

AAA Newsletter

June, 2004

An Official Publication of the American Academy of Advertising

The Baton Rouge Conference was a great success and although there are always many people to thank for this success, there are even more to thank this year. There are more to thank because it was one of our best-attended conferences (third highest in number of registrations). There were more people and these people were actively involved from the two pre-conferences that jump-started our annual meeting to the sessions on the final day. My thanks go out to the organizers of the pre-conferences, Sally McMillan, Bob Basow and Kartik Pashupati, and to all those that participated in the pre-conferences and in the conference paper and special topics sessions. Thanks to those who served as reviewers and to Ray Taylor and Pat Rose for putting this program together. Thanks to Bob King for keeping everything running smoothly.

With the large number of enthusiastic participants, animated discussions on advertising research and teaching were held in the meeting rooms, in the hallways, and in the bar. Such discussions are at the heart of why we come together each year. We also come together to honor our outstanding colleagues.

A number of AAA awards were presented in Baton Rouge. George Zinkhan received the Outstanding Contribution to Research Award. Bob and Helene King received Distinguished Service Awards. The Journal of Advertising Best Article Award for 2002 was a tie with coauthors Barbara Phillips and Edward F. McQuarrie and coauthors Marla Royne Stafford, Thomas F. Stafford and Ellen Day receiving the award. The Journal of Advertising Best Article Award for 2003 was awarded to Julie Ruth and Bernard L. Simonin. Outstanding JA Reviewer Awards went to Mariea Hoy, Charles R. Taylor, Michael Barone, and Louisa Ha.

The President's Column: Memories of Baton Rouge

Dr. Joseph Phelps



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In addition to these awards, the Kim Rotzoll Award for Advertising Ethics and Social Responsibility was presented for the very first time. This award was created to honor the work of Kim Rotzoll and he was selected as the first recipient. Herb Rotfeld presented the award to Nancy Rotzoll and her sons, Jason and Keith. This award presentation and the Saturday luncheon when Ivan Preston, Mary Alice Shaver, and Tom O'Guinn shared memories of Kim were emotionally charged events. Given the huge impact that Kim had on advertising education and the shock associated with his passing, I found it comforting to gather as a family and to talk openly about this loss.

Earlier in this column I thanked a number of people for their efforts in making this past conference truly special. There is someone who I have not mentioned yet that works hard all year for us and that person is Dennis Martin, our Executive Secretary. In Baton Rouge we broke the news that Dennis would be retiring in 2005 and that we are beginning our search for a new Executive Secretary. The next time you speak with Dennis, please tell him thank you. He has contributed and continues to contribute much to the Academy.

In the last AAA mailing you received a call for nominations for the Executive Secretary position. Please consider serving the Academy in this role. You also received a call for Papers and Special Topics Proposals for the 2005 AAA Conference in Houston. That mailing also contained calls for nominations for the AAA Awards and Research Awards. If you missed this mailing, please check our website for all of this information.

Speaking of mailings, I think we should be doing less and using email more often for Academy correspondence. One of the ideas discussed in the Executive Committee meeting in Baton Rouge was to conduct the next AAA Officer Elections using email instead of the traditional mail ballots. In addition to the cost savings, using email would remove the time constraints facing our international members and thereby provide them with the same opportunity to participate in the election as U.S. members.

Be sure to let me know your thoughts on this issue so I can share them with the other members of the Executive Committee.

Finally, when I think back on the Baton Rouge Conference, the thoughts that I've shared above will race to my mind. Mostly, I'll think of the moments that I shared with old friends and the conversations with folks that are becoming new friends. I hope that your experience in Baton Rouge was as positive as mine and that you're ready for another great conference next year in Houston.

