



pages

PRINTED & DIGITAL

THE ASSOCIATION OF PRINT & CREATIVE
MANAGERS IN EDUCATION MAGAZINE

ANNUAL CONFERENCE
TORQUAY
2016

AWARD WINNERS

HIGHLIGHTS FROM A
FIRST-TIMER



MEMBER PROFILES

FACTS & FIGURES
FROM SURVEYS

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WELCOME TO *pages*



THE ASSOCIATION OF PRINT & CREATIVE MANAGERS IN EDUCATION MAGAZINE



PROMOTING & ADVANCING BEST VALUE & PRACTICE WITHIN THE EDUCATION PRINT & CREATIVE ENVIRONMENT



Darren Lewis
APME Comms Officer, designer, editor, data gatherer, advertising peddler and production supervisor of Pages.

Previously APME executive member and Head of Design & Print at the University of Reading – leading a talented creative team for 9 years.

Welcome to the first edition of *pages*, the magazine designed and printed for APME members to share insights and to raise awareness of the depth and breadth of our interests. It aims to spread the camaraderie that defines our dynamic network (see Tom's glowing article overleaf) and to showcase a smidgeon of the fantastic work that in-house creative and print teams produce.

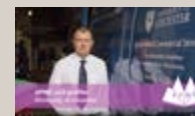
No two institutions are the same, nor are any two units. While the activities and influence of APME members vary greatly, all share the goals of keeping funds on campus, saving their institutions money and best supporting the core activities of teaching, research and learning.

While you might not manage a creative team yourself or

be responsible for things like contracting suppliers, staff around you are. APME membership can benefit all institutions and the wider the network the greater the returns.

Please share *pages* with your colleagues in procurement, marketing or design as well as with your own staff. And be proud of your important work.

About Issue 01



vimeo.com/173885260

Paper kindly donated by Antalis. Many thanks to Les Jones and the HE team. Cover: 250gsm Cocoon Silk, Text: 115gsm Cyclus Offset. www.antalisco.uk

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APME CONFERENCE WORCS

WONDERS for first time attendees



2016
CONFERENCE
SUN 5 – WED 8 JUNE
IMPERIAL HOTEL
TORQUAY

Impressions of first time APME conference attendee Tom Green (and Colin Yeomans) from the University of Worcester

First and foremost a huge thank you to the APME Executive for organising such a brilliant event. Never have I been to a conference that was so useful, informative, and ultimately enjoyable! We came away brimming with stacks of ideas to implement and made many great new contacts.

What struck us the most was how friendly and collaborative everyone was. In other areas of the HE sector I've sometimes found that conferences with different universities attending can induce an unhelpful atmosphere of awkward competitiveness – this was anything but.

There's a real sense of belonging when you realise everyone attending is facing and tackling the same challenges as you, and that everyone's achievements are valued and celebrated, such as with the Tuesday night's Awards Ceremony.

All the talks were relevant and generated further topics for discussion. Speakers were engaging and it was interesting to see the group's international connection with ACUP and NIPPA, which we weren't aware of.

“
Never have I been to a conference that was so useful, informative, and ultimately enjoyable! We came away brimming with stacks of ideas to implement and made many great new contacts.

There's a real sense of belonging when you realise everyone attending is facing and tackling the same challenges as you.

Sponsors and suppliers appeared well-chosen and were of a decent number considering the conference ran almost at the same time as the DRUPA trade show – perhaps this will be addressed in future. We've even already established new relationships with some of the companies exhibiting.

For those contractors that we already work with, it gave us an opportunity to network and discuss the industry away from the office, and everything (at least to us) seemed refreshingly free of overdone sales pitches or pushy marketing. Instead, it was positively focussed around overcoming current challenges in the industry.

Also worth mentioning is that the evening entertainment and hotel facilities were first class.

I'm personally annoyed that we found out about the pirate-themed night too late to dress up (our fault) and will hopefully be making up for that next year!

I'd happily recommend any HE/FE print department to sign up for APME, and for existing members that haven't attended the conference yet, to do so in 2017 – you won't regret it, and it makes the membership excellent value for money.

Roll on Glasgow 2017!

Tom Green
ICT Team Leader:
Print & Digitisation,
University of Worcester





KIM LUCK
15,593KM



LISA HOOVER
5,552KM



JENNIFER BOWERS
6,086KM

GLOBAL NETWORK

unites in Torquay

Visitors joined us from as far away as Australia and the USA. While a familiar face travelled all the way from Plymouth.

Kim Luck, representing NIPPA, took the honours for travelling the furthest. Kim shared her experiences as Manager of Mail & Print Services at the University of the Sunshine Coast.

Jennifer Bowers, Administrative Director of ACUP, and Lisa Hoover

both travelled from the USA and presented on their experiences of managing in-plants at Florida State, Indiana Purdue and Bucknell universities.

Your opportunity to travel

Every year, APME send a member to ACUP's conference and another member to NIPPA's. If you'd like to travel and are keen to represent our network overseas in 2017, email Simon: Simon.Hampton-Matthews@uwe.ac.uk

To discover more about our partner associations overseas visit:

www.acup-edu.org
www.nippa.com.au

Lifetime membership for Francis

Special guest, and ex-Chair of APME (then UPMG), Francis Reis swung by from Plymouth and was presented with Honorary Lifetime Membership.



FRANCIS REIS
53KM

Glasgow 2017

4-7 June



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A PICTURE SPEAKS A THOUSAND WORDS

An expert in-house photographer can save many tens of £1,000s every year while transforming perceptions. Win win?

We all know the impact great images can make to a publication and how the world sees your institution. The competitive market for students is driving universities to spend more than ever on getting the right photographs and it seems most of this marketing expenditure is on external suppliers. But is this external spend really necessary? Not if the work of Scottish APME Chair, Martin Parker, is anything to go by.

While it's true that you can Google countless photographers with trendy styles and jaw-dropping client lists, first-class external photography comes at a price. It's not unheard of for institutions to spend tens of thousands on individual commissions, and for that you'd hope they get the moon on a stick.

The argument for using externals seems to be that 'you get what you pay for'. They work to a 'different level'. That their lives and reputation 'hang on the success of each shoot'. That kind of thing. And there may be some truths there. But you need really deep pockets, plus the ability to brief professionally. And lots of time – time to select, contract, brief and to open doors. Then more time to do the right

things with the images once (sometimes if) they land – such as best-managing your digital assets.

How many times has the APME email list discussed universities not having copyright over images they've commissioned and issues relating to how and where images are stored? Significant issues that can be avoided with tight procurement contracts.

What can't be avoided is the fact that universities have an on-going need for great images. Photographs of objects in departmental research collections, VCs gripping and grinning, graduations, alumni events, museum artefacts, buildings, staff profiles. The list goes on... Enough work to keep a handful of image specialists busy.



▲ Robert Gordon University's Martin Parker is often seen wielding a camera at our annual conferences and we've enjoyed poring over the memories he's captured.

For a lucky few, work and hobbies intermingle. Martin is one those. Making powerful images doesn't stop when the school bell rings. Martin captures life in and around Aberdeen and the lives of family and friends. Most of the time he loves it.



A first-class photographer in your team can transform perceptions of your service and of your institution.

If you're looking for a photographer, you'll need somebody versatile and dedicated to making memorable images. Simply taking pictures is not enough. You'll need someone whose images demonstrate that it's not necessary to commission external photography. Someone who combines the ability to delicately extract a brief from staff who

might not know how to brief well, with technical know-how, a getting-things-done attitude, some IT expertise and a genuine passion behind the lens. That way you can reap the benefits of being in-house. Added value like rapid access to campus (when that sunset appears over your landmark building), familiarity with key staff and buildings, and a commitment to the development of a top-notch image library rather than a focus on being paid the most possible for each shoot...

We asked Robert Gordon University's Martin Parker a few questions about his remarkable in-house photography

Tell us about your first camera?

It was a plastic Diana camera which was a mass-produced, plastic-bodied box camera made in the Great Wall Plastic Factory of Kowloon, Hong Kong. It was crap, but good enough to get a young lad interested in photography.

or working in a bar I'd be printing black & whites in the dark room.

Do you miss anything about traditional wet photography?

Not really. I used to love developing prints and getting back a sheet of slide film. But the time lag between taking the shots, developing the film and then printing the prints was always torture for me.

Did you study photography at school or university?

Not at school, but I did at Art School (Uni). You were given an introduction to the kit and facilities and it was up to you if you pursued it. Despite all the facilities being free, very few people bothered. I did though and if I wasn't in the design studio

How would you describe your style?

