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ATG Interviews Aileen McHugh

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made the investments in personnel and technology to make that a realistic objective.

ATG: *How many staff does Coutts currently employ and how is the company organized?*

BS: The North American operation has about 150 employees, with a further 150 in the UK and Europe. Coutts' sister company **John Smith's** has a chain of academic bookstores in the UK. We also have established an e-aggregator service for non-governmental organizations, like the **UN** and the **International Labour Organization**, called **MyiLibrary**. In short, this is not your grandfather's Coutts. For someone like me, having worked with smaller booksellers for a number of years, this kind of breadth is quite exciting.

ATG: *Who do you see as the primary customers of Coutts?*

BS: Academic libraries, though we also serve public and special libraries.

ATG: *Can you tell us a bit about how pricing is structured for your services?*

BS: Our ambitions are fueled by a commitment to provide excellent, and broad-based, services, and fair-and-competitive pricing. For libraries willing to make a commitment of volume to us, we are fully prepared to respond with good value, both in terms of service and pricing.

ATG: *Do you see Coutts taking a position in the whole e-books trade? Do you envision e-books as part of your inventory?*

BS: Part of **MyiLibrary** includes access to e-books from commercial publishers. As that segment of our industry expands, we have every intention of being an active participant.

ATG: *Where do you see Coutts going within five years? What directions will it take?*

BS: We hope to play an ever-increasing role in library supply, earned through the delivery of quality services offered at fair prices. I'm old-fashioned enough to believe that such a commitment leads to success in this lifetime, and I'm glad to be a part of an organization that shares those values.

ATG: *Where did or do you find your greatest sense of professional accomplishment?*

BS: Service. When I can provide honest options to fellow librarians that respond to real needs, it generates a terrific sense of accomplishment and fulfillment. The personal connection to fellow librarians that accompanies that, just adds to the satisfaction. In spite of recent events, I consider myself truly fortunate to live the life I'm living.

ATG: *Finally, what do you do with your "free time"?*

BS: Free time comes at a premium when you sign on with a company as dynamic as **Coutts**. What time I have is spent enjoying the company of my wife, staying in touch with our daughter in Portland, seeing the occasional movie, and just trying to keep life simple.

ATG: *Bob, thank you so much for your time. Is there anything else you'd like to add?*

BS: Just my thanks to all those in the library community who offered expressions of support during recent events. It was heartwarming, and greatly appreciated.

ATG Interviews Aileen McHugh

Director of Electronic Publishing, The Johns Hopkins University Press

by **Katina Strauch** (Editor, *Against the Grain*) <kstrauch@comcast.net>

ATG: *Project MUSE has recently released a new pricing model. Would you give us some background on what led to this change in policy and content?*

AM: Since **MUSE** was launched in 1995, libraries have moved from a print-based model to electronic delivery of journals, and the electronic version is no longer an add-on to the print but the primary format. **MUSE** needed to change its pricing structure accordingly to reflect this transition. In addition, our consortia discount structure created in 1995 did not adequately address the value and depth of the content in **MUSE** as it grew over the years; in 1995, **MUSE** provided only one year of content, and now, it provides anywhere from 1 to 10 years of content, depending on when the journal joined **MUSE**. Finally, **MUSE's** audience has proved to be much more diverse than originally anticipated, and our pricing structure and collections needed to address this diversity. When **MUSE** was first launched, it was assumed that it would never have more than 125 subscribers, primarily from research libraries. **MUSE** now reaches more than 10 million end users worldwide through more than 1100 subscriptions from academic research and undergraduate libraries, community colleges, high schools, special libraries, and increasingly, from international libraries. **MUSE** now offers the Full Collection, Research Collection, Undergraduate Collection, Arts and Humanities Collection, and Social Science Collection.

We also offer a flex plan option for five or more libraries who wish to create their own package.

ATG: *Duke University Press recently pulled out of Project MUSE. Would you comment on this from Project MUSE's point of view? Is the aggregated Project MUSE model still viable?*

AM: **Project MUSE** is more than a single aggregated model; its core mission is collaboration between libraries and publishers to communicate scholarship electronically and effectively to scholars and students.

