

**Recap of AUPresses 2020 Sessions**  
**Attended by Laura Baker, Books Marketing Manager**

*The 2020 Association of University Presses virtual annual meeting was held June 15-26, 2020. The following is a summary of my notes from the sessions I attended.*

**Session:** Opening Plenary: Give It Back: Publishing and Native Sovereignty

**Date:** Monday, June 15, 2020

**Chair:** Nicole Mitchel, University of Washington Press

**Panelists:** Niigaan Sinclair, Associate Professor, Dept of Native Studies, University of Manitoba; Cutcha Risling Baldy, Assistant Professor and Dept Chair of Native American Studies, Humboldt State University

*In this plenary, panelists discussed their experiences in publishing, education, and activism and offered their perspectives on how university presses can do more to support Native sovereignty.*

**Cutcha, Humboldt State University**

- Now it is our turn to think what we want our future to look like. What role do we play as university presses in making that world?
- Take a good look at your list(s). Where are your black and indigenous voices? What kind of stories are they telling about us? As you do so, consider:
  - Create indigenous editorial series with supportive editors that know indigenous studies
  - Stop centering/censoring white audiences. Think how you can make books for underrepresented communities and audiences and know that they will be needed in times like this, when we are going through revolution, resistance, and resurgence.

**Niigaan, University of Manitoba**

- Indigenous studies is not a category, it is a major field onto itself with groups throughout
- Universities are way behind the work of grassroots in realizing indigenous needs
- As indigenous scholars, our work is not for other scholars, that is not the primary basis of it. Indigenous scholars are generally doing it for their community and the future.
- Questions to think about:
  1. What are the roles of university presses and what should they do and create?
  2. What has been the role of university presses in historical injustices and how can this past be reconciled?
  3. Considering “free speech” and other liberal educational mandates, what are ways university presses can take a position in, participate, and engage historical injustices taking place today? Can this be beyond just inclusion?
    - Not just books we can write on the topic, think about all areas
  4. Name some underdeveloped academic areas that university presses can invest in today and what might be some research and perspectives in those areas worth exploring
    - These are the books we should create now
- “By acting like a trade publisher, university presses reify colonialism”
- University presses need to take a stand on the ethics, and the number one ethic is “what does a significant segment of the indigenous community, and particularly the nation of the work that it represents, think of the work that you are producing?”
- There is a responsibility in ethic to community

## Audience Q&A

**Q: How does one indigenize the university press beyond the indigenous studies list, thinking in areas that seem far from your field?**

- **Niigan** – Think about indigenous publishing as not being affiliated with the university, but being affiliated with communities. Communities have more innovative ideas than most universities when it comes to indigenous knowledge.
- **Cutch** – When thinking about what an indigenous university could look like, we need to focus on building relationships and nurturing. Nurturing what that voice could look like.

**Session:** Right Here, Right Now: The Value of University Presses in the Context of Crisis

**Date:** Tuesday, June 16, 2020

**Chair:** Lisa Bayer, Director, University of Georgia Press

**Panelists:** Stephanie Williams, Director, Ohio University Press; Doug Armato, Director, University of Minnesota Press; Erich van Rign, Director Journals and Open Access, University of California Press; Mahinder Kingra, Editor in Chief, Cornell University Press (not present)

*This roundtable discussed the updated Value of University Presses in the context of recent and ongoing crises, including the pandemic, recession, and global protests for systemic racial justice and change.*

**Q: Given recent events, what are the most striking changes you've made at your press (since March)?**

- **Stephanie, Ohio University Press**
  - Transitioning to remote work has revealed some gaps in communication as a group. It has also presented opportunities to improve communication.
  - We are talking again about equity and inclusion in the parts of the publishing process (authors, peer reviewers, editorial board, staff). We are looking at the opportunities that we are able to invest in now (related to diversity) and how administration can support the press in ways that it was not attentive to in the past.
- **Doug, University of Minnesota Press**
  - Remote working
    - Online productivity tools have made conversations much broader and more open, we are finding out more about what people think across the group
    - Meetings which were in the conference rooms before behind closed doors are now in open communities where people can see what they are doing
    - Voices of the younger/junior members of the staff have come forward
    - Able to understand peoples thinking, frustrations, and joys more, seems to be more upward communication now
- **Erich, University of California Press**
  - University of California Press has a reputation for having an activist publishing program
    - This has allowed us to respond to the pandemic and to BLM
  - Current moment has forced how we evaluate how we “walk the talk” and engage staff in how we manage the workplace day to day
  - Managing in a virtual environment is different and we are finding new ways to engage with each other
    - Ask questions that maybe we didn't ask before
- **Lisa, University of Georgia Press**
  - Don't think we will go back to the office in the same way

- The casual conversation is gone now
- Have found that through Slack everyone now has a voice and others speak up more so than they did before

**Q: What has changed in terms of your institution's expectations of the press in these times?**

- **Stephanie**
  - Ohio University Press had some budget concerns before the pandemic, and the pandemic has intensified those concerns and issues
  - Recognizing the value that the press can do to address equity on campus has been something the university has invested in – this has been a positive outcome
- **Doug**
  - A lot has changed. In a lot of ways. The university is now finding out how useful the work is that has been done, it has changed the stakes that they (the press) can now provide resources to people looking to understand the history of indigenous studies and racial disparities. It has enhanced the mission at the university.
  - Opened some content for free on racial disparity
  - Wondering if maybe they undersold the importance in the community and what we provide it... We have found a lot of eagerness in what we do from the community.
    - Need to think through how they define their community and define it more broadly.