Relaxed and probably quite editorial. I often shoot with an eye as to how a headline or copy might look on an image.



▼ Martin's work for Robert Gordon University spans people, places and events. It packs a real kick.



Tell us about the trickiest shoot you've tackled at work and why?

I had to shoot a visit by Princess Anne to the University last year and that was challenging because I couldn't interact with her or ask for any specific shots. It was a constantly moving shoot and I had to keep ahead of her but still get good shots. I must have done okay, anyway because I got another commission to shoot her the next time she was in Aberdeen for a similar gig.

What inspires you to create such great imagery?

Interesting-looking people, great locations or good briefs. Or good briefs on interesting-looking people in great locations.

You balance work for RGU with commercial photography. Isn't that work on top of work?

You're right it is. But if it's something you enjoy doing, it doesn't feel like work.

“
Never stop looking and learning and shooting.”



▲ Clint Eastwood from Albert Watson's book 'Cyclops'

What's your favourite photography accessory, other than your camera?

Probably a pocket-sized version of Albert Watson's book 'Cyclops'. Drawn from his archives, it's a collection of 200 photographs by him. As well as his famous subjects, such as Kate Moss, Mick Jagger,

Alfred Hitchcock, BB King and Jack Nicholson, it also covers images such as Canadian rodeo cowboys in denim, convicts doing time in a Louisiana prison, and ancient stones standing in a bleak landscape in the highlands of Scotland.

Is there anybody or anything you'd love to shoot?

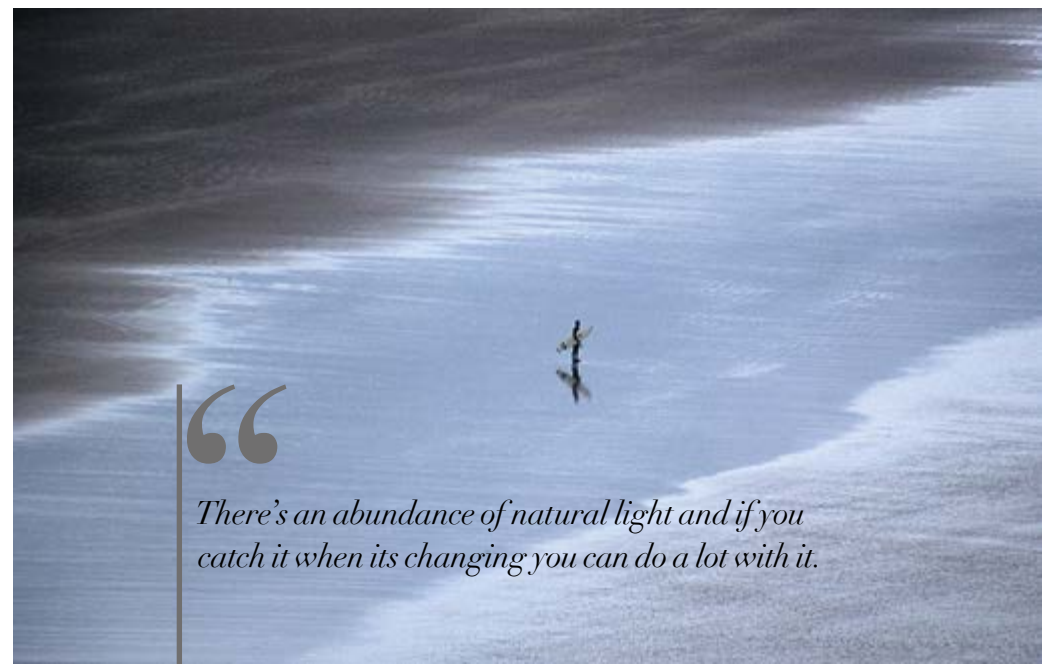
There are some actors I'd love to have a crack at. Guys like Clint Eastwood, Christopher Walken, and Jeff Bridges. People with real character in their faces. They're all people that have been shot endlessly before but good photographers are still managing to bring out something new about them.

Do you use studio lighting much or natural light?

I'm happy using either. But there's an abundance of natural light and if you catch it when it's changing you can do a lot with it.

Do you have an assistant?

Everything we do is zero budgeted; so no, I don't.



“
There's an abundance of natural light and if you catch it when it's changing you can do a lot with it.”



If you had one lens what would it be?

24–70mm f2.8L because it's a good all-rounder for portraits and landscapes.

Canon or Nikon?

Always been a Canon man.

What comes first when you want to create a memorable image?

Its probably the composition. If you can make an ordinary person or place look cool or interesting – that's a good start.

Is composition more important than technical ability?

An eye for a good shot is preferable, but ultimately will only get you so far; so both are important. I'm not such a techie photographer, so I would say that.

What tips do you have to keep your images fresh?

Look at other photographers' work and how they approach subjects. Never stop looking and learning and shooting.

Do you shoot DSLR videos?

Only for myself. It's a very different discipline, and I find it quite time-consuming. I prefer to do slide-shows of images set to music.

“

If I were recruiting a photographer I'd look for a sense of enquiry and confidence in front of and behind the camera.



How do you store and manage your digital assets?

I use Zenfolio. It allows me to organise, upload and share photo shoots in a hassle free way. See: zenfolio.com

Do you oversee RGU's external photographers?

Only if I'm asked to.

Bridge or Lightroom?

Lightroom, because it's fast, intuitive and allows me to edit and export a large number of images accurately and quickly.

How important is Photoshop in your final images?

I honestly hardly ever use it these days.

“

If it's something you enjoy doing, its doesn't feel like work.

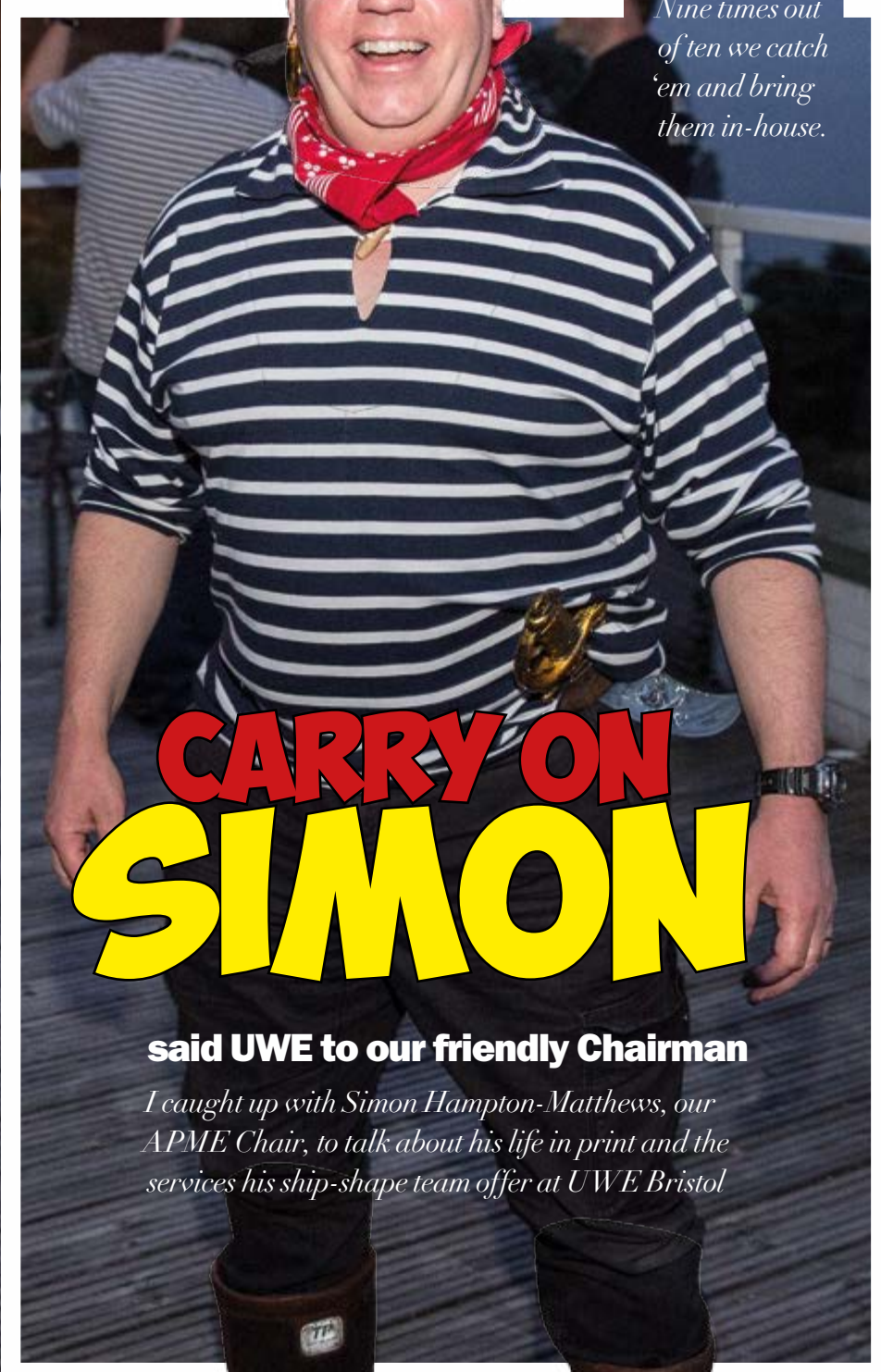


What are the two most important characteristics a university photographer needs?

