e-launch has the serendipitous result that these publishing deliberations and decisions are all recorded and stored—an invaluable piece of institutional memory. Staff at the Press don't pine for the loss of the purple folder; Mike used it as the icon for each title's folder in the e-launch interface.

*Staff morale
and customer
satisfaction proved as
valuable as
cash savings.*

Facing a severe cash flow problem and outstanding printers' bills, Darrin Pratt, Director of the University Press of Colorado, instituted a regimen of changes that reduced printing expenses by \$100,000 in one fiscal year. The changes included the following:

- Reducing the number of new titles published, from 35-40 to 30-35 per year.
- Reducing print runs.
- Instituting competitive print bidding and awarding the projects to the best bids. "Once printers were aware we really meant business, our prices came way down."
- Rigorously managing the length of projects by holding authors to the contract length, writing in tighter length restrictions to new contracts, asking authors to cut projects we felt were too long though technically within their contractual rights ("Yes, I really did this.") as well as keeping a

closer eye on other costs, such as the use of illustrations.

- Sending printers print ready PDF files instead of post-script files, saving, on average, \$150-\$200 per book. The one trade off of this strategy being the lack of blue-lines, but the Press decided that a digital proof was adequate in the face of the savings.

While the Press slashed production expenses, Darrin also adjusted pricing and gross margin targets, and in the end—despite the reduction in titles published and print runs—net sales remained steady.

Don Collins, the Chief Financial Officer at the University of Chicago Press (and thus in charge of one of the largest warehousing and distribution operations in the university press domain), won the pot with an employee incentive scheme that had greatly increased productivity in processing orders for the Chicago Distribution Center. For the number of orders per day processed and shipped above the contractually agreed upon quota, employees can earn additional time off. For example, if a customer service employee processes an additional 50 orders on Thursday, he or she can leave 30 minutes early on Friday.

Don reported a marked improvement in orders' turn-around time: improving efficiency, improving employees morale, and certainly improving customer satisfaction. A specific financial savings couldn't be cited, but—aside from the old saw "Time is Money"—employee and customer happiness are two big pluses on any company's books.

A few honorable mentions were handed out, including one *in absentia* to Gordon Gentry, the shipping and warehousing manager at Texas Tech University Press for his efficient and innovative handling of a one-man operation. Jeff Walter, Texas Tech Marketing Manager, had nominated Gordon specifically for his use of recycled shipping materials from the Texas Tech campus in the press's warehouse.

The Undying Problem of Returns

by Darrin Pratt

In the movie *Evil Dead 2*, actor Bruce Campbell's character, Ash, has his hand infected with an evil force that has been unleashed from a somewhat ill advised reading of the *Necronomicon*, or the Book of the Dead. Once infected, Ash's hand develops a mind of its own, and after a protracted battle with his now unruly appendage (which happens to be one of the funniest bits of physical comedy recorded on film), Ash does what any other rational person in the same situation would do—he cuts it off with a chainsaw. Unfortunately, this malignant hand has developed a mind of its own, and, despite being severed, it continues to plague and pester Ash for a good portion of the movie.

I start with this reference to a movie most of you probably haven't seen because it seems to me that book returns are for publishers much like Ash's severed hand. They really are a part of us, these books we publish. We spend so much time signing them, developing them, designing them, and marketing them, that they become outgrowths of ourselves, appendages if you will. At the same time, our very survival also intimately depends upon getting rid of them, cutting them off, sending them out into the world where they can have a life of their own. We need to get our books out of the warehouse and on to the shelves of libraries, bookstores, and faculty offices. When they come back—particularly when they come back in large numbers—it is never a cause for celebration and often seems to be a cause for something akin to horror. The cartons and pallets are lurking in our warehouses, waiting to pounce upon our net sales numbers and our bottom lines when we least expect it. Like the evil undead of horror movies, returns plague us and are very difficult to rid ourselves of.