**Q: What has changed in terms of your expectations about higher education, readership, and impact?**

- **Stephanie**
  - Ohio University Press has a staff of 9, in a state with 5 university presses. Access to a wider readership is not local – the content published is not necessary local.
  - Beyond just the content we publish, is the way the press can build communities around the content it publishes
- **Doug**
  - Time to focus on the values. We (university presses) have been managed by a budget and given that we are in a time of dual crises it is time to make it apparent what we contribute.
- **Erich**
  - The crises that we are facing are giving us an opportunity to be explicit about the value we can bring and what the university can get out of a press in many different ways
- **Lisa**
  - Budget is there, it is always there. Don't undervalue the concerns around budget, but the other piece is what lasts forever – content. Content is what lasts.

**Audience Q&A**

**Q: Are you stepping up production of eBooks that you weren't before? Do you have data on your ebook or print sales since March?**

- **Doug** – Don't have those numbers yet. We actually forecasted worse sales for the spring than what we have seen. Murky on where library sales are going to go and that will help decide the direction/impact of ebooks going forward.
- **Erich** – It is hard to know the impact going forward since the bookstore sales are reported a few months behind. 80-85% of our sales go directly to consumers and their behavior will drive what happens... Data is just not available yet to show any trends.
- **Lisa** – Not enough time has passed to draw any conclusions but we have seen ebook sales go up...

**Q: Will having provided free/open access backfire if it is taken away and we make people pay for it again?**

- **Erich** – This is the opportunity to open up the dialogue on it, and funding for it, and how things need to shift if we want to go this way
- **Doug** – What we are discovering is that open access is bringing new attention to backlist books or books not on people’s radar. We put a handful of books up, then a few authors were asking “why isn’t mine up for free?” so some more were added. We are already talking about ways to combine free with a paid program.

**Session: The Life-Changing Magic of Managing Tasks: Tips and Tools for Workflow Efficiency**

**Date:** Tuesday, June 16, 2020

**Chair:** Jessica Castro-Rappl, Publicist and Academic Exhibits Coordinator, Duke University Press

**Panelists:** Jana Faust, Digital Assets and IT Manager, University of Nebraska Press; Anna Pohlod, Editorial Associate and Acquisitions Coordinator, University of Michigan Press; Larissa Skurka, Business Analyst, Princeton University Press

*In this session, panelists demonstrated how they use task management tools to streamline their work. Presenters showed real-world examples of workflows they've created using Asana, Todoist, Monday.com, Excel, Microsoft Project, and ZenDesk, providing takeaways for attendees across departments.*

**Jana, Univ of Nebraska Press**

- Zendesk
  - Used as their ticketing system. A single place to track IT related help requests.
  - We outsource a lot of their technical support and this is the one place where she can manage it all
- Monday.com
  - Three ways to use the software
    - Project planning
    - Task management (to-do list)
    - Workflow management – easy to see where we are in projects
- Overall goal in using these two systems is to keep track of everything
- Attendee tip: Take advantage of free trials and free versions, and try more than one product

**Anna, University of Michigan Press**

- Todoist is a to-do list system. I use it using the basic 5 step workflow:
  - Capture – Record anything I have to do as it arises. Take everything out of my head and put it into the system.
  - Clarify – What are the actions I need to take? Are there multiple steps I need to take to complete a task? If so, list out each step. What actions do I need to perform now and which can wait?
  - Organize – Put the tasks where they belong. Put task in the appropriate project. Set the priority of the task.
  - Engage – Complete the tasks.
  - Review – Review all tasks and projects at least every week. Decide what I need to do next in any project, whether any tasks are no longer necessary, and see if I need to check up on any tasks.
- Todoist allows one to easily access the status or next action of any project; great when working on multiple projects

## Larissa, Princeton University Press

- Princeton's evolution from using Excel to MS Project to now Jira. We have big technical projects and implementations that require a way to track project level tasks and tasks across multiple projects.
- Excel
  - Pros
    - Known and widely used software
    - Easy to read/understand
    - Can access in the cloud via Office 365
    - Ability to version/archive
    - Easy to customize a template
    - Easy to override and manipulate formulas as needed
  - Cons
    - Rules are self-defined
    - Project level task plans are program level summaries are not connected
    - Easy to make mistakes/can't track changes
    - Hard to show dependencies
    - No Gantt view
- MS Project
  - Pros
    - Prebuilt rules
    - In MS suite, can sync to Sharepoint and export to Excel
    - Both project- and program-level tracking possible via subprojects
    - Can track resources without licenses
    - Relatively inexpensive (~\$10/mo)
  - Cons
    - Connectivity within the MS suite isn't seamless
    - Steep learning curve
    - Resources are tracked as a % of time against a task
    - Compatibility issues
- Jira
  - Pros
    - Flexible views allows users to work according to preference
    - Industry standard for tech teams
    - Resource are tracked as minutes/hours/days against a task
    - Web based
    - Multiple, highly curated add-on tools for whatever you might need
  - Cons
    - Configuration required to start/poor documentation
    - Steep learning curve
    - Can only track resources with licenses (not true of MS Project)
- PUP's takeaways
  - It's been a journey to find the right fit
    - Some tools work better with certain methodologies
    - Finding the right task tracking system requires some trial and error
    - It's as much about the process as the system
    - Outputs are only as meaningful as data put in