A sense of enquiry and confidence in front of and behind the camera ■



Explore more of Martin's work
www.rgu.ac.uk/photolibary
www.martinparkerphotography.co.uk



“
Nine times out of ten we catch 'em and bring them in-house.”

CARRY ON SIMON

said UWE to our friendly Chairman

I caught up with Simon Hampton-Matthews, our APME Chair, to talk about his life in print and the services his ship-shape team offer at UWE Bristol

“
APME gives me a network of knowledge to tap into. People who support me, know what we should do, how we should do it and who help me to do my job well.”

Have you always worked in print?

Yes and no. I left school in the late 70s and spent 18 months or so at Lloyds computer centre in Birmingham printing bank statements and branch materials. So that was printing of a fashion.

What did you do before joining UWE?

My previous career was managing the installation of branch IT systems and cashpoint machines for Lloyds TSB until I finally got fed up and left.

So what attracted you to print at UWE?

The role I applied for was actually Systems Administrator. It suited my skillsets and I thought I could help UWE best utilise their systems. I did things like reduce month-end routines from 2.5 days to 2 hours through smart computerisation.

How did that turn into your print management role?

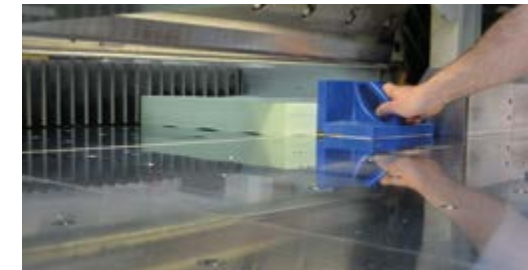
About a year into my appointment, my boss was sadly diagnosed with Motor Neurone disease. From 2005 I started doing more and more of his work as he became less and less able. When he died the university said 'Carry on Simon'. And that's why I'm still here.

What does Stationery Services mean?

Most universities buy stationery (pens, rulers, that sort of thing) from a single supplier, delivered to point of need. At UWE, we manage central supply. We go out and we buy stationery from a wide range of suppliers, so we buy paper from paper merchants rather than a stationery company, batteries from a battery supplier... you get the idea. That way we get the best pricing and consistent quality. We also have some control over what staff can or can't buy.

How do you implement this control?

If staff are ordering a 'non-standard' product they are required to get high level sign-off. A dean or a head of service would need to sign-off that they really do want a gold-plated filing tray!



Your website talks about 'any mark on any substrate' rule. What is that?

Our financial regulations stipulate that all printing at UWE must be done through Printing & Stationery Services. If someone tries to order print externally our procurement colleagues will stop the PO going through. We will then take that job over and, normally, print it in-house. 'Any mark on any substrate' is my attempt to get people to think beyond we only do photocopying.

Folk will sometimes just try using their purchase cards and code things as random stuff like 'expenses' but nine times out of ten we catch them and bring them in-house or take over the job and charge them for the privilege of our expertise.

► Our skipper in fancy dress at the 2016 APME Annual Conference. Or is that everyday workwear in nautical Bristol?

You've mentioned a 'license to shred'

Have you ever pulped a job?

Yes. Some colleagues had some work done that wasn't print-related. As a thank you for the business the supplier offered '1,000 free pens with company name and logo'. The colleague raised a PO for postage and packing and we got wind of it through procurement. The 'free' pens broke brand on about five different counts. After grumbling and gritting of teeth they were all sent to us. I put the box in the print unit and when my staff had the odd free minute they scraped off the offending logos and we put 1,000 black retractable ball point pens into stationery and dished them out as and when.

You're four miles east of Frenchay Campus.

Does being off campus have its benefits?

Yes. If somebody says 'my job is urgent I'll come and collect it', you know the job is urgent as they are going to drive and potentially lose their car parking space to do so. I'm also largely autonomous as I'm not under the direct gaze of people. And we don't pay parking fees because we're not given any parking.

Do you have satellite shops on campus?

No, but we're working to change that. When I joined we had three units with high-volume mono printers. I shut those over the years as their print volumes declined. The last closed in 2006.

Do you regret closing them?

Probably a little. Now we've moved into Facilities, who run a postbox shop with simple stationery, we're looking to enhance their services with extended stationery and to use it as a place for students to pick up any work they send to us.

How is student work currently collected?

It's posted. We don't do as much student work as I'd like to. We print student readers, but we have to post those 2nd class which adds to the cost.

Is work for staff distributed internally?

Yes. Our transport service collects and onward distributes to rooms.

You handle bulk mailing. What is your biggest job?

When prospective students go online and request an undergraduate or a postgraduate prospectus we print a cover letter and post it. There could be two or 100 to do today depending on the time of year. We fulfil all types of jobs from conference packs to printing and collating tender submissions. We outsource some of the biggest jobs to get the benefit of postal sorting services.

Do you store all your prospectuses?

Some. We store the bulk nearby with a commercial storage company who deliver next day, on demand, to top up our stores.

Do you offer variable data printing?

We do. We use Printshop Mail. We don't use it extensively and we only use it for simple work. It involves some programming. We find it easier to use traditional mail merge in Word or InDesign. Variable data has never really taken off here. We've talked to our marketing colleagues about the facility, the ability to change images depending on fields in their databases, etc, but it hasn't been taken up yet.

How do you bid to buy or lease equipment?

I write a business case and get capital funding to purchase outright.

How much of your business is external?

About 10% by income.

“

A dean or a head of service would need to sign-off that they (staff ordering a non-standard item) really do want a gold-plated filing tray!

How many staff are there in your team?

19 people or 17.4FTE

Are your team cross-trained?

They are cross-trained within their functions. Several of the studio staff can run machines and one of the production team can go into the studio. So, a fair amount. I still think we could do more.

What's your latest 'product'?

Tshirts and hoodies. Also mug printing. We're always looking for new stuff to add value. The APME conference is a good place to see what suppliers have to offer and to talk about what others are doing.

Were you instrumental in changing the face of local printing at UWE?

I was. It was one of the projects I took on when I first came here. The university had put its toe in the water around 2002, but I ran the project that removed all the analogue copiers and in 2010 I persuaded my boss it was crazy to be buying printers through IT and leasing MFDs from Canon. One team were charging for printing through single function HP printers by selling print cartridges and another recouping costs from MFDs through click charges. We went for a single supplier, a single method of print procurement and a single method of charging. I suggested the project could be managed with IT Services but he (then IT Director) said I should manage the project.

What did that entail?

We ran a big project to work out a print strategy. Most importantly working out if we were going to go for so-called 'managed print' or to manage print ourselves. I couldn't see what benefit there was in a supplier 'managing' print when we were doing the majority of it anyway. So we just went for supply and service.

Does it work for UWE?

Yes. Since 2010 we've been buying MFDs from Canon. We don't lease. We prefer to have the machine in place and sweat the asset. They just supply and maintain and it does seem to work. One person in my team is dedicated to running the fleet from here, asking Canon to move kit for best utilization, monitoring kit and print queues, and he does other jobs as well. All with UWE savings and service in mind rather than a supplier's profit.



“

I couldn't see what benefit there was in a supplier 'managing' print when we were doing the majority of it anyway.



The UWE Printing & Stationery Services crew

SHARP

“Working in partnership with Sharp, we have designed a sustainable print service which staff want to use. Together we maintain a programme of continuous improvement to ensure the ‘My Sustainable Print’ service meets our business needs”

Janine Barraclough, Head of Business Activity,
The University of Sheffield

What MIS do you use?

