Date: January 17, 2000

To: Ron Moran, Acting Dean, College of Architecture, Arts, and Humanities
From: Wayne Chapman, Chair, AAH Press Task Force
Subject: Executive Summary of the Press Task Force Report

The Press Task Force has completed the research stage of its work and is pleased to issue its "Report on the Press and Publication Program in the College of Architecture, Arts, and Humanities."

In this document, we consider the assumptions and conditions of the committee's charge; we present a mission statement that invokes the guiding principles of our college and incorporates President Barker's call for innovation; we consider three administrative models for a press as they might be applied here at Clemson; we outline in detail our conception of a "Center for Electronic and Digital Publishing" as a unit operating within AAH; we present an array of possible press activities (depending on various funding strategies); we identify dozens of prospective funding sources (both public agencies and private founda-tions); we offer our conclusions and recommendations; and we append a number of exhibits sometimes referred to in the body of the report.

The report recommends that the college form a "Center for Electronic and Digital Publishing," coalescing resources and facilities currently used for continuing publications (*Mirare*, *The South Carolina Review*, and *The Upstart Crow*) and expanding from there based on the ability to find additional funding. Presi-dent Barker once remarked that we should develop a plan first and worry about the name we give to the trademark later. In this vein, both the name of the proposed Center and its trademark "AAH Press" are subject to change. The Center *might* evolve into an Institute, and "AAH Press," bearing a college signa-ture, would then give place to the university name if a publication program started in AAH ever were to grow to university press status.

The proposed Center for Electronic and Digital Publishing, we believe, can be formed immediately, with-out CHE approval, so long as "no additional new appropriation from the state is requested or required." Creation of the Center— sooner rather than later—will allow the task force (as the Center's first Editorial Board) to begin working on grant proposals. Of course, as one member noted, the Center could "do much more, better, and faster" if university funds were to be invested in press activities above present levels in the college. Hence, this report presents a veritable menu and asks for guidance. The models are graduated, in theory, but calibrated on a small scale since the task force was asked to be "realistic." And that we have been.

The members of the AAH Press Task Force look forward to your response to this report and are eager to discuss its findings with you, the chairs, faculty representatives, and faculty of AAH in the days ahead.

Report on the Press and Publication Program in

the College of Architecture, Arts, and Humanities

by

The AAH Press Task Force

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January 17, 2000

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On August 10, 1999, in response to a meeting with interested faculty in April 1999, Dean (now President) James Barker appointed a "Task Force to Explore a 'Press' and Publication Program" in the College of Architecture, Arts, and Humanities. In this report, the appointed body will be referred to as the Press Task Force, or simply the Committee, which at this writing consists of Wayne Chapman (Chair), Syd Cross, Elizabeth Dale, Frank Day, Roger Grant, Tharon Howard, Bill Koon, Robert Miller, Donna Winchell, Jim Andreas (*ex officio*). After discussing the idea with Clemson's other deans and with Provost Stefan Rogers, Dean Barker gave the following "*Charge*" to the Press Task Force:

> I ask that you conceive a new, bold and visionary publication program for our college. This program should be well grounded in fiscal reality and establish appropriate and realistic sources of support for each step in the process. I ask that you prepare a report of your work that will take advantage of our college's distinctive qualities and talents. I ask that you provide me with a preliminary report in December, 1999. Your final report should be presented at our college faculty/staff meeting in February, 2000.

President Barker later amended those directions to the extent that Acting Dean Ron Moran was to receive the preliminary report, otherwise holding "the same course, strategies, and timetable." The press initiative "must 'take hold' in AAH first," and President Barker has pledged "encouragement and support when needed wherever I am." The Press Task Force considers in part I below the "Conditions" (or assumptions) that have determined the focus of its research and many of the ideas this report offers (in part V) as examples of viable press activities on which a "publication program" may be constructed.

I. INTRODUCTION.

 A. "Conditions" given in the "Charge" memorandum to the Press Task Force:

   1. "You must think beyond a traditional press and publication program to ideas that are bold and linked to new technology and new approaches to communication. (I.e., if we start a press in the year 2000, how should it be different from a press that started 100 years before?)"

   2. "You must assume that the 'press' will be accomplished with no state support. If other funds are required, the source should be specific and realistic. (I.e., if private funds are foundation funds, list the spe-cific donor or foundation and the amount of support that has been pro-vided for similar projects.)"

   3. "Although the press could be a university press, assume that the press is created and established within the resources and talents of our college (including the traditional and nontraditional)."

   4. "Envision this effort as a new 'platform for collaboration' in our college."

   5. "Connect this work to existing academic programs in our college including the MAPC program, new MFAC program, the Document Design Lab, as well as design and art studios."

   6. "Use the college Guiding Principles as a source of counsel and in-spiration in your thinking and deliberations."

 B. How the Task Force interprets the "Conditions" as operating principles:

   1. Regular publications in our college (e.g., *The South Carolina Review*, *The Upstart Crow*, *Mirare*) already exceed the technological inventions of the past in print media productions. Digital technology is the basis of production now as purely mechanical means were employed by university presses founded a century ago and even more recently. An "AAH Press," a generic identity coined for use in this report, would naturally proceed from this basis to incorporate forms of electronic publication into a program that will sustain and build on existing activities.