**Jessica, Rappl (Duke University Press)**

- Use Asana to manage daily tasks and ongoing projects
  - Reduces email exchanges with co-workers
  - Web app – has a free version and paid plans
  - One of my responsibilities is to manage our presence at academic conferences and this tool helps manage this complex project along with its tasks and subtasks

**Session:** Journals and University Relations: Do they know what we do?

**Date:** Thursday, June 18, 2020

**Chair:** Jason Fosnell, Editor, Marine Corps University Press

**Panelists:** Jessica Karp, Journals Production Assistant, Penn State University Press; Patrick Alexander, Director, Penn State University Press; William Breichner, Journals Publisher, Johns Hopkins University Press; Caetlin Benson-Allott, Provost’s Distinguished Associate Professor of English and Film and Media Studies, Georgetown University, Editor of JCMS

*This session addressed the following questions: How can we promote the importance of journal publishing to university leaders? We provide such an important service to authors and to universities. How do we toot our own horn, what concrete things can we do, what tools can we create to promote the importance of journal publishing to university leadership? How do we grow that relationship?*

**Caetlin, Georgetown University Press**

- The editor’s role in university relations and promoting journal publishing
  - Think of it as leading from the middle, with obstacles above and below you
  - The greatest role an editor can play is as a negotiation between the university, the press, and the journal
- Promoting journal publishing at the **university** level
  - Looked to Georgetown’s mission statement. This showed that students come ahead of research, so it helped center on how the journal could improve the lives of the students (get involved through internships and graduate work).
  - Also reviewed the strategic initiatives of Georgetown and helped to relate how journal publishing could relate
- Promoting journal publishing at the **press** level
  - The press needed strong support from the university for the editor to keep things moving on-time and to allow greater opportunities to promote the journal, and thereby the press
- Promoting journal publishing at the **journal** level
  - The journal’s needs are not necessarily in the needs of the community
  - Advance the discourse of the field and the best possible field. Our team was to look at the accessibility and equity.
- Editor’s role is where the needs of the four groups (university, press, journal, editor) align
- All four groups needs align around brand promotion, and their brand values. Of those values, innovation is what all four are most excited about.
- Needs also conflict, around money and labor hours particularly
- Negotiations around money are easiest when they start around brand values

**William, Johns Hopkins University Press**

- Budget cuts are particularly challenging for journal programs

- Give editors ways to better position themselves in the university, so that the university doesn't stop supporting them. Show value, and help the university show value for what journal programs do.
- It is critical for your survival, educate the university and develop a closer relationship
- Strategies (to promote the importance of journal programs)
  - Demonstrate the health of the program to the health of the press and university; make them understand what they bring financially
  - Faculty editorial board. Engage with faculty during meetings. If you don't have a board, then reach out and ask faculty for their input on a journal and gain support.
  - Urge nonaffiliated members to appoint members to the editorial board
  - Urge journal colleagues to be ambassadors, both inside and outside the press
  - Engage more cross-divisional teams across the press
  - Be open to publishing projects across the university
  - Be a resource
  - Demonstrate how the program helps to extend the university's brand. Promote the authors from the press. Use analytics and data to further promote your case.

#### **Patrick, Penn State University Press**

- Journals can contribute to the press and university's mission
- Money – when journals are well executed they contribute to the bottom line and that is hard to argue with
- How can you let your university (administrators/faculty) know what you do?
  - Place journals in the context of research and that it can be disseminated, show the value that it is peer-reviewed. Explain monographs.
  - Talk about the global impact. Research is shared around the world. I like to quantify the impact those journals have globally and especially the efforts to reach countries where economic resources are just not present.
  - Let administrators know the role that journal publishing plays in humanities research. Many universities are rediscovering humanities and journals are at the core of it and what it means to do humanistic research and social science research.
  - Finances. It is helpful to convey to an administrator quickly and clearly the financial dynamics of journals.
  - Talk to the efficiencies related to journals.
  - Make sure you are aligning the values of the journals program with the values of the university. This includes being international and having an international face.
  - Demonstrate how technologically savvy university presses are. They have been at the forefront of digital change with limited resources in a way that many parts of the university haven't been able to do.
  - Champion inclusivity, equity, diversity in what we publish
- All of us in journal publishing should look to our own campus to build relationships, and scan the campus to form partnerships, to find journals that may be better served in a journals program instead of a separate department trying to publish it
- Get interns involved

## Audience Q&A

### Q. Three key words for promoting journal publishing to your communities

- **Caetlin** – analytics, values, student involvement
- **Patrick** – support humanities, inclusivity/diversity, finance
- **William** – alignment, engagement, financial component

### Session: DIY Content Creation

**Date:** Thursday, June 18, 2020

**Panelists:** Christine Brown, Publicist and Advertising Manager, Texas A&M University Press; Nate Bauer, Director, University of Alaska Press; Zoe Goldman, Podcast Coordinator and Assistant Editor, Getty Publications

*During this session, panelists spoke on how they created podcasts, audiobooks, and a television show to promote and spotlight their books. They discussed how to get started, the importance of partnering with your campus to share resources, the nuts and bolts of prep and production, and lessons learned.*