President's Message: Continued

So You Want to Write a Book? Hints from a Successful Author

The timing of Kim's request—to provide first-time authors with insight on book publishing—was perfect because in Baton Rouge two different friends spoke to me about their book ideas. Both are first-time book authors with excellent concepts and manuscripts in different stages of development. Their queries about approaching a publisher and getting a contract were similar to my questions when I first considered writing a book. My experience ranges from co-editing a contributed volume (*Sex in Advertising*, 2003, Erlbaum), to authoring a trade book (*The Erotic History of Advertising*, 2003, Prometheus), to coauthoring a textbook (*From Numbers to Words*, 2002, Allyn & Bacon). Here are a few guidelines to demystify the process and help you get your first academic book published.

Getting the contract

To begin, you need a good idea. As always, look for opportunities in your area of expertise. Ask yourself, "What important topics need updating or haven't received attention at all?" Publishers not only want original ideas but ideas with sales potential. So have a clear idea of the book's target audience. As a convenient categorization, books are either scholarly—targeted to researchers and graduate students, textbooks for the classroom, or trade books for mainstream audiences. Warning: Publishers are wary of proposals that say the book will target two or more of these groups. Pick one and justify your choice.

A well-developed proposal (also referred to as a prospectus or synopsis) is your key to getting a book contract. The parts of a proposal include a short summary that introduces the topic and argues for its need, a list of competing books, an author bio, a table of contents, and an annotated chapter outline. When you introduce your topic, don't overwhelm the editor with a treatise on the topic. Succinctly argue for the importance of your book in 3 to 5 pages. For each competing book, provide a short paragraph that describes its scope and short-comings, and summarize by restating how your book addresses these inadequacies. Your bio establishes your credibility. An editor may be unfamiliar with your work so for them an obvious question is, "Does this person have the credibility to write and sell books on this topic?" Help them answer that question in the affirmative. With this said, not all proposals will be formatted the same way. In fact, many publishers have specific proposal requirements that can be found on their websites. Go there and look for "submission guidelines." Follow these guidelines to the letter.

Guest Column: Tom Reichert, University of Alabama

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I can't overemphasize the importance of your proposal to your success. The more time you invest in crafting an impeccable proposal, the greater your likelihood of getting a contact. Many people hastily throw together a proposal—me included—assuming that work begins once they get a contract. Fact is that you need to get your proposal accepted before you get a contract and many great ideas never see daylight because of poorly written proposals.

Obviously, you need to pick a publisher (or more). For scholarly books, university presses have excellent academic reputations but they don't have the marketing muscle of an Erlbaum or Sage, or textbook publishers such as NTC and McGraw-Hill. Also, run your idea by The Copy Workshop's Bruce Bendinger—long-time AAA member and the only publisher exclusively devoted to advertising education. See Bruce and other publishing representatives by going to their booths at conferences and introducing yourself. Ask questions and you'll learn who's publishing, or wants to publish, in your area. It's good form to submit to one publisher at a time. If you simultaneously submit to multiple publishers, let them know by stating it in your cover letter or email. Do you need a completed manuscript before contacting a publisher? No. In fact, a complete draft can count against you. Publishers want to have a say in the direction of the completed project. And they may have some valid points that will increase the marketability of your book. Sending them two or three complete chapters containing your most innovative ideas is best. Give them your finest work because they will evaluate your writing and the book's feel based on these chapters. Good for you overachievers if you've already written your entire manuscript. Submit three chapters and don't spill the beans.

The players and the process

Generally, you submit your proposal and sample chapters to the acquisitions editor. This person evaluates your book's potential, sends your proposal out for review, serves as an advocate for your book within the publishing house, and finalizes the deal. Expect this process to take anywhere from 30 days to six months. Once your editor tells you that your book is accepted (a happy day indeed), both of you will agree on several details before the contract is signed. You will agree on a total page or word count and a manuscript delivery date. For one of our books, we agreed to submit within 12 months no more than 450 double-spaced pages that included front matter (acknowledgements, forward, table of contents), text, and references. We also agreed on the number of tables and figures to be used. Your editor needs this information to determine the book's budget. Typically, you can negotiate when your final draft is due, usually from six to 18 months. You may get an advance at signing to complete the book, but don't count on it. The practice of giving advances varies widely and depends on your experience and star status, the book's potential, and the publishing house.