   2. The Committee concedes that certain types of press activities can be accomplished without *additional* state

support but, frankly, does not accept the premise that a "press" (either in the form of a center, in-stitute, or university press) can exist with "no state support." *Mirare* would cease to exist without AAH funding, for example; and our two journals, partially sustained by annual gifts and subscriptions, are subvented occasionally by the English Department (on a shoestring for more than thirty-two years). The spirit of Condition 2 dictates a methodology and a "bottom line" for the Committee's work, which includes a range of ideas and models to show what may be possible depending on the investment (including funds raised). Specific and realistic projects are developing in cooperation with staff in the University Foundation. Grant proposals may well be the norm in the *modus operandi* of the press on individual projects. No funding, *ergo* no project. But just to show what might be required if the university wished to start up a small university press, the report profiles an apt example.

3. We accept the notion that a press can be created with the resources and talents of AAH. "Traditional and nontraditional" resources and talents are reflected in the very membership of the Press Task Force and in items I.B.1. (above) and I.B.4.-6. (below). The progressive sequence developed in part III, Administrative/Organizational Models, responds to the suggestion that "the press could be a university press" eventually and that the "effort must 'take hold' in AAH first," as President Barker has stated).

4. As a "platform for collaboration," the press will be eligible for Platform for Collaboration funding in AAH to facilitate dissemination of learning as outlined in both college and AAH Press mission statements.

5. The press would connect existing as well as future academic programs in the college. It follows from I.B.3. that there might be opportunities to integrate with programs outside AAH one day, but the MFAC and MAPC graduate programs and the Document Design Lab/MATRF facility will be the essential staging ground for the press, eventually incorporating the use of undergraduate internships from the possible new major in Writing and Publication Studies currently being considered.

6. The "counsel and inspiration" of the college Guiding Principles have been instilled in the press Mission Statement and its Preamble in part II. The Mission Statement is sufficiently global, or general, to be adjusted easily to either of three administrative/organizational models presented in part III once higher administration decides which option of the menu we shall pursue.

II. "AAH PRESS" MISSION STATEMENT.

PREAMBLE

AAH Press is a means by which the College of Architecture, Arts and Humanities (AAH) may disseminate "the best of what has been built, created, performed, and written," in the spirit and context of the Guiding Principles of the College in relation to those of Clemson University as a whole, and therefore to meet the needs of a wider audience. The definition and standards of a "university press" are established by the Association of American University Presses (AAUP), to which the AAH Press might apply for Affiliate membership in its third year. According to AAUP's Guidelines for Admission to Membership, "A university press is defined as the scholarly publishing arm of a university or college" and, "by its very nature, must be devoted to scholarly and educational ends." As a platform for collaboration with community outreach and educational objectives inherent in its Mission Statement, AAH Press satisfies the injunction of the definition to disseminate the fruits of research by invoking AAUP's educational objective in a fundamentally practical way. Both traditional and nontraditional modes of publication (including, especially, the publication of refereed scholarship) will involve the editorial and technical abilities of faculty and students in various graduate and undergraduate programs across the College.

MISSION STATEMENT FOR AN AAH PRESS

*The Press has been created to fulfill needs in the AAH College (and Clemson University by delegation in its Mission Statement) for profes-sional development, collaboration, and pursuit of knowledge in the arts, in the humanities, and in design and building.

*The Press will operate as a vehicle for the best scholarly, techno-logical, and pedagogical research on issues that are of concern to AAH, the community, and the state, defining "research," again broadly, as "what has been built, created, performed, [or] written."

*The Press will bring greater public focus on the quality of scholarship and the various types of expertise which are unique to the disciplines of our college, our university, and culture in the Upstate. (Cultural and geographic distinctions are also *integral* to the AAUP view of what constitutes a university press, as well as the fact that the press should be *integral* to a college or university.)

*The Press will not be confined to conventions or modes of publication (print-on-paper media, for example) but will be aggressive in responding to its technology-based audiences. Indeed, while experience with tra-ditional publications abounds in the College of AAH, the assumption is that in electronic media the Press will be able to disseminate the most knowledge at the lowest cost.

*The Press will emphasize and give opportunity for interdisciplinary learning and will harness talents from the diverse but complementary disciplines of AAH to promote both abstract and practical activities for student interns in academic programs such as MAPC and MFAC and in facilities like the Document Design Lab and the design and art studios.

*The Press will, in all of the ways suggested above, enhance connections between teaching, research, and service. The last especially involves the public, which any university-affiliated press must serve with the research that it promotes.