### Christine, Texas A&M University Press (Television)

- Started a TV program with local PBS station...
- I was approached by the station and I just needed to supply the content, the media supplied everything else (set, cameras, etc.)
- Needed to think about what we wanted the show to look like. Not just what would represent the press well, but what I also felt comfortable speaking on for 27 minutes at a time.
  - Get the whole press involved, from naming to music to logo design
- How has it gone? How is it beneficial?
  - Started in 2017 have done about 70+ episodes
  - Number one purpose of the show is that it is a marketing tool
  - It has also raised our profile in the community and on the campus. Has given name recognition.
  - Great for author relations. It also gives authors a tool they can use and promote on social media or send to other media markets for more interviews or conference keynotes.
- Takeaways
  - Make partnerships on campus if you can. This show came out of cross partnerships on campus. Are there TV or radio stations on campus? Look to provide them with content if you can.
  - See if you can plug into an existing machine (we didn't have to learn tv, cameras, video).
  - Think about the structure, what you want it to do and what you want it to be
  - Adequately prepare in case guests clam up
  - Think about branding, the show should be a brand and extension of the press' brand
  - Think about ways to use the show in other ways. We stripped out audio and started playing it on the local NPR station and are talking about turning that into a podcast now.

### Zoe, Getty Publications (Podcasts)

- Getting started podcasting, things to ask to decide if it is right for you
  - Why do you want to start a podcast?
  - Where will the podcast sit in your organization? (marketing, editorial, somewhere else, consider the tone and where it fits)
  - What is the content?
  - Who do you want to share it with?



- You have your content, and know who your audience is, what do you think about next?
  - Structure
  - Length of the episodes
    - Who is your audience, what type of content do you have
  - Session structure/frequency
- You've got your idea, now what?
  - Getty's podcast team consists of one staff employee and three freelance
    - Staff producer: coordinates, edits content (this is about 40% of my time)
    - Transcription
    - Audio producer: manages recording, edits audio
    - Sound engineer: audio posting
- Production timeline (based on our experience)
  - Art + ideas: 4-6 weeks from recording to air
  - Recording artists: 8 months
    - 2 months of host research
    - 3 months recording
    - 2 months editing, approvals, retakes, sound design

#### **Nate, University of Alaska Press (Audiobooks)**

- It takes a healthy amount of commitment, time and energy, for DIY and supplement content creation
- The audience for audiobooks and podcasts is pretty small compared to print book and eBook sales and audiences
- DIY content creation efforts require partnerships
- Three examples of intracampus partnerships U of Alaska Press has:
  - Partnered on a state wide level with thought leaders in the university press community to create interview/podcast series
  - Partnered with their eCampus unit (their digital online distance learning) for their audiobook recording/production
  - Partnered with the public radio station for book releases, promotional announcements, listener giveaways. Have even been able to get some of their authors to be guests during radio show interviews
- Tip - Identify what your needs are for equipment and look to other areas on campus that you can partner and share resources with
- Through the partnerships and relationships we have created, we have been able to reimagine what a small university press can be. We can head in a direction that expands beyond print books, and into the community through multimedia content.

**Session:** What Booksellers Wish University Presses Knew

**Date:** Friday, June 19, 2020

**Chair:** Molly Spain, Assistant Editor, TCU Press

**Panelists:** David Goldberg, Sales Manager, MIT Press; Jeff Deutsch Director, Seminary Co-op Bookstore; Andrew Berzanskis, Sr Acquisitions Editor, University of Washington Press; Kim Hooyboer, General Manager, Third Place Books, Seward Park

*With independent bookstores across the nation temporarily closed and turning to curbside pickups and online orders and deliveries due to the COVID-19 pandemic, it is more important than ever for university presses to learn*

*what they can do for independent bookstores amidst this crisis by getting to know the owners and employees of their local and regional shops. These mutually beneficial relationships can not only help indie bookstores through this tough time but can also help presses improve their books, titles, covers, event pitches, and overall publishing programs.*

**Molly, TCU Press** (Assistant editor's perspective)

- Booksellers know better than anyone what people actually want to read
- Booksellers can be a valuable resource for acquisitions and I have worked with a number of local bookstores to evaluate our trade projects
- How else can we work with local bookstores so that our relationships can be even stronger...?

**Andrew, University of Washington Press** (Acquisition editor's perspective)

- Think about the overlapping missions and values of indie bookstores and university presses
- Think about these shared goals and bringing together readers and authors and the ideas, knowledge, and stories that can make a difference
- As an acquisitions editor I have made it a point to get to know indie bookstores
- Indie bookstores may know your backlist better than you. They have been hand selling your books for years. They know what the book is about and why it is important to their readers.
- Indie bookstores are our links to communities that are not scholars
- Indie booksellers remember books that we [university presses] may have overlooked
- Indie bookstores are essential for the discoverability of regional books
- Our brand and reputation is in many ways indispensable from the relationship readers have with the local indie bookstores that have literally put their books in their hands
- Indie bookstores are what make a place a place, a community a community. As university presses, these are our goals too.
- In thinking about the shared mission and values in light of Covid 19, consider...
  - What happens if our common links to communities, indie bookstores, are closed?
  - If booksellers are laid off, what happens to that knowledge? Not only the knowledge of your backlist, but the deeper knowledge about a community's people and its history?
  - What happens to their intellectual labor and activism in elevating the voices of communities that are often marginalized?
  - What are our mission statements worth if we don't have allies and partners?
  - What is a community without a place to connect without the people with the unique labor and knowledge bring us together?