We may not be able to dispatch these typeset, approximately 6" x 9" zombies, but maybe we can learn to

live with them. I do believe that as publishers it's possible to get beyond the worry, anxiety, and feeling of helplessness in the face of returns. When I presented an embryonic version of this paper at the Western Presses meeting in Colorado Springs, Miriam Gilbert, a consultant who was once Vice President and Associate Publisher at Westview Press, took up the bodily metaphor of the severed hand. However, she suggested a more holistic approach to the problem of returns, arguing that returns had to be viewed within the context of the end goals of one's overall publishing operation.

As she observed, returns are a message—from the marketplace—about the course a publisher has followed. How do publishers take these lessons learned and use them to adjust course? Miriam's answer is that we must have a clear sense of the ends/benefits of our overall operation, for whom we publish our books (our audience), and at what cost can no business, profit or non-profit, operate efficiently or successfully. In some cases, particularly in trade publishing, returns may be an acceptable and even necessary part of the equation.

But in the case of a university press, where the primary audience for most titles is the academic library and the individual scholar, how do returns fit within the context of our end goals? Many of us have invested heavily in trade books, books that boost the net sales line significantly when they are published and go out in big numbers. But at what cost? Many of those same titles, after a year or so, come back in significant numbers as well, eroding the net sales number that they originally helped to boost. Given the volatility of the trade marketplace, can we afford this higher risk within the context of our primary mission as scholarly presses? And for those presses that are larger and thus have significant overhead to cover, can we afford not to take this risk?

I think that the additional implication of Miriam's holistic approach is that *returns are everybody's problem*. Dealing with the conundrum of returns isn't the exclusive domain of the sales and marketing staff, or the warehouse staff, or the director and CFO of a press. To effectively reduce our return rates, we need to make this a priority of our entire operation.

As editors, we need to start by acquiring books that are less likely to be returned. We need to analyze sales patterns to figure out which titles come back in the biggest numbers and develop a new editorial plan accordingly. Unless one decides, of course, that a high return rate is an acceptable risk for a portion of the list, such as paperback texts.

We also need to produce books that are appropriate to their audience, books that the end-user will want to pick up and purchase in part because of their high production values—while at the same time keeping costs down so that the book can be priced affordably. And once the book is published, we need to develop marketing plans that promote sell-through of those titles we've placed on the shelves of retail customers, particularly those who stock and return the most. In addition, we need to more carefully manage—if it isn't already being done—the units being sold up-front to the big chains and wholesalers.

Finally, assuming accounts return books despite our best efforts, we need to process them efficiently in our warehouses to minimize their impact upon business. Dave Edinger of Books West, a regional wholesaler, offered an outline of their methods of processing returns as well as their returns minimization strategy at the Western Presses panel. It began, sensibly, with simply monitoring returns and then focusing efforts on the most damaging accounts, rather than allowing those pallets to lurk or expending energy on relatively minor problems.

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Undying returns, continued

For all this to happen, managing returns must be on everyone's mind, and we must make a concerted effort to deal with the problem.

Obviously, returns aren't going to go away anytime soon, especially not as long as we continue to do business on a returnable basis and with customers such as large retail chains and national distributors who are likely to return. And in some cases, as

Returns: The Numbers

Everyone *knows* that returns are a major problem in publishing today, and that they've grown worse in recent memory. But, like many aspects of the book industry, it is difficult to cite numbers to back up this knowing.

AAUP's Annual Operating Statistics offer a bit of light on the murky problem of returns. Executive Director Peter Givler has been combing through the past 15 years of collected data to try to find evidence, explanations, and perhaps the basis of solutions, for this problem.

Here are some of the numbers¹:

	1987 ²	2001
Gross Sales (millions of \$):	132	326.9
Net Sales (millions of \$):	115.6	255
Returns (millions of \$):	16.4	71.9
Returns as a % of gross sales:	12.4%	22%
Sales by Channel (%):		
Wholesalers & Jobbers:	33.4%	40.9%
Libraries,		
Other Institutions ³ :	7.7%	3.1%
College Bookstores:	17.5%	15.6%
General Bookstore:	27.3%	18.4%
Direct to Consumer:	9.8%	6.9%
Chains ⁴ :	n/a	8.4%
Internet retailers ⁵ :	n/a	4.2%

¹These figures are actual numbers from reporting presses only. An average of 60 presses report each year.