III. ADMINISTRATIVE/ORGANIZATIONAL MODELS CONSIDERED.

Given the restrictive nature of Condition 2 (see I.A.2. and I.B.2., above) as established in the Committee's original charge memo of August 10, 1999, three models were considered as means of achieving a publi-cation program that would "take hold" in our college first. With respect to these models, "AAH Press" (as described in section II above) really constitutes a *trade mark* for a title page rather than the name of the organization or program as it might be called at Clemson. The three models—Center, Institute, and University Press—might represent the progression of a press at Clemson. The "new, bold and visionary pub-lication program" that we have been asked to imagine might be launched from one of these models as "platforms." The Center model might give rise to an Institute and then a University Press or remain a Center. Similarly, a program that began as an Institute might remain an Insti-tute or eventually become a University Press. If and when the third model were invoked, that of the University Press, the university might prefer to change the trade name of its press. Until such time, "AAH Press" is functional in all models and with respect to the AAUP Guide-lines.

A. DEFINITIONS (legal and functional).

1. *Center*. According to President Barker, "a 'center' is a college re-search entity"; it functions as a unit within the context of a college. This definition is affirmed by Y. T. Shah, Chief Research Officer and Senior Vice Provost of the university. According to the South Carolina Commission on Higher Education (CHE), "New centers, bureaus, and institutes for which the institution requests additional appropriations from the state require new program approval. Commission approval is not required for units where no additional new appropriation from the state is requested or required." (See CHE *Guidelines for New Academic Program Approval: Definitions, Policies, and Procedures*, September 1998, Section III.12.) Considering President Barker's proviso that the Press Task Force "must assume that the 'press' will be accomplished with no state support" beyond what is currently going into publications in AAH, the Center model is the easiest and most expeditious to implement because it would not require CHE approval under those conditions.

2. *Institute*. According to the same authorities, "an 'institute' in-volves research in two or more colleges"; it functions as a unit that would coalesce resources, faculty, and programs in more than one college. Such a coales-cence is imagined in III.B. (below) but would be hard to cement across colleges in short order because of compet-ing interests and would require approval by CHE to put in place the administrative, physical, and fiscal mechanisms for this commensurably larger program.

3. *University Press*. According to the American Association of University Presses, "A university press is defined as the scholarly publishing arm of a university or college." There is invariably a chief fiduciary of-ficer who, as director of the press's programs, assures that the "prin-cipal scholarly interests of its university" is maintained. Usually this means a paid staff and a full-time press director who reports to the provost. "[S]ince the director of the

press is charged with both aca-demic and financial obligations in managing press affairs, the univer-sity officer to whom he [or she] reports must likewise have both aca-demic and fiscal authority" (AAUP, *Recipocal Responsibili-ties of a Uni-versity and Its Press*, A. "Governance," p. 5). A University Press may issue fewer than five books a year or, like the University of South Carolina Press, fifty or more. To start a press on the USC model might require an annual investment of $1-million from Clemson, though much less would be required for a decidedly smaller operation.

Conceivably, amicable and cooperative relations might be established between a small University Press at Clemson and USC Press, as recently suggested by Catherine Fry, USC Press Director. Though she would prefer to see the Institute model developed at Clemson rather than the poten-tially competitive model of a University Press, Com-mittee member Roger Grant has testified to the feasibility of starting a small press with little initial investment from the university and without the problem of duplicating programs at USC and thus jeapardizing CHE approval. Our model is inferred from the following profile of the University of Akron Press:

If a traditional university press is desired, the rapidly expanding University of Akron Press would be an appro-priate model. In the late 1980's the University decided that a press might be appropriate. The task force appointed by the University Provost agreed that a press was feasible *if* it had some financial backing from the University and *if* it embraced a limited publishing agenda. And that is what happened. Ini-tially, the University's over-all costs were modest. The Director was a member of the Department of History and received a course reduction of one class per semester. The office manager came from the Provost's office originally on a part-time basis, although within a year she worked full-time. The Press's earliest titles were subsidized by an outside source. A wealthy Akron business person paid for a book of essays and vignettes on the University's history and a collection of sermons by a deceased Episcopal priest. (Both books received positive reviews.) Early on, the UAP logically decided to focus on three areas: local and regional history; history of technology; and poetry. This strategy worked well. In the past decade, UAP has won several national awards and has received favorable recognition in academic and trade publications, including *Choice* and *Publisher's Weekly*. One creative funding method employed by UAP has been its annual poetry contest. Manuscripts are solicited and authors pay a submission fee ($50.00). The poetry editor evaluates the entries and then the Press awards a cash prize to the three best contributors and book publication to the top contestant. Consistently the press has generated enough income to pay both the prize and the costs of publication. Money generated from book sales has been "pure" profit. Until 1999 UAP relied upon a part-time director, one full-time office manager and a volunteer (from the University Library) marketing person. The major change was the recent hiring of a full-time director, a former employee of the University of Texas Press. UAP, too, has utilized work-study assistants and has benefited from "free" office and storage space in the University Library. Gross annual revenues have soared from about $10,000 to more than $350,000. Prospects remain bright for this small, well-managed university press.

B. *Sequence of Development* (evolution)—"tak[ing] hold in AAH first."

1. *Center for Electronic and Digital Publishing*.