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Once you sign your contract, don't be surprised if the acquisitions editor hands you off to a production editor (or an assistant editor) who is in charge of managing your project through the pre-production and production processes. Depending on the publisher, you may be asked to submit your chapters as you write them so an editor can make comments before you reach your deadline. Once you submit your final draft, expect another six to 12 months before the book is published. During that time you'll be asked to make corrections and proof galleys. Don't worry, these tasks always unexpectedly arrive at the worst time, and usually with a 72-hour turnaround. In addition, the publisher's marketing person will send you a questionnaire to help them better market your book. They want to know the journals to send it to, a list of potential reviewers, conferences, and types of potential adopters (disciplines, courses, level). Then the happy day arrives and you get a box o books in the mail.

The Terms

It's not impossible, but don't expect to get rich off your first book. In fact, you may make as much and work a lot less teaching a summer course. Terms vary but you can expect to earn 10% on "net" revenues for the first 2,000 books. Some publishers employ a sliding scale so that you earn 12% on the second 2,000 books and 15% on all sales after that. Don't forget to account for any usage fees you incurred for including copyrighted works. These come from your earnings. Assume your book retails for \$50 and the book store buys it at a 45% discount. For the first 2,000 books you sell, assuming \$1000 in fees, you'll make \$4,500. Remember that this income is "pretax." First-time authors shouldn't expect much negotiation. If you get a better contract than what I've outlined, I want to publish with you.

The life of an editor

Think of book publishing as an investment. If you devote time and energy to developing a sparkling proposal that sells your idea, editors will reward you with a contract. It helps to get in the minds of editors and reviewers. Editors are extremely busy; there is a lot of turnover in their field, so most editors do the work of two people and they have too many mediocre manuscripts to read. They are rewarded for choosing not only high-quality books, but books that sell. But don't forget about reviewers who are asked to assess the merit of your concept. Unlike complete blind review, they know who you are but you don't know who they are. Editors ask reviewers to assess your book's strengths and weaknesses and if they would adopt your book.

Guest Column: Tom Reichert

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The Kim Rotzoll Award for Advertising Ethics and Social Responsibility

Today we honor a great scholar and educator with a new award in his name. The Kim Rotzoll Award for Advertising Ethics and Social Responsibility will recognize outstanding contributions to furthering the study and practice of ethical and socially responsible advertising.

I have often claimed that I am Kim Rotzoll's academic child. While it was not till my final year as an undergraduate that he began his time at Illinois, I often felt that my real education, and my appreciation of higher education, began when we met. Over the later years he guided me at important times of my life and he introduced me to my other academic parent, his long-time friend, Ivan Preston. So this award and this presentation announcement are especially important to me. He was my teacher. He was my friend.

In a special letter I sent Kim on his sixtieth birthday, I wrote what a rabbi told me many years ago, "When you teach your children, you teach your children's children." And then, I wrote, there are the teacher's students.

This afternoon, a special topic session will be dedicated to his influence on various types of research and classes on advertising and society. Directly and indirectly, many of us here are his students, or his students' students.

Starting in the late 1980s, business programs were directed to require ethics courses "to create more ethical managers." But even before such courses or programs became a popular academic fashion, I developed a course for advertising students at Penn State called Advertising Regulation and Ethics, a class with the style, content and overall approach influenced by my teacher, Kim. But I had to deal with the objections of Kim's own former teacher Vince Norris who often told me how he repeatedly said to Kim that ethics can't be taught, and especially not advertising ethics. Maybe it can't, at least, not in just a classroom. But to Kim, ethics and social responsibility was not just what he taught, studied or provided for case examples in his books. It was what he lived.

He taught by his examples and his life.

As a teenager, Jason Rotzoll once asked if I looked up to his father, and I quickly replied that I worship the water his father walks on. My years with Kim still influence me and I often try to do things with a hope that I can deserve his respect. I always will do that, even though he is no longer with us. There are so many things I might do or could do, but ask myself what Kim would say if I told him it had happened. If I would not wish to say it to him, I would not do it. The really stupid mistakes in my life are from failing to ask this, or so I would later discover.