Shuttleworth. It does a good job. It's quite complex as it is really geared around a litho operation rather than digital. They are improving it all the time, but it still isn't as good as it could be on the digital front. It does all our stock control. From that point of view I wouldn't be without it.

Would you buy it again?

I don't know. I haven't looked at the marketplace for an MIS. I would have really loved it if a Web-2-Print product like Skyline could integrate properly with it or do the whole lot. The news about Shuttleworth being taken over by EFI is interesting as I'd imagine that their Digital Storefront products will become fully-integrated. At that point we'll look hard again.

We're stuck with two systems and they work. At the moment, Skyline Web-2-Print is delivering about 90% of internal jobs to us

Do staff on campus like it?

Yes. I had one person say 'Skyline is the best thing that's happened to printing in this university'.

Do you still print litho?

Yes. For envelopes, business stationery and exam papers.

Which digital press do you have?

KM C8000 BizHub. In 2010, we felt it was the best device on offer at the time. With hindsight, the registration is poor, the reliability isn't as good as it could be. We recently turned it 90 degrees away

from the loading bay. It was stripped down and rebuilt. It then worked considerably better, though it still has its Friday afternoon moments.

So it was suboptimal in its original location despite engineers looking at it?

Yes. A lot of scratching heads and replacing parts. A bit like Oliver Cromwell's sword or Trigger's broom really. Is it the same machine we bought in 2010? Well the carcass remains, but that's about it!

What's your biggest challenge at the moment?

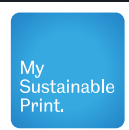
Getting my work done in terms of budgets, big projects like the Brand project and monitoring suppliers. I don't get involved so much in the day-to-day production as I've got three team leaders who cope with all of that admirably.

Finally, what benefits does APME bring to UWE?

It's a fantastic resource to get the unbiased opinion of other print managers – into particular suppliers, services, software...

There's also the camaraderie. Leading a print unit is a lonely job and can be a thankless one – particularly as I'm 4.5 miles away from campus and the nearest academic.

APME gives me a network of knowledge to tap into. People who support me, know what we should do, how we should do it and who help me to do my job well. ■



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APME AWARDS 2016
PROMOTING & ADVANCING BEST VALUE & PRACTICE WITHIN THE EDUCATION PRINT & CREATIVE ENVIRONMENT

2016 APME AWARDS

Imperial Hotel Torquay | Tuesday 7 June

JUDGING PANEL AT LANCASTER UNIVERSITY

- Bernard Cassidy, Konica Minolta
- Felicity Knee, Sharp
- John Close, Antalis
- Aidan Kerrigan, Ricoh



Treated with sunshine on the English Riviera we scrubbed up well in our posh togs for the 2016 Awards Dinner keen to see who would scoop this year's prestigious awards.

It was a great evening with judges commenting on the scope, diversity, range and innovation of design and print submitted. Check out the winners' smiles.



PRINT SERVICE OF THE YEAR

Sponsored by



David Harrison of Sharp presenting the Print Service of the Year Award to Amanda Thorley of De Montfort University

WINNER DE MONTFORT UNIVERSITY

Judges said: 'The business underwent a complete transformation which was challenging but successful. The team adapted, learned new skills and achieved an amazing result.'



ROBERT GORDON UNIVERSITY

HIGHLY-COMMENDED

Judges said: 'Expanded and also transformed, from copying and printing to a complete design, print and digital service to an agency approach impressive and innovative re-branding.'

◀ David Harrison of Sharp presenting the Highly-Commended Award to Bill Walker of Robert Gordon University



BEST IN-HOUSE DESIGN

Sponsored by



Steve Moody of Canon presenting the Best In-House Design Award to Jonathan Geddes of Lancaster University

Judges' summary: 'All entrants demonstrated a high quality of design, photography, print and finishing. Visually they were all highly impactful and integrated into strong campaigns.'



WINNER LANCASTER UNIVERSITY

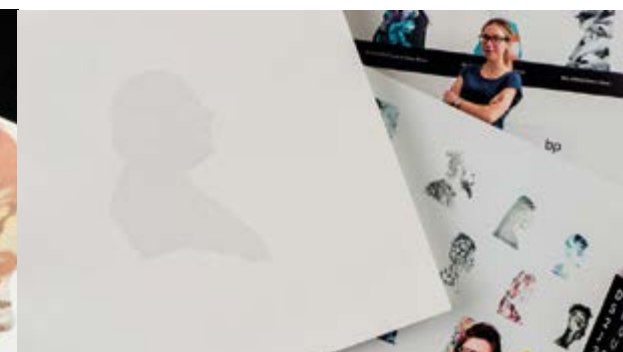
Judges said: 'A visually impactful design where the design concept worked across a range of media. Also a great ROI on this campaign.'

ROBERT GORDON UNIVERSITY

HIGHLY-COMMENDED

Judges said: 'The design and finish came together extremely well. Visually impactful with a design concept that works well.'

Steve Moody of Canon presenting the Highly-Commended Award to Martin Parker



COUNTING THE CREDITS

Carbon offsetting as a solution

Antalis is Europe's leading distributor of paper, packaging solutions and visual communication products. As an ambassador for the environment, Antalis has always been focused on offering a range of environmentally friendly products, and more recently has looked at carbon offsetting as a solution.

We have all heard about how our climate is changing.

According to the UK Climate Change Risk Assessment, over the coming decades we will see more flooding, coastal erosion and summer heat mortality. One of the biggest contributors to this change in climate is greenhouse gas emissions, primarily carbon. But there are ways we can all help, one of which is carbon offsetting.

What is carbon offsetting?

Carbon offsetting is a way for organisations to make a positive difference in the battle against climate change. In simple terms, carbon offsetting is a form of trade: when you buy a carbon credit, you are helping to fund a project that is working to reduce greenhouse gas emissions.



The cover of this edition of Pages magazine has been printed on 250gsm Cocoon Silk, just one of the many recycled products distributed by Antalis and awarded with 5 stars in the Green Star System.

cocoon 

100% post-consumer recycled paper, with very high whiteness, outstanding printability for all applications from coated to uncoated, office, envelopes and inkjet.

> See COATED & UNCOATED PAPER

Antalis and the Forest Carbon Project?

One such project is Antalis' woodland in Northamptonshire. Teaming up with Forest Carbon, the UK's leading developer of woodland creation projects for the voluntary carbon market, Antalis is able to offer its customers the opportunity to buy carbon credits.

Not only will you be balancing your carbon emissions, you will be able to use the Forest Carbon logo on your marketing collateral to demonstrate your commitment to your customers.

The cover of this edition of Pages magazine has been printed on 250gsm Cocoon Silk, just one of the many recycled products distributed by Antalis and awarded with 5 stars in the Green Star System.



The Green Star System provides a credible definition of what is an eco-responsible paper. The system is based on the combination of two main elements - the sourcing of raw materials and its manufacturing process. The definition established by Antalis aims to be simple to understand, easy to trust, stringent in terms of its requirements and based on internationally recognised standards. To be a 5-star paper, it must be awarded both the EU Ecolabel and be made from 100% recycled post-consumption or at least 50% recycled minimum (but the virgin fibre must be FSC® or PEFC certified).

5 star papers include: Cocoon, Cyclus, Digigreen, Image Recycled and Xerox Recycled Supreme.

Antalis Cyclus Offset 115gsm has also been used to print the pages within this issue. Cyclus production is based on an extensive recycling concept, which ensures the lowest environmental impact and supports green and sustainable growth. It's 100% recycled and FSC® Recycled Certified fibres.

If you're interested in finding out more about carbon offsetting, the Green Star System or products from Antalis, then visit the website or get in touch today on 0370 2430645 or email digital.sales@antalis.co.uk

Learn more about Forest Carbon...

www.antalis.co.uk/business/home/environment/carbon-neutral-paper/forest-woodland-carbon.html

Find out more about Cocoon and Cyclus

www.antalis.co.uk/cocoon
www.antalis.co.uk/cyclus

antalis 
Just ask Antalis

cyclus 

An internationally renowned 100% recycled paper range, with natural shade, including coated, offset, office, envelope and inkjet papers.

> See COATED & UNCOATED PAPER



WINNER ROBERT GORDON UNIVERSITY

Judges said: 'The finished print perfectly reflects the fine art imagery in the brochures. Excellent use of silk coated paper in the drawings brochure.'



Sponsored by



Les Jones of Antalis presenting the Best In-House Printed Product Award to Bill Walker of Robert Gordon University

BEST IN-HOUSE PRINTED PRODUCT

Judges' summary: 'An excellent standard of entries made this a very difficult category to judge.'