As stated in the introduction of this section, "AAH Press" is essen-tially a publication trademark. The administra-tive or organizational unit which will foster a publication program in the College of AAH is made real in the creation of a new "platform for collaboration." The "fiscal reality" of which the Committee's Charge speaks is that the three principal publications that will confer immediate identity and distinction to the press—*The South Caro-lina Review*, *The Upstart Crow*, and *Mirare*—are produced and largely subsidized by the English Depart-ment or paid for fully by AAH. The first two have established mechanisms for raising revenue—e.g., subscriptions, sale of copies, gifts from donors or Friends, permissions fees collected from agents on reprints, advertising—and therefore have revenue accounts in the college. For the business affairs of these publications to remain as they are but recon-textualized in a Center for Electronic and Digital Publishing is to employ the idea of the Center in a metaphorical fashion. The Center would be like the hub of a wheel; it would have facilities and a Edi-torial Board of representa-tives from across AAH but would not publish unless proposals brought to it from many quarters were funded from those quarters or from extramural sources. The Center is a zero-sum, bottom-line mechanism to foster publication activities and internships for new majors in the proposed Writing and Publication Studies program now before CHE. By analogy, a Center for Electronic and Digital Publishing might resemble the Pearce Center without an endowment. Unless its operating budget is made to be autonomous within the college, with subvention of current publications made healthy and independent of the operating budgets of English and AAH, the "Center" would be a

name attached to the aggregate of existing facilties bearing various names. The principal facilities defining the Center would obviously be the Document Design Lab and the Multimedia Authoring Teaching and Research Facilty (MATRF) in Daniel Hall and the design and art studios in Lee Hall.

The name "Center for Electronic and Digital Publishing" observes the means by which both traditional and nontraditional forms of publication would be served in the college. Print publication is not the mechanical process it once was, relying now on new technologies and "desktop" pro-duction of text from authors, mediated by editors, to printers. The activities of section V (below) include some instances in which printers as vending agents might be replaced by low-cost publication-on-demand companies which obviate the need to carry inventory and bear storage expenses. Section V presents many more activities involving emergent forms of publishing on the internet and CDRom packages.

Reminiscent of the scale and efficiency of the Akron model described above (in III.A.3.), a Center for Electronic and Digital Publishing might start with a faculty manager with appropriate compensation and reduction from teaching. While the Document Design Lab (DDL) and MATRF have a director to manage personnel and facilities, AAH will need an Executive Editor to coordinate projects with facilities directors, vendors, and the Center's Editorial Board. This much was made clear by the English Chair, Martin Jacobi, who considered whether responsi-bility for the Center might simply be conferred to the DDL and MATRF director: a Center will require more time and labor raising money to sustain its existence than the facilities director can give it, even if it were budgeted by AAH (via E&G money, perhaps) or supported by the university (via R&D money) or by philanthropic donors (via an endowment).

2. *Institute for Electronic and Digital Publishing*.

Much of what was true for a Center (in III.B.1., above) is also true for an Institute. The scale is greater in propor-tion to the number of re-search units that are involved outside AAH but within Clemson Univer-sity. Hence, the amount of release time for an Executive Editor, or Director, might be greater than for the manager of a Center. Indeed, as a start-up model, it might be realistic to assume that a full-time Director should eventually be hired. An Institute for Electronic and Digital Publishing would have the same aims for traditional and non-traditional publishing but, presumably, would require amendment of the AAH Press Mission Statement and revision of the trademark itself to reflect interests and collaborating parties beyond AAH. Such parties might include the Depart-ment of Graphic Communications, Publications and Marketing Services, and Printing Services. Coordinating a publication program forged from the AAH facilities cited above and from those of the latter would be a formidable but not incongruent task. It will be neces-sary for CHE to approve the proposal for an Institute. However, the for-mation of an Institute is an appropriate and natural course for integra-ting complementary aspects of publication studies and activities at Clemson. And, frankly, there is no good reason why they should not be joined in the common benefit to Clemson that an Institute for Electronic and Digital Publishing would bring in our quest to achieve recognition as a Research I institution. The DDL and MATRF in English produce text and disseminate knowledge; Graphic Communications has made packaging books as products the object of its program. Joining these two sides of publishing in an Institute, perhaps as a prelude to forming a genuine university press, makes sense. Moreover, the Institute model is the one USC Press prefers as it imagines ways in which it might work with Clem-son as partners in publishing. Institute programs would neither be too insignificant nor too ambitious to frustrate co-publishing as evidence of commerce between the state's two "flagship" research universities. If "all politics is local," good local politics could generate statewide empathy.

3. *Clemson University Press*.

Given the present fiscal realities that university presses face nation-ally and in South Carolina, starting up from scratch a university press "as the scholarly publishing arm of the university . . . whose name it bears" (see AAUP's *Reciprocal Responsibilities of a University and Its Press*, p. 1) is probably not advisable at this time. Founding a "Clemson University Press" could evolve if we prove the venture viable by start-ing out as a Center or Institute, depending on the will and collective wisdom of AAH and Clemson University executives and trustees. Standards of the American Association of University Presses do not allow that penury and quality can co-exist in a university press. Even the instance of the University of Akron Press, as serviceable as it is to us on business acumen, would require years to plan and negotiate and would prove just as useful to the Center and Institute models. If founding a university press is the aim of the administration and trustees, then the trademark of the press should be "Clemson University Press" *early on*, or else the university will lose the recognition it might have earned while its publication

programs developed under another aegis, that of AAH Press. Clemson University Press might see some opposition from USC Press, at first, but should be viewed as an open prospect, one better served, in the short run, by the Institute model.