Some examples of his honesty and modesty and being a wonderful human being are nearly impossible to emulate, or so I often think.

The Kim Rotzoll Award for Advertising and Social Responsibility

Inaugural Award Presentation by Herbert Rotfeld

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When the first issue of his book came out in 1976, he was reluctant to require his own writing for students in his course, even though the whole purpose of writing the book was to provide a core textbook for a course that did not have one. When he called to let me know he had accepted the post of department head at UI, I said the next step would be president of this group, though he immediately scoffed at idea that he ever would be so selected. After he was awarded the campus-wide UI teaching honor, he told me that he thought in advance that he did not have a chance for it when nominated. I replied that because he was the type of person who honestly thought such a thing was why I knew when I wrote my nominating letter that the award was a certainty. As many of you heard when he was awarded the Sandy, his acceptance remarks were a brief thanks and then, at greater length, to encourage our members to nominate other people. When I told him of my plans to have a brief moment honoring of him at our Denver conference last year in recognition of his upcoming retirement, he told me that we must not do such a thing.

Kim had many admirers in advertising education, and I am proud as a child of the parent. If our group had created an award for Advertising Ethics and Social Responsibility several years ago, many people here would have readily thought of him as the most logical recipient. Now, with his passing, we create the award in his name. And today, we also honor his memory by naming him as the first recipient.

It is my great pleasure to say these things to Nancy Rotzoll and her sons as they come here today to accept the award.



Herb Rotfeld and the Rotzoll Family

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BOB AND HELENE KING RECEIVE DISTINGUISHED SERVICE AWARD

The 2004 Distinguished Service Award was presented to two well-known members of the Academy, Robert L. King and Helene King in Baton Rouge. Many AAA members remember the first conference that Bob and Helene agreed to plan, the 1985 Conference in Charleston, South Carolina. If you were there, you remember a great parade at the Citadel and a wonderful dinner and tour aboard the aircraft carrier Yorktown.

How did Bob's tour as Executive Secretary of the AAA's begin? As Bob says, "I raised my hand at the 1984 conference to volunteer and the rest is history." In 1988 Bob accepted the official job of Executive Secretary when AAA decided it to make conference planning a continuing assignment. Twenty years later, as Bob is picking the site for the 2008 conference, AAA members still enjoy conferences at great locations and at the "best bang for the buck," thanks to the tireless efforts of Bob and Helene.

What many new members may not know about Bob and Helene is how incredibly organized and on top of things they are. Bob's experience at conference planning goes way back. There were years when he planned and organized conferences not only for AAA, but also the Academy of Marketing Science, Southern Marketing Association, and the Southern Association of Slavic Studies. In addition, he and Helene planned the AAA Asia-Pacific Conferences which began in 2001 and 2003 in Japan and continue to Hong Kong in 2005.

Bob jokingly credits Helene with serving admirably as his sounding board and psychiatrist-in-residence. But what we all know is that they are a "fine-tuned" team that manages to make an enormous amount of behind-the-scenes work look effortless. AAA members are indebted to Bob and Helene King for twenty years of personal pride in and dedication to the AAA.

Tribute to Bob and Helen King

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**Scenes from the 2004
Conference**



**Thanks to Hong Chen
and Carrie LaFerle
for the pictures!**

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AMERICAN ACADEMY OF ADVERTISING CALL FOR NOMINATIONS

The Awards Committee of the American Academy of Advertising is proud to announce its call for nominations for three prestigious awards: the Distinguished Service Award, the Charles H. Sandage Award for Teaching Excellence (called the "Sandy"), the Billy I. Ross Advertising Education Award, and the Kim Rotzoll Award for Advertising Ethics and Social Responsibility.

The **Distinguished Service Award** is given by the American Academy of Advertising to individuals who have rendered distinguished service to the organization and/or advertising education. The person should be a champion of advertising education, active in providing opportunities for the professional development of students and faculty and someone who unselfishly performs this meritorious service. One need not be a member of the AAA to be considered for this award.