UNIVERSITY OF SHEFFIELD

HIGHLY-COMMENDED

Judges said: 'Excellent combination of digital and litho printing to produce a quality finished and printed Annual Report.'

Les Jones of Antalis presenting the Highly-Commended Award to Paul Tetley of the University of Sheffield





Sponsored by


BEST IN-HOUSE WIDE FORMAT

▼ Bernard Cassidy of Konica Minolta presenting the Best In-House Design Award to Greg Cowper of Heriot-Watt University

Judges' summary: 'The standard of work completed was exceptional. All demonstrated the ability to integrate a high level of design, brought to life by vibrant wide format production.'

WINNER HERIOT-WATT UNIVERSITY

Judges said: 'This campaign promoted the ability to study the same course at any of their international campuses. The wide format posters and pull-up banners fully supported the campaign and drove awareness and ultimately ROI.'

ROBERT GORDON UNIVERSITY

HIGHLY-COMMENDED

Judges said: 'Designed to raise the profile of the services to students. Visually dynamic imagery brought to life on window graphic, pop-up banners and textile.'

► Bernard Cassidy of Konica Minolta presenting the Highly-Commended Award to Martin Parker





WINNER MANCHESTER METROPOLITAN UNIVERSITY



Judges said: 'This 3D printed entry changes the perception of the service offering from the print room. It adds value to the student experience and increases and expands examples of products and services that can be offered'



Sponsored by



Chris Camp of ePrintDirect presenting the Best In-House Finished Product Award to Paul Squires of Manchester Metropolitan University

BEST IN-HOUSE FINISHED PRODUCT

Judges' summary: 'Very creative ideas that were all visually pleasing to the eye.'

ROBERT GORDON UNIVERSITY

HIGHLY-COMMENDED

Judges said: 'This entry added innovative layers of complexity.'

Chris Camp of ePrintDirect presenting the Highly-Commended Award to Bill Walker of Robert Gordon University



A 'sweet' student story

The Gatehouse was asked to print and finish a student Dissertation which was glue bound as a normal book with a slight twist. The content of the document related to the food and drink industry so the Gatehouse was tasked with hand cutting a window on the front cover of the book and securing a plastic bag containing sugar to the

inside front cover and glue a cover sheet to conceal the plastic bag.

The student has since presented her work at the annual Gray's School of Art degree show and proudly displayed the APME award as part of her presentation and personal portfolio for job interviews.



Sponsored by



Andrew Cooper of Ricoh presenting the Best In-House Photography Award to Alan Stacey of Bishop Grosseteste University

BEST IN-HOUSE PHOTOGRAPHY

Judges' summary: 'All nominees submitted superb entries. After much deliberation and discussion it was a very hard decision, each entry communicated in very different ways.'

WINNER BISHOP GROSSETESTE UNIVERSITY

Judges said: 'A wonderfully-captured image. The doors and robes were an instant draw to the eye. Opportunist photography without studio lighting enhancement.'

UNIVERSITY OF GLASGOW

HIGHLY-COMMENDED

Judges said: 'A highly creative campaign. Photography and content reflected the message within perfectly through the use of photography.'

Andrew Cooper of Ricoh presenting the Highly-Commended Award to Stephen McCann





WHERE THERE'S A WILCOX

there's more than one way

University design and print units come in all shapes and sizes. I recently visited a busy open day hosted by Ian Wilcox and his team at the University of Southampton and was staggered by the scale of their operation. After the storm, we chatted about how their large format business has grown and Ian's approach to in-house print.

Give us a quick run down of your career in print

I got into print through my Dad. I grew up with it. When I left school I did a City & Guilds in film planning, through his company. I did everything from scanning to retouching, plate-making, delivery boy, sales person...



▼ Ian talking to prospective customers

After three years, I moved to selling print supplies for a few years.

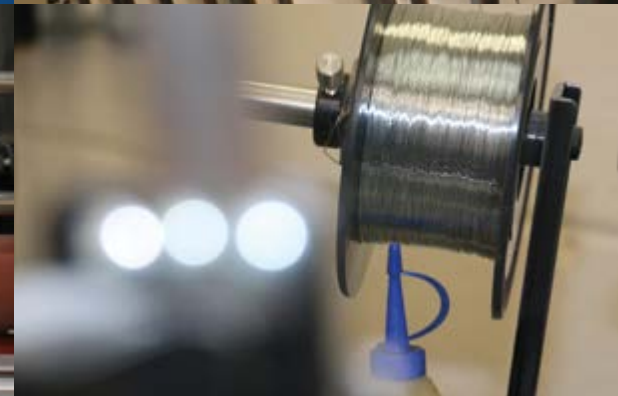
► Graeme Kinnear, Production Manager, checking quality with Stuart Devlin, Print Finisher

Then I returned to my Dad's and set up a digital workflow with imagesetters, front-end systems, inkjet large format and all of that. I bought the business off him. It went well until March 2000 when repro was taking a real big hit on

the head. We had a big contract with an American publishers and they stopped paying. I had nowhere to go and had to close my business.

► Paul Chalk, Signage Specialist, operating the flatbed

And before this job I installed front-end systems and ran them at print companies for five years.



UNIVERSITY OF Southampton at a glance

£450k
external income

£1.6M
turnover pa

fifteen
equivalent FTE staff

six
large format machines

Accura
MIS system

DSF
Digital StoreFront web-to-print

recovery+
full cost recovery plus
required to generate surplus

off campus
industrial estate
location

So you've seen the industry
from all sides

Yeah. One of biggest strengths is I've got a good angle on all sides, from supply through sales and production to management.

Do you pass this all round
knowledge to your staff?

Yep. If staff ask for training and want to try other machines I encourage it. We get BPIF in for training. Several of the guys have done BPIF NVQs including management. My view's that if we give them training they're more likely to stay and will get a buzz out of working for you.

You're probably the largest
uni print setup in terms of large
format. How did it start?

Oh mate. I've been here 10 years. When this opportunity came at Southampton I was told to go in, have a look and see if I thought

print centre could make money. Tell the university whether it was worth investment or if they should put in a print management system that I would look after.

There was no large format, other than in the Cartography & Mapping Department who offered some services to students. I'd run inkjet printers commercially and we bought the cheapest aqueous HP 44 inch plotter with a RIP that I could get at the time. A stonking deal at c£5k. There was an encapsulator sat here doing nothing. I cleared a bit of space. We created a little large format area.

We didn't have a single piece of work. I phoned around the university and our first job was 40 A0 posters from the Podiatry Department. We haven't looked back since.

From zero to around £330K of business. In a busy week now,

CLOCKWISE
CNC cutting
printed foamed
Kiss-cut stickers
printed on the
Roland XR640
Ian demonstrating
rental display systems
Dies, wire on the
Duplo 5000 finishing
line, laminating.
Print Centre
marketing materials
Part of the extensive
groundfloor print
workshop

we might do 40 or 50 pull-up banners alone. That's just one product. We get whole cohort's posters, where lecturers provide numbers for students to reference and as they drop them in we run them off. And we produce masses of signage...

Where would a unit starting large
format begin? What should be the
top on their shopping list?

You've got to be able to predict the business. I took a risk, but £5k wasn't big potatoes. If it hadn't worked I'd have been slapped over the wrist. But I thought 'So what. You've got to try.' We paid the £5k back within the first three months.

The next step was another calculated punt on an ecosolvent. I did what I normally do. I phoned around everyone I could think of, asking who'd got one coming out of a company that's gone bust or they need to get rid of

quick that works perfectly. I got offered three machines. The Roland XC540 was a six month old demonstrator being taken out of a company. It was already on their van. I did a smokin' deal and it was dropped at our place.

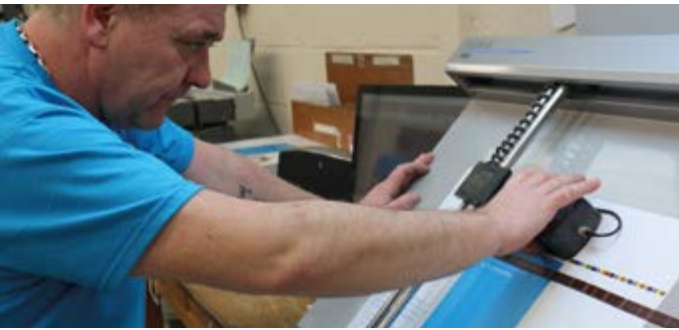
So you 'deal' just like you are
running your own business.