**Kim, Third Place Books** (Bookstore manager's perspective)

- Third Place Books is a general interest indie bookstore
- The two most important things that university presses can do to ensure that general interest indie bookstores are actually able to carry your titles are:
  - Availability
  - Terms
- The three things that that I train booksellers to look for in titles to bring in:
  - Availability at Ingram, the discount at Ingram, and the returnability
- University press books are often short discount, not returnable, or not available at Ingram
- We will lose money on books that are not regular discount
- The best thing university presses can be doing, besides supporting and publishing books of marginalized voices, is making them available to indie bookstores so they can sell them

**Jeff, Seminary Co-op Bookstore** (Bookstore director's perspective)

- Seminary Co-op Bookstore is 60+ year old institution. Two bookstores – one is general interest and the other is the largest academic bookstore in the country that focuses solely on books. We pride ourselves on carrying the books with a small readership and to have those options out in the world.
- Bookstores, are and should be places of discovery
- Our primary product, and value, is the browsing experience
- Ways in which we (indie bookstores and university presses) work together:
  - We both want to find readers
  - We are both patient; university press books take longer to publish and longer to find readers
- What do we [indie bookstores] need from you [university presses]?
  - It is about partnership. It is as much about what do you need from us as what do we need from you.
  - How do we come together in ways to support each other where our missions overlap? Through the browsing experience, finding ways to help showcase university presses incredible work. Find ways to support that browsing.
  - Be as creative and visionary as you can. Recognize that the work we have ahead of us will require reimagining. If we stick close to our mission and what got us in this in the first place, when we can have a bright future.

**David, MIT Press** (University press sales manager perspective)

- Booksellers want to order and return quickly and easily
- Booksellers are looking for natural discounts, a common discount
- Booksellers are used to ordering books with a print run
- Make it easy: make it easy for bookstores, make sure your covers stack up to competition, make your spines readable, make sure your covers translate to readable thumbnails online
- In addition to free freight offer competitive discount and terms including backlist specials, seasonal specials, and indie first terms
- A strong point for many university presses is your regional list, consider offering special terms on those
- Partner up with a bookstore, or three, that act like your own show room
- Promote your favorite indies to your customers and on your social media
- Seek bookseller critique on package, design, subtitle, etc
- Support your reps, especially commission reps as they are not travelling this season. They know your backlist. They are best poised to translate your presses marketing efforts into what will work for each store.
- If you haven't asked your indie bookstores how you can help them stay afloat, have that conversation

**Audience Q&A**

**Q: How might POD affect the availability of niche titles?**

- Jeff – Physical books on the shelf make a valuable difference, though hard to measure
- Kim – The types of books that people are buying now (while stores are closed) are all over the place. Without coming in to browse, there is almost too much for them to choose from.

**Q: How has bookshop.org impacted your business?**

- Kim – We have a presence on it but it is not as profitable as selling through the bookstore. It is a way for us to offer a service that we are not normally able to offer.
- Jeff – It is wonderful in that it provides an alternative link to amazon. We (booksellers) would hope that you can link to bookshop.org, and any other institution that supports book sales.

**Q: What are out of the box ideas that university presses can do that small presses are already doing?**

- Jeff – We have brought editors and authors out to celebrate their work in the space. Give recognition to support the work.
- Jeff - Find ways to get to the serious general reader

**Session:** Inside Library Acquisitions Now

**Date:** Monday, June 22, 2020

**Chair:** Elizabeth Scarpelli, Director, University of Cincinnati Press; Liz Hamilton, Intellectual Property Specialist, Northwestern University Press

**Panelists:** Brad Warren, Associate Dean of Library Services, University of Cincinnati Libraries; Anne Davis, Anthropology Librarian and Social Sciences Fund Manager, University of Washington Libraries; Galadriel Chiton, Director of Collections Initiatives, Ivy Plus Libraries Confederation; Moon Kim, Acquisitions Librarian, Ohio State University; Frank Brasile, Selection Services Librarian, Seattle Public Library

*How are academic libraries building their collections, and how might that in turn impact university press acquisitions and marketing departments? This panel brought librarians in to explore current trends in collection development as they intersect with the work of university presses.*

**Anne, University of Washington Libraries** (Subject selector's perspective)

- About 1/3 of my budget goes to approval books, the rest gets divided up with a good portion going to faculty requests
  - Need to know your departments and faculty well to make sure you get material to support them
- Rarely look at catalogs, and when I do the approval plan has already picked up what I am interested in
- Approval plans don't cover pop culture materials, I have to select for these through vendor slips or reading lists
- Buys a mix of print and ebooks
- International studies is mostly print
- Have a rule that if we buy a second copy of a book it has to be an ebook if the first was a paper book

**Moon, Ohio State University** (Acquisition's perspective)

- After collection development happens, acquisitions happen
- Library acquisition methods
  - Firm orders – title by title selection process
  - PDA/DDA/EBA (patron driven/demand driven/evidence based acquisitions) – get metadata and load into library system and once patrons access titles they pay for the title after the use
  - Approval plan
  - Subscription – pay in advance for a period of time
  - Standing orders – paid as each volume ships to library
  - (Gift/free/donation)
  - (Exchange)
  - (Deposit)
- Some decisions are based on logistics
- Try to get content by opting in to packages, but do get some by title to title