Having said that, the aggregated model is more viable now than it was in 1995, with the transition from a print-based systems to an electronic one. **MUSE** contains 270 journals from more than 50 publishers, but its competition is one publisher in the humanities and social sciences with 750 journals, another with 700 journals, and another with 250 journals. Except for **Oxford University Press**, the largest publisher in **MUSE** has 56 journals. Moreover, the average price of journals in **MUSE** is \$100, and large sales and production effort for these journals sold singly or in small groups is not cost effective. The costs of usage statistics packages, **CrossRef**, **Athens** authentication, 508 compliance, and other standards does not scale for journals in this price range, unless the publishers collaborate. Finally, compared with the large commercial publishers, few of the publishers in **MUSE** have sufficiently large subject collections that can be sold cost effectively to libraries,

and in our pricing and branding studies this year, librarians almost unanimously asked us to discontinue selling individual publisher packages. The cost of this market research alone could not be borne by most of the publishers in **MUSE**.

Unlike many of the hosting services that simply distribute metadata to vendors, **MUSE** sells and markets its collections through an active sales force, supported by customer service and librarian-led customer outreach. The **MUSE** sales team can negotiate large deals at the national and international level. In addition, **MUSE** has librarians on staff and works with the **Milton S. Eisenhower Library**, one of the cofounders of **MUSE**, to create a library-friendly interface, licenses, and pricing policy.

MUSE enables its publishers to benefit from the same marketing, interface, and production that the larger commercial publishers offer, and it provides publishers individual branding and links back to their own Websites, detailed marketing reports, quarterly financial statements showing expenses and revenue, and the opportunity to participate in decision making. We are developing a new Advisory Board of publishers and librarians to help us navigate the future, and our first meeting was at **ALA Midwinter**.

ATG: *We understand that MUSE has recently signed up several new publishers. Is the number of publishers 56? Tell us who they are and what will be available.*

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AM: MUSE has added 26 new titles this year, some from ongoing publishers, and some from new publishers. MUSE added 9 new publishers this year, 7 with new titles and 2 who took over existing titles in MUSE, bringing the total number of active publishers to 58.

Here's a List of the New Titles and Publishers

Ongoing Publishers

Indiana University Press (<http://www.iupjournals.org/>), a member of MUSE since 1999 and publisher of 23 journals in the collection, will add four titles: *Aleph: Historical Studies in Science and Judaism*, *Film History: An International Journal*, *Journal for Early Modern Cultural Studies*, and *Journal of Feminist Studies in Religion*.

Oxford University Press (www.oupjournals.org), a member of MUSE since 1999 and publisher of 8 journals in the collection, will add two titles: *Journal of the Royal Musical Association* and *Past & Present*.

University of Toronto Press (<http://www.utpjournals.com/>), a member of MUSE since 2003 and publisher of 9 journals in MUSE, will add three titles: *University of Toronto Quarterly*, *Victorian Periodicals Review* and *Modern Drama*: world drama from 1850 to the present.

Johns Hopkins University Press (<http://www.press.jhu.edu/journals>), founder of MUSE in 1994 and publisher of 56 journals in the collection, will add two titles: *Children's Literature Association Quarterly* and *Sirena*: poesia, arte y critica.

Brookings Institution Press (<http://www.brookings.edu/press/journals.htm>), a member of MUSE since 2000 and publisher of 6 journals in MUSE, will add *Future of Children*.

University of Texas Press (<http://www.utexas.edu/utpress/journals/journals.html>), a member of MUSE since 2000 and publisher of 8 journals in MUSE, will add *Asian Music*.

Michigan State University Press (<http://msupress.msu.edu/journals.php>), a member of MUSE since 2000 and publisher of 7 journals in MUSE, will add *Red Cedar Review*.

University of Nebraska Press (<http://www.nebraskapress.unl.edu/search/JournalSearch>), a member of MUSE since 1999 and publisher of 11 journals in MUSE, will add *Women and Music: A Journal of Gender and Culture*.

West Virginia University Press (<http://www.as.wvu.edu/press/journ.html>), a member of MUSE since 2000 and publisher of 3 journals in MUSE, will add *Tolkien Studies*.

New Publishers and New Titles

MUSE welcomes the following titles selected from the new publishers joining in 2005.

The African Studies Association (<http://www.africanstudies.org/>) will add two titles: *African Studies Review* and *History in Africa*.

The American School of Classical Studies at Athens (<http://www.ascsa.edu.gr/>) will add *Hesperia*.