I do. Definitely. I'm the kind of person who believes it's justifiable if it'll pay for itself, we'll get our money back and it'll improve our service. Every time I've had a go we've made money and added value. With hindsight the university has always said that was bloody good idea.

Do you buy kit outright?

9 times out of 10, no. Universities love to do that. But by the time you've been through all the hoops and got equipment in things have moved on. It doesn't allow you to react or get deals. We lease all the bigger equipment.

“
*If you're commercially-minded it's good for your unit and best for your university.
Every time I've had a go we've made money and added value.*



▲ Lee Vaughan, Litho Printer, checking inking levels beside the Ryobi 5 colour litho press

What does the green large format beast offer?

It's a roll-fed UV machine. So instantly dry. Output can be cut straight out of the machine and delivered. No gassing off overnight, great resolution, no laminating, waterproof output.

And we put tables front and back to put foamex boards through. Before that boards were painful. Four processes and any one of them could go Horlicks and send us back to Square One. We used to print, then laminate, then mount tape, then mount onto boards. This was brilliant. No sticking, no peeling off. Everyone loved it. And the mounted work ramped up and up while the roll stuff kept coming. I said 'This is ridiculous; we need a flatbed.'

Another deal per chance?

Yep. I went back to Roland who we'd had two machines from. They wanted to launch their flatbed but didn't have a table as big as I wanted. So I asked them to make one. They did and we got the biggest Roland flatbed in the UK. There might be bigger now. The table we've got is 1.6m x 3.2m. So we can print 5x10ft boards. Printing onto virtually any flat thick surface – DiBond, perspex, tiles, acrylic, MDF, stainless steel, you name it...

And you can cut that out on your whizzy CNC machine?

Yep. Though that's only a 4x8ft cutter. I couldn't stretch to a bigger one. Ours does 99% of what we need. We were putting so many boards into our van to take somewhere else to be finished and

every time with both external risks and commercial costs. It's a great machine.

And you rent both of those?

Yep, they're worth about £140k between them on a five year lease. So (quick sum £168K + VAT/5/12) about £3k a month, once leasing companies have had their bite. We do a minimum £20–25K on those every month.

The way I always look at it leasing equipment should be no more than 10% of turnover. All our leases total about £97K, including the Konicas, and we're doing £1.6M turnover.

You've got 5 colour litho. Is there still a place for litho at university in-plants?

Yes. But, hand on heart, if I were starting up again I wouldn't do it. The initial cost is significant, the market for litho work is extremely competitive and run lengths are reducing. This all points towards digital.

But, we've been through the pain barrier and currently have a sweet spot. We now have peppercorn costs and do 50% of all the university's litho print. In fact, we have enough work to keep two minders busy – working almost double day shifts, lates, earlies and sometimes both days at weekends. So I wouldn't want to lose it. It makes good money and I can't see the work dying off in the next five years.

Do you design for your machines?

Not especially. We can do most things. When a customer doesn't know what they want it's my job, and my team's, to steer them to something we can do in-house. So rather than offer 6pp A4 which we can't produce in-house we offer 8pp A4 that's cheaper than outsourcing a 6 page A4.

We're always looking for win win. I do the best that I can for Southampton, saving and making them money and providing services in-house that they are buying already at far greater cost from outside.

If you're commercially-minded it's good for your unit and best for your university ■

▼ Print Centre window manifestation and signage printed in-house

Loving feedback left at the Open Day Vinyl cutting on the GCC Jaguar IV



Psst! HE design isn't rocket science. Pass it on.

But you definitely need flair to recruit the best students and to drive your university ahead.

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Roland Coldrick - Sales Director



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Or email sales@springfieldpapers.com

A SMALL TEAM EMBRACING CHANGE



Tom Green gives a quick flavour of the Production Print Service at the rapidly-expanding University of Worcester



We are a small, established print team from the University of Worcester. Integrated within ICT Services, our area consists of a moderately-sized MFD fleet, and a Production Print Service, which has run solely off digital presses for the past few years, having withdrawn from litho in the early 2000s.

We cater to our staff, students, and have now started to produce work for some external customers – such as the Worcester Wolves Basketball Team and International Journal of Birth and Parent Education. The University also formed a partnership with Worcester County Council in 2012 and constructed The Hive, a joint University and public library, further expanding our user base to the general public.



at a glance

four
equivalent FTE staff

four
digital presses

no
MIS system

DSF
Digital StoreFront web-to-print

one
large format plotter

on campus

In 10 years our campus has transformed from a single parkland site on the outskirts of the city to a rapidly expanding multi-site environment. We've had to embrace the challenges that go hand in hand with that, diversifying when required.

A recent new development for us, wide format poster printing, has really taken off here. I'd recommend that to anyone looking to create an easy, reliable, revenue stream.

We operate an EveryonePrint based Webprint System and have also just gone live with the basics of an EFI Digital Storefront after literally years of building it. We are happy to collaborate with anyone working on those, as we appreciate the effort and time (which they don't tell you) required to get them running!

We welcome visitors so please feel free to come see us.





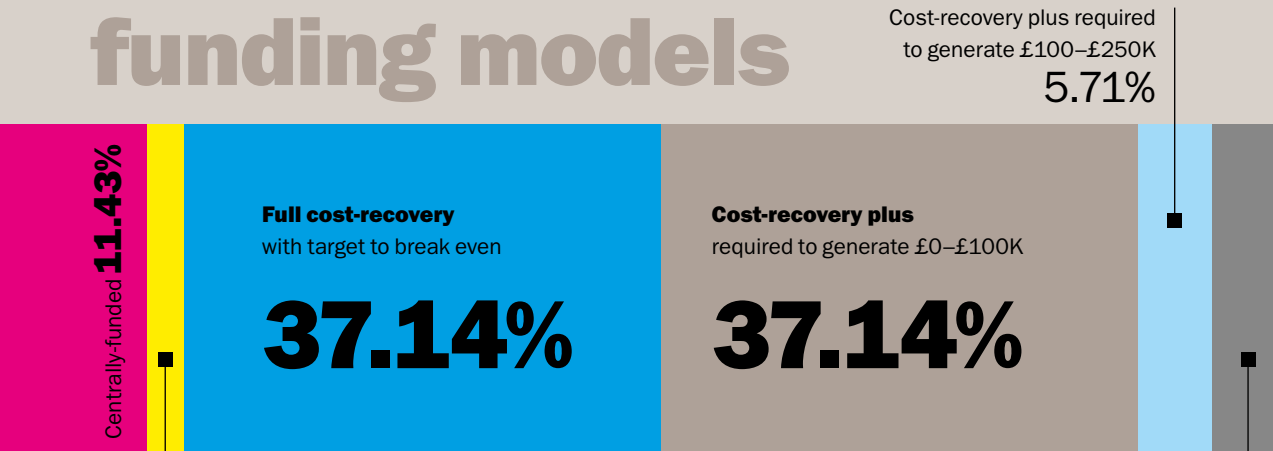
numbers

FACTS & FIGURES FROM SURVEYS ABOUT APME MEMBERS

Survey results below taken from a recent survey of over half the current membership. Please note (especially any senior managers reading this) that the answers only paint a partial picture. No two

units are the same – priorities, responsibilities and funding models differ greatly. **Doing the best for each institution unites members.**

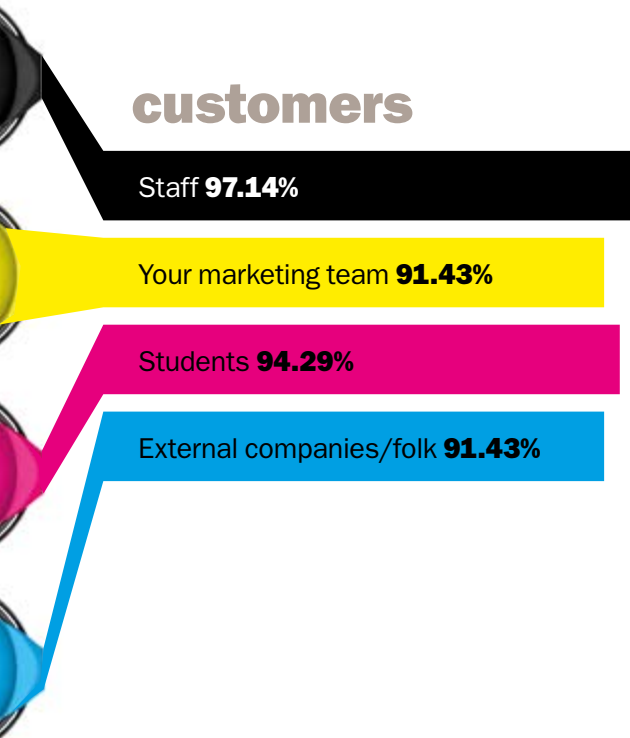
funding models



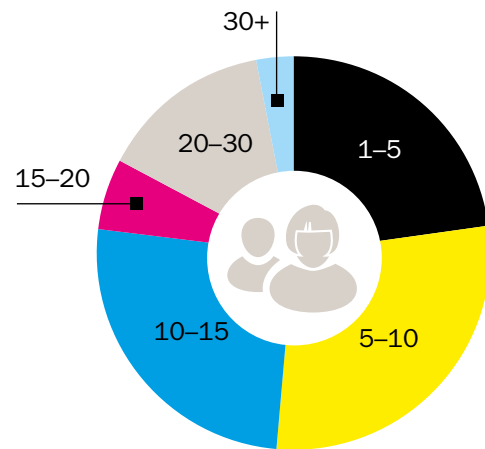
Cost-recovery plus required to generate £100–£250K
5.71%