**Galadriel, Ivy Plus Libraries Confederation** (Collaboration in a confederation)

- Collection development is selecting what to buy. Acquisitions is buying what has been selected

- Goal of Ivy Plus Libraries Confederation: “To effectively and efficiently use our collective and limited resources to create a networked infrastructure that increases management of, and access to, the dynamic collection that underpins the research ecosystem of Ivy Plus institutions.”
- Why collaboration is necessary
  - Student population increases each year
  - Like the student population, there is an increase in faculty; however library staff remains flat over the past 9 years
  - Therefore, the number of people (students and faculty) in demand of information is increasing while staff and resources to support is not
  - Space is the single largest cost associated with storing books
  - Student and faculty demand for books is decreasing, while books are still needed in print
  - So... a decrease in staff to support + a decrease in space + budgets + increase in number of possible books = why it is important for libraries to collaborate together to make sure that as many books are available to patrons as possible

**Brad, University of Cincinnati Libraries** (The service aspects of the acquisition strategy)

- Perspectives on what it looks like once titles have been acquired and are now waiting to be used
- It’s a complex process and there is not a one size fits all format
- Preference of how people identify and access information
  - Print is still necessary, meant to be digested over a long period of time
  - Electronic is quick access and consumed quickly
- There is an expectation to publishers for accessibility
- How users access, consume, and create knowledge is a part of how they (public libraries) determine how to use their content and allocate their funds
- It goes beyond making the sale, you need to understand how the information is consumed to make future plans and decisions

**Frank, Seattle Public Library** (A public library perspective on selection services)

- As a public library, our focus for collection is on popular materials and those are published by the big five
- There are opportunities for university press works too
- Things I look at when selecting academic titles:
  - Scope – does it fit a general audience
  - Affordability
    - Expensive monographs are out of the budget
    - The impact that it would have on patrons if they were to lose it, can they afford to replace it
  - Receive a lower discount on academic titles than on other titles
- Titles come to our attention through:
  - Reviews
  - Suggestions from the public
  - Special collection projects on topics in demand
  - Things/topics in the media
- Formats purchased:
  - Print, cd, large print, ebooks, audiobooks
    - Audio and ebooks are on the rise right now
- Challenges to university press titles getting in to libraries:
  - Scope, as mentioned before

- If not reviewed by Choice I may not see them
- Don't have time to look at catalogs outside of local universities
- Limited digital presence – we use Overdrive
- Focus of public libraries isn't necessarily on collections, they are doing outreach activities and those are competing for dollars
- During COVID all print purchases were suspended
- Two things university presses can do:
  - Have your most accessible titles reviewed in library journal and Publishers Weekly so libraries will see them
  - Put your titles in Overdrive

**Session:** Forecasting the Seasons: Organizing and Managing the Seasonal List across Departments

**Date:** Monday, June 22, 2020

**Chair:** Kimberly Guinta, Rutgers University Press

**Panelists:** Richard Morrison, Editorial Director, Fordham University Press; Jason Coleman, Marketing/Sales Director, University of Virginia Press; Mary Ann Jacob, Design and Production Manager, Texas A&M University Press; Mahinder Kingra, Editor-in-Chief, Cornell University Press

*This panel focused on the nuts and bolts of seasonal list planning, with an emphasis on sharing experiences and problem-solving. People in every department involved in bringing books to market will come away with some practical tips for organizing information and better planning their own work flow.*

**Mahinder, Cornell University Press** (editor in chief perspective)

- 175 books a year are published at Cornell and there are two pub seasons
- Use ALL Books title management system
- Transitioned from two formal seasonal meetings a year to a dynamic process
- We are bringing in too many books for one season so we continually push books forward
- Factors to consider:
  - Tenures
  - # of books each editor is to deliver
  - # of trade books to monographs
  - Do books need to be debut at certain conferences
- Hold a weekly decision meeting, this meeting has EDP and marketing weigh in on what season makes sense for the book
- Continual process that starts at the end of the previous season
- Ask editors if books will make a projected season, are there any that can move? Encourage editors to check with authors and make sure manuscripts will be delivered on promised date
- Do 6-8 revisions of a list for the season
- Lots of back and forth, in real time, and communication is key
- Once schedule is set, we spread out the transmittals month by month
- Seasonal lists are a good time to review overdue manuscripts and see if the book is still relevant and going to come in

**Richard, Fordham University Press** (Editorial director perspective)

- Think of seasonal list planning step-by-step
- What are your catalog categories?

- What are your targets for each category?
- Think about subject areas. If your press is known for certain subject areas, make sure it is represented consistently.
- Have a diversified profile, don't focus too heavily in one area on one list
- Consider price points for art and regional books
  - For general interests, consider having one or two jacketed titles
- Projecting pub dates within the season itself
- Identify books you need earlier in the season rather than later
- Planning includes key books that aren't even under contract yet
- If your pipeline is deep enough it is important to think about your lists two or three seasons at a time to help balance output
- Include marketing and design/production in the list building, have regular meetings with them
- If you have a robust and flexible database, it makes the job much easier
- Fordham tries to have list planning meetings every 4-6 weeks

**Jason, University of Virginia Press (Sales/marketing perspective)**

- Our seasonal lists typically have 30-40 titles
- Seasonal lists are in a large part dependent on when books came in and how difficult they are to produce
- We are putting a conscious effort into acquisitions and marketing having more conversations, being consulted earlier in the acquisitions process
  - Helps realize at an earlier stage what books need
- A series of in-house meetings that move these projects along
  - Decision to publish (DTP) meeting, invite all press to the meeting
  - Next time a book comes on the radar is during list planning meetings, which we have four times a year
    - Will sometimes go as far as four seasons into the future
    - Want to come out of it with a list that they feel will come in on schedule, and be a good balance
    - A list of books, that as a whole, will make money
  - Third meeting is a launch meeting, by this time the list is set, but this is a trigger for a number of things (copywriting, ...)