IV. CONCEPTS FOR A CENTER FOR ELECTRONIC AND DIGITAL PUBLISHING.

Though this report offers a menu of models and, hypothetically, a range of scales from small to great, the Committee recommends initiating a program in publishing wholly within the jurisdiction of AAH. For reasons of cost and expediency, then—and without repeating the arguments of section III, parts A and B (above)—the outline of a Center for Elec-tronic and Digital Publishing might look something like this:

A. As a Facility-Specific Identity.

The Center for Electronic and Digital Publishing (CEDP) shall be the name of the AAH College unit that produces publications in print, electronic, and digital media for the trademark AAH Press. The facilities used will include the Document Design Lab (DDL), Multimedia Authoring Teaching and Research Facilty (MATRF), and the design and art studios that function as workspace for graduate students in MA/English, MAPC, and MFAC. With a new Writing and Publication Studies (WPS) major projected in the Department of English, a slightly augmented DDL/MATRF workplace will easily accommodate undergraduate interns in supervised design and textual editing activities. Most of the equipment needed for possible activities listed in section V is already available or will be obtained from grant or foundation sources. (See section VI. Possible Funding Sources.) Facilities and their staffing will be the responsi-bility of appropriate administrators—in English, the Graduate and DDL/MATRF directors. With the advent of the WPS major, the director of that program will coordinate internships with the DDL/MATRF Director. As necessary for academic programs, program directors report to depart-mental chairs, just as departmental chairs report to the Dean.

As Executive Editor of AAH Press, the CEDP Director will coordinate the publication program in AAH and serve as chair of the Center's Editorial Board, which shall consist of the editors of *The South Carolina Review*, *Upstart Crow*, and *Mirare*; the Director of DDL/MATRF; and three to four appointed representatives outside English from the three Schools of AAH. (The first CEDP Editorial Board, in effect, may have been defined when Dean Barker appointed the Press Task Force, the corporate author of this report.) The CEDP Director shall coordinate the publication projects that are brought to CEDP facilities. That is, the CEDP Director provides the "what" to complement the DDL/MATRF Director's "how." The Director of the Center, as Executive Editor of AAH Press, will direct publications in the college by presiding over the review process of the Editorial Board and coordinating production between the Board, departmental admin-istrators, project editors, authors, and student assistants. The CEDP Director shall be a "hands-on" editor.

B. As an Administrative Entity.

How might the Center for Electronic and Digital Publishing function as a budgetary unit?

As the fiscal authority for AAH Press, the CEDP Director shall have the responsibility of raising revenue, managing a budget, writing grants and contracts, overseeing royalties, and observing administrative procedures set by the university and state and higher authorities on all manner of business concerning intellectual property and copyright. The CEDP Dir-ector will therefore work directly with staff in the Dean's Office, with the AAH Development Officer in the Clemson University Foundation Office, and with the Associate Dean of Academic Affairs and the Dean of AAH, reporting to the latter just as in the Institute and University Press models he would report to the Provost.

Although Clemson's Chief Research Officer, Senior Vice Provost Y. T. Shah, is reportedly averse to putting more "research and development" money into the university's proliferating centers and institutes, it seems reasonable to assume that a good share of indirect cost might come back to CEDP from a grant if it were negotiated by the Dean, Provost, or President Barker. Likewise, staff in the AAH Dean's Office have said that they supposed E&G money might be allocated for the Center because of the way its publication program would serve the academic MAPC, MFAC, and WPS programs, as well as AAH overall as a "platform for collabora-tion." CEDP will function like the hub of a wheel with spokes radiating to AAH's periphery. Project ideas and funding strategies will traffic back and forth between rim and hub along the communicating spokes of the CEDP Editorial Board. Still, it will be necessary

for the college to create a budgetary core to sustain *The South Carolina Review*, *Upstart Crow*, and *Mirare*. See section VII. Conclusions (below), for a specific cost estimate of this "bottom line" allocation of resources. (If there is to be an AAH Press, nominally, AAH should not expect to be subsidized by the English Department.) The investment is, in any case, infinitesi-mal by all standards.

Without incurring administrative expenses beyond the course reduction and compensation of the CEDP Director, student assistants and secretari-al support might easily be obtained in English, History, and Architec-ture, as the specific project dictates.

V. POSSIBLE ACTIVITIES.

A. PRINT MEDIA PROJECTS

1. Publishing scholarly books in association with established university presses. Example: arrangement to publish with Cornell University Press has been approved in principle by Cornell Executive Editor Bernhard Ken-dler, and the University of South Carolina Press would welcome the same according to USC Press Director Catherine Fry.
     Needs: a printer with a higher resolution than the DDL now has.