Cost-recovery plus required to generate >£250K
5.71%

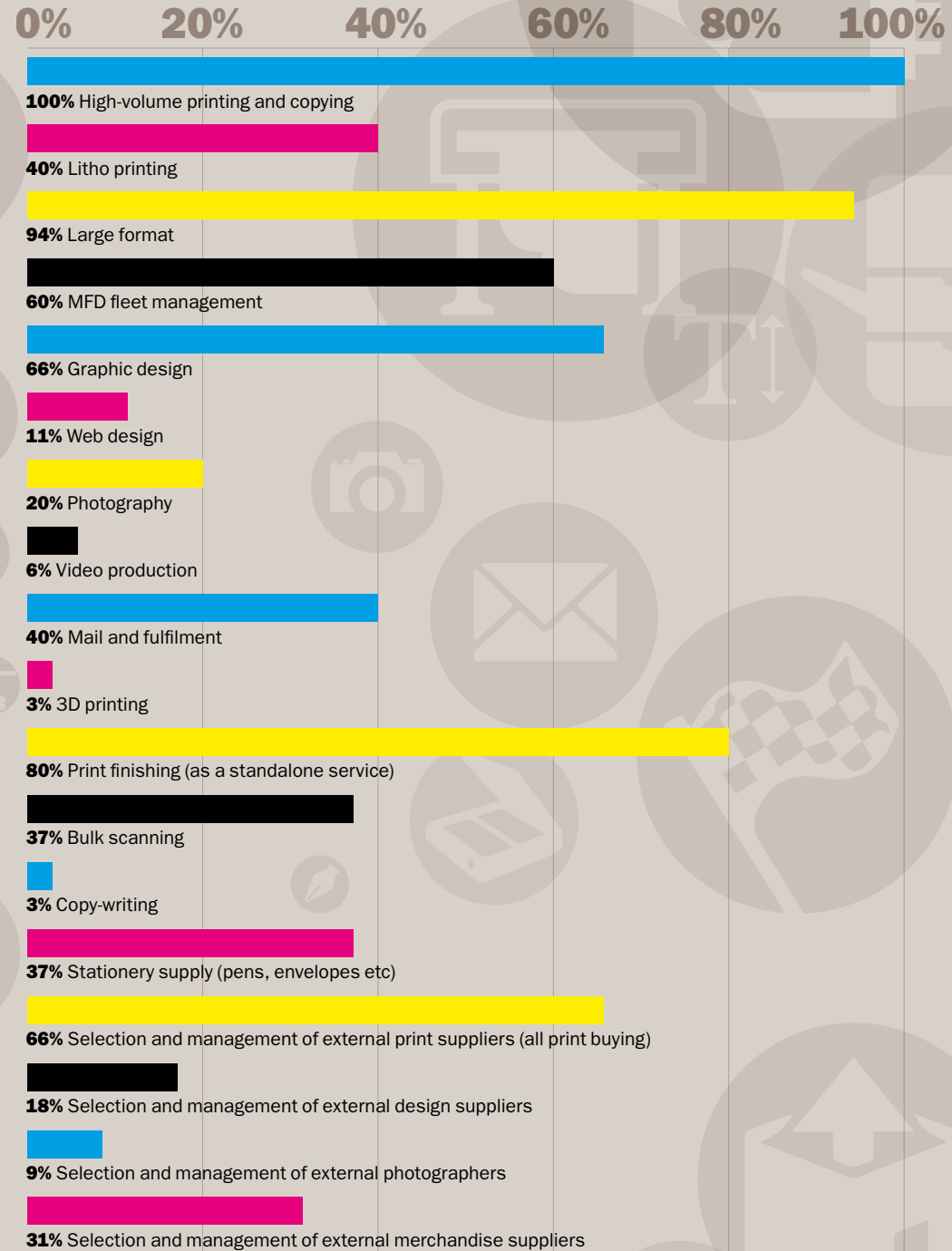
customers



FTE in teams



services provided



MIS systems

49%

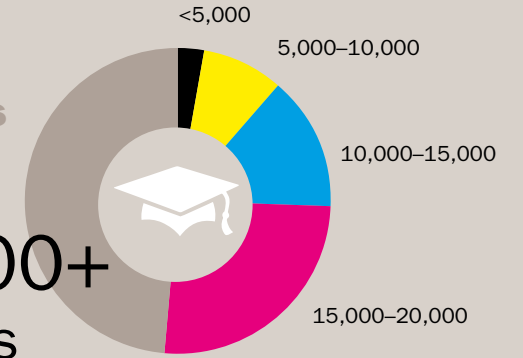
DON'T HAVE AN MIS

Tharstern 23%

Our own detailed Excel system
MS Access
Enterprise Prism
Accura 6%
Shuttleworth 9%
PaperCut
Clarity

number of students at members' institutions

almost half **20,000+** students



Storeway (was i-Way) by Page Flex **3%**

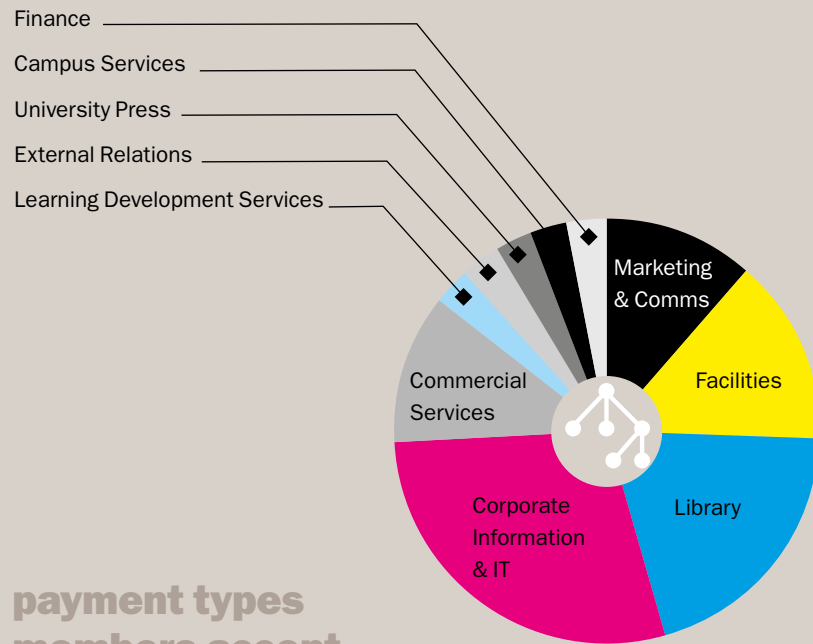
PSO – our own system **3%**

Red-tie (about to be installed by Marketing not Print room!!!) **3%**

Deal direct with i-Way **3%**

Skyline to DocQmanager **3%**

who members report to



payment types members accept

Internal cost codes – verified manually **69%**
Debit/credit cards **89%**
Internal cost codes – verified online **51%**
Student/campus cards **26%**
Cash **97%**
WorldPay **40%**
PayPal **6%**
Cheque

51% verify internal cost codes – online

11% do not take card payments



THIRTY ONE PER CENT don't have any Web-to-Print

XMPie uStore **6%**

THIRTY FOUR PER CENT use EFI Digital StoreFront

Skyline by ePrint **9%**

Prisma DocWorks **6%**

Web-to-Print systems

ADVERTORIAL

ADVERTORIAL

AWARD-WINNING, SUSTAINABLE MPS PROJECT

SAVES £1Mpa

Partnership with Sharp provides environmentally-friendly, flexible printing service for the University's 7,500 staff

A member of the Russell Group, the University of Sheffield has a reputation for world-class teaching and research. Regarded as one of the best in the UK the University is consistently ranked in the top 75 worldwide. The University has 27,000 students from 117 countries and was recently voted number one in the Times Higher Education Student Experience Survey.