**Mary Ann, Texas A&M University Press (Production perspective)**

- Publish about 60 books a year
- Do almost all design and typesetting in-house
- Being able to predict when books can be in the warehouse has become a bigger deal than before with COVID
- Budget is done in advance each year, production will get some of the titles in advance each year
- Information isn't really available until books are already approved by the advisory committee
  - Then I hear what kind of book it is, special needs, etc.
  - Will sometimes get information on jacket design but don't usually have enough
  - Will hear what season they have in mind for the books
  - Find out about events during this time
- Next is launch meeting, this is where production learns the most about the book
  - Have already run costs on the book by this time so we can talk about quantity
  - Look at images at this time, try to get ideas for jacket designs

- Authors seem to be more involved now than before
- Important to get jacket design to marketing in time for the catalog
  - The more information they can have earlier in the process the better
  - By the time it gets to the launch meeting it is often too late
- What we would like from editorial:
  - Images need to be looked at by design and production and approved
    - More and more authors are getting images off the internet or don't have permissions for them
    - This causes a major delay in get the book ready
  - Pub dates

**Main theme of session:** Communication – Make sure everyone is looped in at an earlier stage than one would think.

**Session:** ListenUp: Audiobook Publishing in a Nutshell

**Date:** Tuesday, June 23, 2020

**Chair:** Kim Williams, Princeton University Press

**Panelists:** Danielle D'Orlando, Acquisitions Department Manager and Audio Rights Manager, Yale University Press; Laura Gachko, VP of Content, Recorded Books; Mark Pearson, CEO and co-founder, libro.fm; Scott Smith, Senior Acquisitions Editor, Tantor Media

*During this session UP panelists spoke to audio publishing and licensing while retailers spoke to growing audiences for serious non-fiction audio. They also discussed how to identify books that will work in audio, how to produce and record an audiobook, and what audio means for accessibility and scholarship, as well as the challenges and benefits of audiobooks.*

**Kim, Princeton University Press** (Background on audiobooks)

- The audio industry
  - Double digit growth since 2011
  - \$940 million revenue in the US
  - Digital format represent 91% of revenue
  - Listeners are mostly adults (91%)
  - Non-fiction audio market is growing to 35%
  - 45,000 audiobooks published each year
- How people listen
  - Most under the age of 45 (55%)
  - Listen at home, in cars, at the gym, and at work
  - Listeners are readers and buy print and ebooks too
  - Use audiobooks as a tool to fit in more reading
  - Are loyal to narrators
  - Buy, borrow, and stream audiobooks, mostly on smartphones
  - Report difficulties finding the books they want in audio
- Why university presses should publish audio
  - Peer reviewed research
  - Cultural and historical research and regional publishing
  - Untapped backlists



- Accessibility for print-impaired readers, or reader who are auditory listeners
- Audio for course use
- Augments sales of print and ebooks

### **Danielle, Yale University Press**

- Licensing process from the university press perspective
  - Choosing the right book
    - Starts with an incredible story
    - Focus on trade-facing titles
    - History, science, business/economics
    - Length (approx. 9,5000 words per finished hour)
    - Author platform
    - Author and comparable audiobook sales
- Licensing audio rights: The pitch
  - Timing – The earlier the better
    - Audiobooks take about 3 months from contract
  - Why this book?
  - Publication date, page length, genre, rights available, catalog copy, author bio, and any endorsements
- Licensing: Press impact
  - Acquisitions
    - Don't relinquish audio rights too quickly
  - Publicity and marketing
    - Provide marketing plans when asked
    - Share blurb/endorsements
  - Design and production
    - Keep credit/source information easily accessible
    - Provide hi-res, layered files

### **Scott, Tantor Media**

- University presses are becoming an increasingly important part of the non-fiction list
- Top categories
  - History (US, European/World, Military, Historical Biographies)
  - Science (Neuroscience, Physical Science, Earth Science)
  - Psychology
  - Sports and Recreation
  - Business
  - Sociology and Self Help
- How we license audio rights
  - Internal research, solid sales track record in print and ebook for backlist books
  - Frontlist books we look at the genre, specifically the top selling categories, and compare with current books that have similar themes
  - Performance of author's previous titles, both in print and audio
- What we look for with UP titles
  - Have a broad appeal to the audio market
  - Authors that may already have a history in audio
  - Audio-suitable text and narrative

- Benefits to UPs working with an audio publisher
  - Some audiobook customers are audio-only readers
  - Introduce your authors to new fans
  - Many audio listeners “come back” to reading through audio
  - Can be a great accompaniment to print