The **Charles H. Sandage Award for Excellence in Teaching Award** recognizes outstanding contributions to advertising teaching. Examples of excellence might include: performance of students as advertising (or business) professionals, performance of students as advertising (or other) teachers, case study development and publication, textbook publication, letters from past students, innovative course development, and innovative ex-class room teaching development.

The **Billy I. Ross Advertising Education Award** is to recognize innovative work that advances the field of advertising education. It is given to people who have completed projects or other innovative efforts in teaching. Examples of projects might include: innovations for teaching a new advertising course, published work about innovative class projects in advertising, published research that advances advertising education, support materials (such as visual aids) for conference presentations about advertising education, and dissemination of information to advertising educators that is helpful in the classroom.

The **Kim Rotzoll Award for Advertising Ethics and Social Responsibility** recognizes individuals or organizations who have demonstrated an outstanding commitment to advertising ethics and social responsibility. There must be evidence of lifetime achievement in either ethics or social responsibility. For an academic, such evidence may be in the form of scholarly publications and for an advertising practitioner or organization the results of specific programs or activities that have had a positive impact on society would serve as evidence.

Any member of the Academy may nominate an individual or an organization, in the case of the Kim Rotzoll Award, for any one or all of these awards. Nominations and supporting documentation should be sent to the Chair of the Awards Committee no later than **January 2, 2005**:

Mary Ann Stutts

Texas State University-San Marcos

College of Business Administration/Department of Marketing

San Marcos, TX 78666

Phone: 512-245-319

Fax: 512-245-747

Email: maryann.stutts@txstate.edu

Award Announcement

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Call for Competitive Papers, Invited Sessions, Roundtables, and Posters:

American Council on Consumer Interests

51st Annual ACCI Conference, April 6-9, 2005, Hyatt Regency Hotel, Columbus, Ohio
Program Chair: Sherman D. Hanna, Professor, Ohio State University

Papers, poster abstracts, and proposals for panel sessions and roundtables are encouraged for research reports, reports about educational programs, and policy analyses related to the interests of consumers.

Topics for competitive papers, posters, invited sessions, and roundtables are varied. Though the perspective of consumers and their interests is always at the forefront, previous topics have addressed:

- 1) media issues, such as the lack of factual information for advertising, inappropriate use of sex appeals, use of stereotypes, negative portrayals, blurring of lines between editorial content and advertising/PR;
- 2) product issues, such as pesticide-free food production, lack of standards for food production between different countries, product recalls, use of warning labels, and utility of package labels for health claims;
- 3) financial issues, such as identity theft, consumer debt, promotion of credit cards and financial planning products, and security risks for online shopping;
- 4) public policy issues, such as the regulation of products (e.g., tobacco, alcohol, weight loss products, and prescription drugs), and the lack of protection afforded to consumers through anti-trust laws favoring big business;
- 5) ethical/cultural issues such as increased concern over privacy, marketing to vulnerable audiences, sweatshop labor issues, corporate responsibility, and effects of technology upon consumers; and
- 6) counter-marketing issues, such as the appropriateness and effectiveness of programs to counter obesity, curb binge drinking, and discontinue tobacco usage, and the lack of visibility for public service announcements.

The deadline for receipt of Competitive Papers is October 1, 2004. The deadline for proposals for Invited Sessions, Roundtables, and Posters is November 1, 2004. The complete call for papers is available at

<http://www.hec.ohio-state/hanna/acci/ACCI2005Papers.htm>

Paper Call

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How is Advertising Shaping the Image of Women?

Symposium now available on DVD for purchase!!

Keynote Speaker: Gloria Steinem

The 3-disc set includes 9 complete presentations from the full-day event held October 18, 2003 at Northwestern University, Chicago. Each segment includes the print ads and TV commercials used in the presentations. Presentations include:

“Where Do We Begin?”

Paula Alex, Managing Director, Advertising Educational Foundation and Linda Scott, Symposium Chair, University of Illinois

“How Has Advertising Supported the Women’s Movement?”