2. Publishing an occasional monograph, selected papers, or proceedings— drawn from resources secured by volume editors (i.e. conference planners or facilitators; *Upstart Crow*, *SCR*, or *Mirare* editors; or departmental opera- tives such as a chairperson or the CEDP director). This type of publication could be managed via existing contracts with low-bid vendors such as Book Masters, Inc., or via a "publication-on-demand" (P.O.D.) company such as Lightning Print, Inc. With the exception of any P.O.D.-produced monographs, there will be an inventory storage factor, but a small one since print-runs would be based on specified, well-defined pools of subscribers. Other types of monographs (see A.5-6., B.8.) in-clude scholarly works in the fields of art and architecture.
     Needs: "seed" money, but this would be provided by the volume editor from funds obtained from registration fees, departmental re-sources, grants, or revenue sources such as subscriptions.

3. Publishing in association with societies such as the Thomas Wolfe Soci- ety as the "out-sourced" vending agent (i.e., we produce the book and pass along the costs of printing to the society).
     Needs: like A.2., this option is essentially at no cost to the press.

4. Newsletters, booklets, leaflets, bibliographies, magazines—especially for learned societies—variations of (2) and (3) above.
     Needs: ditto A.3.

5. Facsimile editions, chapbooks, broadsides. Facsimile or critical edi- tions might be possible where there is a demonstrated market, using Printshop technology and feasible with small print runs, P.O.D. back up, and an electronic option on a press Web site. Other examples might in-clude exhibition catalogs for art and architecture, technical publica-tions for computers, and conventional art processes. See the next ex-ample for re- lated thoughts in this line.
     Needs: "seed" money as in A.2., possibly a high-resolution printer as in A.1.; but the press could gain healthy revenue from such projects if they are pitched to specific client pools such as society membership lists.

6. A less conventional avenue of publishing related to the preceding ex- ample is the publication of books that are themselves "Art"—i.e., artists'

books, or ones requiring more archival printing and binding techniques.
   Needs: ditto A.5.

B. PROJECTS FOR WEBCAST SITES—both free and subscription driven:

1. Publishing the historic opinions of the South Carolina courts (pre-1868), either on the Web, on CDRom, or in both media, in a format that would allow searches by party name and/or words or phrases in the text. Audience: legal historians, students of South Carolina history, and members of the legal profession. Possible funding sources: the South Carolina Humanities Council and the South Carolina Archives and History Commission. A model for this project is the Web site of historic Supreme Court opinions, put out by Cornell University Law Library (see their Web site at http://supct.law.cornell.edu:8080/supct/). Also pertinent is an historical project in which the Maryland State Archives has endeavored to put on the Web historical documents relating to state constitutional, legal, legislative, and administrative history prior to 1888.
   Needs: digital scanning equipment to avoid flatbed reproductions of the original archival case books, Webcasting equipment, and possibly a camera.

2. Bibliographies in various fields of history (and surely in other disciplines) may be issued profitably in electronic form—perhaps in CDRom format or on a subscription site on the internet.
   Needs: costs, in either case, would be minimal once the press is ready to do Webcasting. We can produce CDs now.

3. Opportunities via the Clemson branch of the South Carolina School of Film (proposed)—more visual and voice media projects such as those which have already been undertaken in MATRF. See the Oct. 7, 1999, report to department chairs on participation in the "SC School of Film/Clemson Enabling Committee." If this SC School of Film comes to pass, there will be opportunities in computer editing, visual effects, and various other studio arts.
   Needs: We have access to the video equipment already. Resources for additional equipment and consumable supplies are to be provided by the School.

4. Brooks Center activities—i.e., outreach to the general public by web-accessible texts and tapes. Examples: lectures and features from the Annual Shakespeare Festival, Festival of African American and Arts, and musical and dramatic programs. There are possible CDRom and subscription opportunities on some products.
   Needs: see B.1-3.

5. Clemson Advancement Foundation (CAF) Lecture Series. With twenty years of video tape at the Gunnin Library, the archive of the CAF Lec-ture Series includes most of the prominent architects of the period as well as many significant theoreticians, artists, landscape and urban designers, and leaders in the design fields. An on-line AAH Press could offer video highlights and transcripts from the most prominent of these personalities.
   Needs: see B.1-5.

6. Gunnin Slide Collection. Anticipating that part of its collection of 122,000 slides in architecture and the arts will be scanned, including the most prominent examples of contemporary and historic architecture, the library offers on-line AAH Press productions that could make this collec-

tion web-accessible.

      Needs: ditto part of B.1. We do have digital scanners for slide images in the college.

7. The Rudolph E. Lee Gallery sponsors a number of exhibits every year and occasionally curates its own exhibition or hosts its own competi-tions. Many of its original programs are published in a catalogue or monograph, such as the recent one on architectural painter Edward Rice. The AAH Press could publish, either as a print series or electronically, such projects initiated by the Gallery.

      Needs: see A.5./B.1.

8. The School of Architecture has begun publishing a monograph series, beginning with a short work by President James Barker entitled *Building the West: Retracing Architectural Pioneers.* An AAH Press could support this effort and develop the series into a regularly-issued set of works on critical issues of architectural scholarship.