### **Kim, Princeton Audio**

- Princeton Audio launched in 2018
- 45 audiobooks to date, of those have sold 40,000+ copies
- Consider it an extended experiment
- Requires substantial cross-department efforts
- Casting is quite a decision process
- Three main issues to address with audio publishing
  - Production
    - Self-produce or studio partner
    - Two main costs: studio production costs and narration costs
      - Costs can vary depending on length
      - Our production cost average \$5,000
  - Distribution
    - Retail: Subscription, a la carte, or streaming
    - Public library: Library purchase, consumer download
    - Institutional library: Subscription, multi-user
  - Promotion
    - Audiobooks are more about marketing than publicity
    - The narrator becomes a particular kind of hook for the book, listeners will often like a narrator and find other books they have narrated
    - Important for accessibility for impairment, or those who prefer to learn through listening

### **Laura, Recorded Books**

- Recorded Books is the largest independent audiobook publisher in the world
- They own audiobooks.com, the #2 consumer site for audiobooks behind Audible
- Benefits of an exclusive partnership
  - You own “in-house” audio department
  - Preferential marketing and merchandising at the retail and library level
  - Bigger collection of audiobooks
  - A guaranteed steady stream of income
- How to make technical content audio friendly
  - Reimagine the audiobook as a companion to the original format (not a replacement)
    - Shorter, more condensed
    - Structured more like a lecture or study guide
    - An additional “add-on” to help students and practitioners retain the content
  - What we need to consider
    - Access to either the author or content expert to help reimage the audiobook
    - Creation of a companion PDF or file that can be used in conjunction with the audiobook

### Mark, libro.fm

- Libro.fm has more than 160,000 audiobooks, we make it possible for independent bookstores to sell audiobooks either one at a time or in groups
- How it works?
  - We are a competitor to Amazon's Audible, the difference is you can support your local bookshop or bookstore through libro.fm
  - Work with more than 7,000 booksellers
- There is a tight connection between print and audio
- As a publisher how do you market print books? Market them with audio from your audiobook.

**Session:** Proofing in an Automated Workflow: HTML vs Word

**Date:** Thursday, June 25, 2020

**Chair:** Jo Bottrill, Managing Director, US and UK Operations, Newgen KnowledgeWorks

**Panelists:** Don McConnell, Head of Prepress, Academic, Oxford University Press; Liz Martin, Head of Production, Institute of Physics Publishing

*Increasing levels of automation and technological development are giving publishers the opportunity to change how they circulate, evaluate, and correct proofs for scholarly books and journals. During this session, panelists discussed the processes they are using and the potential benefits of each.*

### Jo, Newgen Knowledgeworks

- Issues faced by publishers related to the proofing process:
  - Correction cost
  - Time taken
  - Errors introduced
- What tools are available? Three main groups:
  - Browser based editors
    - See edits in real-time
    - Give authors and editors control
    - WYSIWYG interface
    - Collaboration and sharing tools
  - Round tripping content
    - Hold content in its native format
    - Automate typesetting
    - Reflow each time a change is made
    - Authors and editors work in their most familiar tool set
  - Mark-up tools
    - Not strictly speaking automation
    - Improve efficiency and quality of mark-up
    - Introduce greater collaboration and improved workflow
- What are the benefits of working with technology during proof corrections?
  - Put authors and editors in control of the proofing process
  - Speed up production, takes out proof correction time
  - Reduces errors introduced by typesetters by giving authors and editors control of getting the content where they want it
  - Reduction in cost

- Collaborative working, can respond in real-time and multiple people can review
- Author satisfaction, authors have more flexibility to make changes
- Next steps to adopting an automated proofing and correction workflow
  - Know your numbers. How much are you spending on proof corrections? How much time is it taking?
  - Talk to your authors, see what experience they are having with other publishers
  - Talk to your vendors, ask for demos or what new technologies are available
  - Explore the market
  - Adopt an XML-based workflow
  - Experiment

#### **Don, Oxford University Press**

- OUP uses both browser based editors and a round trip approach
- Partnered with a vendor to improve their proof correction workflow
- Uses browser based proofing for about half of journal content
  - Browser based proofing has not worked well for their book content
- Use automated proof generation with corrections made in Word (round trip workflow) for about 60% of book content

#### **Liz, Institute of Physics Publishing**

- Primarily publish journals and some conference proceedings
- Run an XML first production process
- Started using a tool from one of our vendors to do language editing directly in the XML, found it to be very effective
  - Allowed editors to use their time to focus entirely on the language and reduce the time to edit
  - Gave language editors tools to identify inconsistencies
  - Increased efficiency, have had proof corrections returned in minutes
  - Increase the ease in answering editorial inquiries
  - Search and navigation through the proof is easier
- Corrections from the author are being made (often unknowingly) directly in the XML and that means that the final deliverables can be created and delivered immediately
- Also means a significant reduction in human error of the corrections
- It has been a game changer in the efficiency and accuracy of the process, and the productivity of the IOP team
- Tip: Think about the users. Consider the functionality you should make available to the authors to simplify the process for them.
- Key takeaways:
  - Focus on what you are trying to achieve. Is it the ease for authors to proof online or the wider benefits from the efficiencies that it can bring your proofing process?
  - Don't try to replicate your current process in an online form
  - Listen to your suppliers, they are the experts in this technology and in proofing
  - Ask your authors what they want from the proofing process
  - Don't be afraid of it, it can feel like a daunting change to make but the benefits are more efficiency, a smoother and faster publication process, and happy authors