With the University's buildings spread across Sheffield's West End and into the bustling city centre, the provision of integrated IT services can be a challenge. Conducting an audit of its print infrastructure, the University discovered around 3,000 printers of various makes and models. The printers required different toner cartridges, print drivers and service regimes, and were not easy to support.

The solution

Keen to improve the user experience and reduce the financial and environmental costs of printing, the University introduced My Sustainable Print. In partnership with Sharp, the University replaced the 3,000 assorted printers with a right-sized fleet of multifunctional printers (MFPs) as part of the My Sustainable Print project.

Sharp managed the implementation for the University, identifying where equipment would be located and liaising with staff to ensure a smooth transition. Between January 2014 and March 2014 Sharp installed 299 A4 MFPs and 292 A3 MFDs – just under 600 devices in total.

Instead of printing to a specific device, users are now able to collect high-quality colour and black and white print output from any Sharp MFP on site, with Sharp's integrated followme print application that is both accessible and secure. Having authenticated themselves at an MFP with their identity card, staff and students can release confidential output, use copying facilities and scan hardcopy documents directly to email.

In 2015, the University introduced a service allowing staff and students to submit print jobs to My Sustainable Print from smartphones, tablets and laptops, something which has been particularly useful for staff who move between locations during their working day.

On-site support

Sharp manages the print environment for the University, providing attentive on-site support. A dedicated fleet manager and two service technicians employed by Sharp are based at the University. They work with the University's Helpdesk to provide seamless and effective user support. Using Sharp's OneStop service utility to monitor equipment, they are able to diagnose and resolve many issues before they become apparent to users.

During the initial installation comprehensive training was provided by Sharp and, to allow users time to familiarise themselves with the new technology, the old printers were left in place for a month before they were collected and donated to a local charity. The University's new equipment is proving versatile and easy to use, with an intuitive touchscreen operating system and a single uniform print driver providing access to high-quality printing, copying and scanning.

The results

Sharp's solution has transformed the user experience at the University of Sheffield. The new technology is more versatile, more productive and more reliable. Removing desktop printers has released desk space and, rather than being restricted to local devices, all

users have access to advanced multifunctional products which print, copy and scan in colour.

University staff can print documents from any location and collect them, at their leisure, from any MFP, increasing mobility. If the nearest printer is already in use, it is not a problem as documents can simply be collected from another MFP. Confidentiality is safeguarded too, with nothing appearing at the printer until released by the originator on collection.

Sharp's managed print service has reduced the administrative and support burden. Meter readings are collected automatically and there is no need to stock expensive printer consumables. And what's more, with Sharp providing multilevel support, the University has been able to release IT resource to other strategic workstreams.

The savings associated with the project are compelling. My Sustainable Print and the Sharp MFP installation has reduced annual carbon emissions relating to printing from 24 tonnes to five tonnes – a reduction of 19 tonnes or 79 per cent. It has also delivered financial benefits, realising annual savings of £1.6million since its implementation in April 2014.

Janine Barraclough, Service Manager for Business Activity, CiCS commented: **'By replacing the original staff printing service with My Sustainable Print we have eliminated a great deal of waste. Waste in efficiency with the need to support so many different printer types; waste in paper with so many uncollected prints; waste in energy with so many printers on for 8 hours per day but in use for only a few minutes.'**



Award-winning service

The My Sustainable Print project and service has been recognised with a number of awards for sustainability. In 2015 the University of Sheffield's Audit Committee introduced an annual Value for Money Award. In its first year, the My Sustainable Print service was successful in winning the Value for Money award in recognition of its innovation, longer term sustainability and relationship to institutional strategy. Also in 2015 the project was awarded the 'Best Energy Saving Idea' award by the National Union of Students at the University of Sheffield Green Impact Awards.

Find out more

www.sheffield.ac.uk/cics/msp

www.sharp.co.uk

IN THE NEXT ISSUE

We're already thinking about the next issue which will be published around New Year.

There'll be features on the history of APME (or UPMG) as it was. Plus reflections and words of wisdom from key members that have recently retired – including Andrew Scott, Margaret Angel, Duncan Hurst and Derek Kemp.

If there's a topic you'd like to see featured drop Darren an email: apmecoms@gmail.com

WANT TO BE IN THE LIME-LIGHT?

Read about others in this issue and want to tell the world about what you do, what your team are working on...?

Give Darren a holler: apmecoms@gmail.com

Remember that units come in all shapes and sizes. You don't need to have monster presses or huge teams to feature. There'll be other teams similar to yours within the membership, keen to hear what you have to say and to hear how you're tackling challenges.

KNOW US, LIKE US FOLLOW US

Follow APME on social media to see what's going on, what we're planning and how to be involved:

[f/apme_uk](https://www.facebook.com/apme_uk)

[t/apme.uk](https://twitter.com/apme.uk)

DATES FOR YOUR DIARY

Executive Committee meetings

Your Executive will be meeting on the dates below. If you have any topics you would like discussed or suggestions please send them to Alison for inclusion at the meeting.

23 & 24 August 2016

15 & 16 November 2016

8 & 9 March 2017

a.j.freer@lboro.ac.uk

Scottish APME meetings

The next meeting will be in October 2016 (date and venue tbc). All APME members welcome. For details contact Martin m.parker@rgu.ac.uk

2017 Annual Conference

Golden Jubilee Conference Hotel, Glasgow, 4–7 June

See page 7 and book early to avoid disappointment. Complete the booking form enclosed (reverse of the cover sheet) or visit www.apme.org.uk

Special Interest Groups

If you have an idea for a SIG meeting and/or would like to host an events please email Alison: a.j.freer@lboro.ac.uk

SIGs can focus on anything from high volume copying to creative strategy and anything in-between. Multiple topics can be discussed on a day. You just need to be prepared to table a discussion or present briefly.

They're a great way to hear what others are doing and to network with like-minded members facing similar challenges.

Please pass on details to your design and creative colleagues. They might like to experience an introductory taster of the value of APME membership.

Next SIG events:

Digital StoreFront

Loughborough University

9 August 2016

Whether you've started looking at Web-to-Print, or are an advanced user of Digital StoreFront, we aim to provide an opportunity to share experiences – the good and the bad!

The event will include Q&A workshop discussions, demos and presentations from members already using Digital StoreFront.

We'd like your input into the agenda for the day too. What you like to learn about? How could you help other members? Would you be prepared to do a demo/presentation to share your journey?

Colour management for digital printing

University of East London,
September 2016 (date tbc)

This all day workshop and forum will provide expert advice and technical guidance to help you achieve the very best results from your digital printing equipment (both ink and toner, cut sheet and large format). From calibrating scanners, monitors, and digital presses – through to Pantone colour matching issues. All APME members welcome.

Trade shows

Why not join us at one of these trade shows. Email the membership if you are plan to attend and meet up for a chat and a coffee.

www.signuk.com

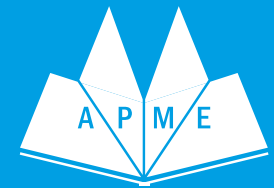
28–30 Mar 2017

www.ipex.org

31 Oct – 3 November 2017

Showcasing your work

Remember APME Awards span a whole year. Start thinking about your next submissions now.



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1. Fastest based on internal HP testing and methodology compared to alternatives for large-format printing of technical documents, GIS maps, and point-of-sale (POS) posters under \$200,000 USD as of March, 2015. Production costs savings based on comparison to a setup consisting of one monochrome LED printer and one color production printer, both under \$150,000 USD, as of April, 2015. Production costs consist of supplies and service costs, printer energy costs, and operator costs. For testing criteria, see www.hp.com/go/pagewidexlclaims.
2. With a maximum linear speed of 23 meters/minute (75 feet/minute), the HP PageWide XL 8000 Printer is 60% faster than the KIP 9900 printer which, at 14 meters/minute (47 feet/minute), is the fastest rated LED printer as of March, 2015.
3. Using HP SmartStream software compared with using equivalent software programs. For testing criteria, see www.hp.com/go/pagewidexlclaims.