The Australian and New Zealand Association for Medieval and Early Modern Studies (<http://www.arts.uwa.edu.au/ANZAMEMS/>) will add *Parergon*.

The Bibliographic Society of The University of Virginia (<http://etext.lib.virginia.edu/bsuva/>) will add *Studies in Bibliography*.

The Hastings Center (<http://www.thehastingscenter.org/>) will add *Hastings Center Report*.

Sophia University, Tokyo, Japan (<http://monumenta.cc.sophia.ac.jp/>) will add *Monumenta Nipponica*.

The University of Pennsylvania Press (<http://www.upenn.edu/pennpress/>) will add three titles: *Hispanic Review*, *Jewish Quarterly Review*, and *Journal of the Early Republic*.

New Publishers of Existing Titles

Purdue University Press (<http://www.thepress.purdue.edu/>) is now the publisher of *Shofar*.

The University of Idaho Department of English (<http://www.class.uidaho.edu/english/>) is now the publisher of *The Hemingway Review*.

The Center for Steinbeck Studies (<http://www2.sjsu.edu/steinbeck/>) is now the publisher of *Steinbeck Studies*.

ATG: *How many publishers do you hope to have in the Project MUSE database ultimately? How big is the total universe of university press publishers? How many global university press publishers are on Project MUSE?*

AM: The number of publishers and titles in the Project MUSE database will be driven by the needs of scholars and librarians, and we recognize that what is currently called the "Full Collection" cannot continue to grow in price and size, in fairness to the publishers' need for revenue and librarians' need for predictable pricing. We listened to librarians' pleas that the price of the collections increase by no more than 6% annually.

Although MUSE initially accepted all journals submitted by Publishers, we have grown increasingly selective. We declined many journals that requested inclusion this year. Going forward, we plan to work with librarians with expertise in collection development to help us decide which new collections MUSE should start, and which journals we should invite.

The Association of American University Presses has 125 members, and about 15 of those presses are from Canada, England, and other countries. Membership in MUSE, though, is not limited to university presses; members can be from any not-for-profit scholarly publisher. Excluding Oxford University Press, MUSE currently has five publishers from outside the US: one from Japan, one from Canada, one from Australia, one from Singapore, and one from Thailand. As MUSE gains more international subscribers, we are seeing increased interest in membership from foreign publishers and in-

creased interest in collaboration from foreign publishers with a similar mission, such as the Canadian-based Erudit. We believe very much in supporting other collaborative efforts of small publishers like Erudit or BioOne.

ATG: *Word is that 2004 was Project MUSE's best year ever. What does this mean exactly?*

AM: Our revenue increased 21% in 2004 vs. 2003. Part of this revenue increase is due to the increase of the full package price from \$17,000 to \$20,000, 2003 vs. 2004, but MUSE also saw real growth in revenue from international sales. Our staff of 27 also held expenses down, so the percentage of revenue returned to the Publishers is the highest in the history of MUSE. Every year, our staff tries to increase the percentage of revenue returned to the publishers—it is a point of pride among us.

ATG: *Tell us about yourself. Hobbies? Family? Pets? Reading?*

AM: I love the beach, no matter what season; I spend a large portion of my childhood at the beach, and I could never live far from the ocean.

I like to garden; I have a container garden on my apartment balcony. I enjoy cycling, hiking, swimming, and snorkeling. Someday, I am determined to learn scuba diving. I also like to travel, particularly to places where I can swim, cycle, or hike. South America is a particular favorite.

I have 2 younger brothers and 3 younger sisters: an ob/gyn (brother!), a nurse practitioner, a nursing student, an art teacher, and a financial advisor. My parents both taught in the Philadelphia Public School System.

I wish I could have pets, but alas I am allergic.

I have a master's in English with a minor in business, but as I grow older, I am increasingly drawn to nonfiction about world events, technology, and solutions to global issues. I just read *Fast Food Nation*, and I was struck by the similarities between the monopolization and commodification of food to monopolization and commodification of publishing. The book made me appreciate even more the importance of Project MUSE and its global role not just in supporting not-for-profit publishers, but in encouraging understanding of different cultures. As a collection of humanities and social science journals, MUSE can play an important role there. Interestingly, the highest used journals in MUSE are in political science, and the journal that consistently has had the highest usage since the beginning of MUSE is *Journal of Democracy*.

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