      Needs: see A.2./B.1.

9. Mills Professorship. The School of Architecture has a funded chair, the Robert Mills Professorship, that brings a visiting critic to Clemson for variable periods. An AAH Press in collaboration with the School of Archi-tecture could develop a print or on-line series devoted to the Mills pro-fessors.

      Needs: A.3./B.1. Publication costs would be covered by the Mills endowment.

10. Architectural Journal. In the early 1990s, the School of Architec-ture briefly funded an architectural journal that was never developed into a regular publication. An on-line AAH Press in collaboration with the School of Architecture could develop a web-journal devoted to archi-tecture or the design fields.

      Needs: see B.1-2.

11.   *Mirare* and, on subscription only basis, theme-based issues of *The Upstart Crow* and *The South Carolina Review* could be published on-line, too.

      Needs: ditto B.10.

VI.   POSSIBLE FUNDING SOURCES.

This section incorporates possible sources already mentioned in the re-port and a good many sources thus far provided by Jean Mercer and the Foundation Office staff, whose analysis and recommendations are quoted in part VII. CONCLUSIONS (below).

A.   Sources Mentioned in the Report and Related Government Sources

National Endowment for the Arts

      [N.B.: *NEA Update* refers in the Fall 1999 issue to a symposium en-titled Bridging Art and Commerce, in which the Endowment studied the possibility of adding to its regular means of supporting the arts by issuing grants to "facilitate interaction between non-profit and commercial publishers, such as support-ing events for mid-list and emerging authors."]

National Endowment for the Humanities

      Division of grants and fellowships program in Textual Editing.

South Carolina Arts Commission

      Internet access grants.

South Carolina Arts Commission

      Salary assistance grants.

South Carolina Archives and History Commission
South Carolina Humanities Council
> Mini grants and major grants to assist specific projects, es-pecially of cultural and historic consequence to the state of South Carolina.

B. *Sources Provided by the University Foundation Office*

Carnegie Corporation of New York
> Computer systems/equipment; publication

The Edna McConnell Clark Foundation
> Conferences/seminars; computer systems/equipment; publication

Charles E. Culpeper Foundation, Inc.
> Program development; publication; computer systems/equipment

The Nathan Cummings Foundation, Inc.
> Computer systems/equipment; publication

The Camille and Henry Dreyfus Foundation, Inc.
> Publication; program development; computer systems/equipment

The Freedom Forum International, Inc.
> Conferences/seminars

The Hitachi Foundation
> Program development; program evaluation; film/video/radio; publication

W. Alton Jones Foundation, Inc.
> Continuing support; computer systems/equipment; program development

The Henry J. Kaiser Family Foundation
> Computer systems/equipment; program development; research

John S. and James L. Knight Foundation
> Endowments; continuing support; program development; research

Lilly Endowment Inc.
> Publication

Albert A. List Foundation, Inc.
> Computer systems/equipment

Lutheran Brotherhood Foundation
> Program development; computer systems/equipment

The John and Mary R. Markle Foundation
> Continuing support; publication; research

The Andrew W. Mellon Foundation
> Publication; awards/prizes/competitions; computer systems/equipment

The David and Lucille Packard Foundation
> Computer systems/equipment; program development; income development; management development; publication

Public Welfare Foundation, Inc.
> Program development; publication

Research Corporation
> Research

The Rockefeller Foundation
> Continuing support; conferences/seminars; film/video/radio; publication; computer systems/equipment; performance/productions; commissioning new works

The Florence and John Schumann Foundation
> Program development

Alfred P. Sloan Foundation
> Film/video/radio; computer systems/equipment; program development

Surdna Foundation, Inc.
> Research; program development; curriculum development; publication; computer systems/equipment; management development; continuing support; technical assistance

John Templeton Foundation
> Computer systems/equipment; program development

DeWitt Wallace-Reader's Digest Fund, Inc.

Conferences/seminars; computer systems/equipment; publication
Lila Wallace-Reader's Digest Fund, Inc.
Film/video/radio; program development; fellowships; conferences/seminars; computer systems/equipment; publication
The Andy Warhol Foundation for the Visual Arts
Program development; publication; exhibitions

VII. CONCLUSIONS.

In providing three models of a publication program at Clemson, the Press Task Force recommends forming in AAH an administrative unit to be called the Center for Electronic and Digital Publishing (CEDP). While theoreti-cally possible for higher administration to pursue either the Institute or University Press models (and the report allows that option), we sup-pose that neither support from CHE nor necessary investment by the uni-versity is likely to develop behind either of those options at the pres-ent time. (The University of Georgia Press receives about $800,000 from the University of Georgia annually, which compares with the c. $500,000 that USC Press receives from USC as a direct subvention.) A Center for Electronic and Digital Publishing will give AAH the opportunity to sus-tain its current publication program—by coalescing into a budgetary unit *The South Carolina Review*, *The Upstart Crow*, and *Mirare*—and to grow the program, case by case, as funding sources develop around other projects, such as those outlined in part V, above. The "boldness" and "innovative-ness" of the proposed Center is patent in the accounts of possible print media and Website publications described in the same section. As a trade name, "AAH Press" will garner recognition for the college, its faculty, and its students, particularly those directly involved in the collective effort of the Center. This initiative is timely because of the new MFAC and proposed WPS programs, which will interface with MA English and MAPC student activities in our DDL/MATRF facilities.