”Advertising for Social Change: Early Feminists in the Profession”

Jennifer Scanlon, Bowdoin College

“The Cause of Women in Advertising”

Cheryl Berman, Chief Creative Officer, Leo Burnett USA

“Can There Be Feminism in Advertising?”

Judy Lotas, Partner, LPNY Ltd.

“Are We Starving to be Perfect?”

”Wish List for My Daughter: How Image-Makers Can Help Make Things Better for Girls (and Boys) in the Twenty-first Century”

Susan Bordo, University of Kentucky

“Body Image, Eating Problems, and Media”

Linda Smolak, Kenyon College

“Can Advertising and Activism Work Together?”

Gloria Steinem, Editor, Ms. magazine

“Barbies and Boycotts: A Third Wave of Feminism”

Amy Richards, from “Ask Amy”, author of Manifesta: Young Women, Feminism, and the Future

“Women of Color in Advertising”

Fay Ferguson, Managing Director, Burrell Communications

“What do Women in Advertising Think?”

Anne Dooley, EVP Client Service Director, BBDO/Chicago, Moderator

Cheryl Greene, Managing Partner, Chief Strategy Officer, Deutsch, Inc.

Jan Murley, former Marketing Director, Hallmark Cards

Tonise Paul, President & CEO, BBDO/Chicago

The 3-disc DVD set is available for: \$100 to professors, students and university libraries , \$200 to all others. Price covers production costs and includes shipping within the U.S. There is an extra charge for orders outside the U.S. With DVD purchase, for an extra \$10, you can also purchase the poster from the event.

Sold separately, poster is \$20. To order, Send a check, payable to Advertising Educational Foundation, to the address below. Please include your name and shipping address.

The Advertising Educational Foundation

220 East 42nd Street

Suite 3300

New York, NY 10017



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Position Announcement : University of Alabama

The Advertising and Public Relations Department at the University of Alabama is seeking three assistant or associate professors for the 2005-2006 Academic year. The first position is in advertising. Qualified candidates should be able to teach undergraduate courses in advertising and mass communication. The second two positions are in public relations. Qualified candidates should be able to teach undergraduate courses in public relations and mass communication.

Candidates should also be able to teach graduate courses in advertising/public relations and mass communication. (Note: Graduate courses combine the fields of advertising and public relations.) Earned doctorate preferred; will consider ABD. Applicants must demonstrate high potential to establish scholarly research program. Tenure track position begins August 16, 2005 or possibly January 1, 2005. Send application, resume, and three letters of recommendation to either the Advertising or the Public Relations Search Committee, Box 870172, Tuscaloosa, AL 35487-0172. Applications accepted until position fills, but review process begins October 29, 2004. Female and minority applications especially invited. The University of Alabama is AA/EOE. Visit our website at <http://www.apr.ua.edu/>

Jim Karrh is Director of Marketing for Mountain Valley Spring Company of Hot Springs National Park, Arkansas (www.mountainvalleyspring.com). In that capacity, he oversees three brands of bottled water (Mountain Valley, Clear Mountain, and Diamond), together distributed in 35 states. He also heads marketing for the company's container operations, Veriplas Inc. He is on a leave of absence from the University of Arkansas at Little Rock for the 2004-05 academic year, but may still be reached through his UALR email and phone number. Drink up, everyone!

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Join the AAA

Interested in joining the AAAs? The application form is available at our website:

www.americanacademyofadvertising.org

Membership includes an annual subscription to the Journal of Advertising, AAA Conference Proceedings, and all member mailings. You will also have voting privileges in all official AAA elections.

Dues are \$60 per year in US, Canada, Mexico and all international destinations. If you live outside US, Canada and Mexico and wish the Proceedings to be delivered to you via airmail, dues are \$70 per year. Student memberships are \$30; \$40 outside of US, Canada and Mexico. Retired memberships are also \$30.

For more information, contact

Professor Dennis Martin
AAA Executive Secretary
801-422-6845 OR dennis_martin@byu.edu