²Numbers previous to 1987 are not used, due to a change in methodology in the data collection and analysis.

³It is increasingly difficult to track sales to libraries, as traditional library channels such as Baker & Taylor sell to more various outlets, and libraries themselves procure books from a wider variety of channels.

⁴Sales to chains weren't broken out of the General Bookstore numbers until 1995. Some of the change in GB sales can be attributed to the sifting out of the large chain stores.

⁵Tracking of Sales to Internet Retailers began in 1998.

is implied in what Miriam Gilbert had to say, perhaps this is both an acceptable and even necessary condition of doing certain kinds of publishing, such as fiction and other types of trade publishing that some presses have pursued. But there is still much that could be done—in acquisitions, in marketing, in sales, and even in the warehouse—to both minimize returns and to minimize their

impact. However, all of this requires a good deal of thought, care, and rigorous watchfulness, and it also requires that each of us think long and hard about the place of returns within our publishing operations and the message that they convey to us from the marketplace.

Darrin Pratt is the Director of the University Press of Colorado and a WUP organizer.

Honoring Marketing Design

Publishing a book takes more than the editing, design, and manufacture of a tangible object. To publish is also to distribute—to make public. The marketing plans and materials that are created for each book are as integral to the publishing process as any other element. It was in recognition of this that the Western Presses Meeting Planners decided it was time to applaud excellence in the design of marketing materials in the same way that book, jacket, and journal design is annually honored.

The Western Presses Marketing Design Competition sought entries in a number of categories, including print ad, catalog and direct mail, poster, campaign, brochure, and web site. The only entry requirement was that someone from the submitting press attend the Colorado Springs Western Presses meeting.

Judging the show were two ex-university press staffers: Gerry Sussman, former Sales Manager at Oxford University Press, and Barbara Jellow, former Principal Artist at University of California Press. Barbara designed a beautiful Call for Entries, which set the high standard for the competition, the award certificate and the final catalog of winners. Printing of competition materials was generously donated by Phoenix Color Corp.

Not all categories received sufficient entries to present an award,

but six awards were handed out at the Western Presses closing reception. They were:

Best of Show

University of Oklahoma Press; Fall 2002 Catalog; Designer Tony Roberts

Catalogs

University of Nebraska Press, American West Catalog; Designer Annie Shahan, Copywriter Tish Mockler

University of Nebraska Press, New and Selected Titles Catalog; Designer Annie Shahan, Copywriter Tish Mockler

Campaign

University of Nebraska Press, Lewis and Clark Journal and Float Pen; Designer Annie Shahan, Copywriter Erica Corwin

Poster

University of Nebraska Press, Lewis and Clark/Fantastic Voyage; Designer Annie Shahan

Print Advertising

University of Texas Press, Sojourn in the Realm of Dreams; Designer Donna Colvin, Copywriter Nancy Bryan

The catalog of winning entries can be viewed at <http://aaupnet.org/programs/mktingdesign2002.pdf>.

The organizers of the first Marketing design competition have proposed their project to AAUP as a possible national complement to the annual AAUP Book, Jacket, and Journal Show. The idea has been well received and is under discussion by the Board and Committees of AAUP, so more may be heard on this subject. Hone up those web sites!

Calendar

PSP 2003 Annual Conference

February 3-5, 2003
Washington, DC

Jefferson Day/Humanities Advocacy Day 2003

February 24-25, 2003
Washington, DC

2003 Smaller and Independent Publishers Meeting

February 26, 2003
Washington, DC

AAP Annual Meeting

February 26-27, 2003
Washington, DC

Business Managers Meeting

March 13-15, 2003
Handlery Hotel, San Diego, CA

IT Managers Meeting

March 15-17, 2003
Handlery Hotel, San Diego, CA

Book Expo America

May 30-June 1, 2002
Los Angeles, CA

Production Managers Meeting

June 21-22, 2003
St. Louis, MO

2003 AAUP Annual Meeting

June 22-25, 2003
Hyatt Regency Union Station, St. Louis, MO
Contact: annualmeeting@aaupnet.org

Midwest Presses Meeting

September 7-8, 2003
Iowa Memorial Union, Iowa City, IA



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