In a follow-up report to the findings of part VI.B, AAH Development Of-ficer Jean Mercer draws the following conclusions about possible support from foundations and private individuals:

[From the Foundation Center's records of the last three years,] I have identified fourteen foundations that awarded funds for projects ranging in size from $10,000 and up. Of these, thirteen foundations' projects . . . focus[ed] on K-12 education, environmental and scien-tific information, public education reform, religious topics, and one [project focused] on educational outreach. These foundations are: John S. and James L. Knight Foundation, Henry Kaiser Family founda-tion, Hitachi Foundation, Carnegie Corporation, Edna McConnell Clark Foundation, The Freedom Forum International, Lily Endowment, Albert List Foundation, John and Mary Markel Foundation, David and Lucille Packard Foundation, Rockefeller Foundation, Florence and John Schu-mann Foundation, and the Alfred P. Sloan Foundation.

There is only one national foundation that would come close to ad-dressing the needs of the Press and would allot a large enough amount to set up an electronic press: the Andrew W. Mellon Foundation. Clem-son has received funds from the Mellon Foundation within the last 10 years, but not in the area of humani-ties. We do not have a continu-ously successful relationship with the Mellon Foundation—enough to predict our chances.

The competition at the foundations I've mentioned is tough, as we would be competing against other nationally renowned universities. Conceivably the committee could apply for thematic projects to these foundations and fund personnel costs as each project is awarded, [in other words] working totally off soft money. But the projects would need to be collaborative in nature and focus on the guidelines of the founda-tion to drive the theme of the publications.

At this time, given the present donors to the college, I cannot iden-tify any prospective individual donors who would have the means to underwrite totally a press of this nature. However, with a few years of work, a few could turn up. An endowment of several million would be needed to provide the necessary funds and support would have to come from several individuals. Again, the idea of publications colla-borative in nature would be important so that the prospective donor field could be widened.

With such information at hand, one inevitably concludes that the Center for Electronic and Digital Publishing and its trademark AAH Press will be at first a small industry dependent on a Director and Editorial Board

committed to fund-raising almost as much as to editing and publishing. Profitable, if not "entrepreneurial," business procedures and decisions by the Board will be essential. (Recall the example of the University of Akron Press.)

The bottom line, though, is that AAH must consolidate under one umbrella the resources it currently dedicates to *SCR*, *Mirare*, and the *Crow* if we are to shoulder a press on facilities and human agents the college pres-ently invests in publications. For its two issues a year, *Mirare* publi-cizes the good works of AAH at a total cost of nearly $17,000 (roughly $15,000 for printing 16,000 pieces and almost $2,000 for mailing 14,400 of them); it has no revenue mechanisms (such as subscriptions, sale of copies, reprint fees) and so depends on the college for survival. Like-wise, *The Upstart Crow* receives a match of $1,500 from the Dean against the $1,500 raised from Shakespeare Festival proceeds, partially subvent-ing the total cost of publishing the annual at about $4,100 (or $3,600 for printing 455 pieces, with mailing costs of about $500); this journal brings in about $2,100 in sub-scription revenue each year. For 1999, the cost of publishing two issues of our semi-annual literary magazine *The South Carolina* was approximately $7,350 ($6,200 for 1,000 pieces, with mailing expenses of $1,050). *SCR* brought in $2,400 in revenue from sub-scriptions, sale of copies, and permission fees collected from agents on resale of scholarly work; the rest was raised in private donations and proceeds from the 1999 conference on Ireland in the Arts and Humanities. **The total cost of maintaining the core of the proposed Center is, there-fore, in round numbers, $28,450**, of which $4,500 comes back as revenue from publishing. **Hence, to put in place a Center for Electronic and Dig-ital Publishing at this time will require a budget (adjusted for infla-tion) of at least $25,000 in "hard money" for printing and mailing. This sum does not take into account personnel and facility costs.** The course reduction and compensation of the Director would be covered by AAH. The budget should anticipate facilities expenses sufficient to replace the printer now in use (see section V.A.1.) and to upgrade software annual-ly. The Center would then be on its own to find the resources for an occasional monograph or electronic publication. In fine, this report endorses a start-up model for a press that will stand for "the best of what has been built, created, performed, and written" in the context of the Guiding Principles of the college.

VIII.   APPENDICES.

A. AAUP "Guidelines on Admission to Membership and Maintenance of Mem-bership

B. AAUP "Responsibilities of a University and Its Press"

C. "Scholarly Books, the Coin of the Realm of Knowledge" by Peter Givler
    (*The Chronicle of Higher Education*, Nov. 12, 1999: A76)

D. The Document Design Lab, Current AAH Publications, and MATRF Computers
    and Software (as of 2/27/99)