

SPG Fall PD 2009
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The Publicist Program

How can a publicist's aid help Saskatchewan publishers?

- scope is a little-bit wide open
- BPIDP and SPG put together a pilot program to hire a publicist aid person who would provide assistance to organization and members
 - assistance to members would be on cost-sharing basis
 - desire for comprehensive media-list
 - desire for comprehensive press release format
 - desire to develop relationships with media people

Ways a publicist can help

- helping to figure out when to do events, some minor help with press releases. It would be useful to sit-down with the publicist and figure out some suggestions about what we are doing now and what we aren't doing and so on.
- some suggestions on how to keep the publicity up after you've had a book out. Where do you go six months from now? Could be done one on one or by having a person on call, do it on an ongoing basis.
- media list is good, but it could go beyond that. It's getting at the kinds of things that would be niches, finding out where your books could fit. Keeping track of who is who is a time consuming thing for us. Another thing would be trying to liaise with government people to try to keep Saskatchewan books in their minds. Most of this information would be stuff that would be gathered would be useful to everyone.
- One firm had a multi-lingual book launch, there was a conference with a large number of delegates which helped promote awareness of the title
- more interest in keeping the promotion going, how to promote titles that aren't brand new
- some organizations have protocols that they need to adhere to when it comes to promotion, but as far as publicity per se, people don't know enough what the cultural center is mandated to do for them. So there is interest in getting information about just about the organization itself.
- local papers are claiming that they haven't had any contact or press contact with publishers or SPG, saying they have never done anything like that before
 - rural/local papers want to do stories on books related to their area/region or a topic popular important there
- would like the media list, would like assistance with web marketing, would like to have them produce a broadcast email letting members know about events, and would like to have them make members aware of contests and awards relating to their books
- SPG might be able to collect information about new books coming from smaller publishers for libraries and schools who might not be aware of them, and then producing a newsletter
- web-marketing, newsletters for libraries, press-releases with contact information
- more contacts with the media, help figuring out the angle so the book is newsworthy, frontlist or backlist, being aware of things like breast cancer awareness month or anything that can help
- media contacts all across Canada, one list where you can send it to many at once, a list of various awards of even where to begin to look
- help with social media, which is accessible to everyone
- try to lobby the government to have something like the book map or papercuts in the major dailies coinciding with some big event, and have the .pdfs available on the websites of those newspapers. We

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also have to find a way to reach groups like Rawlco radio and other similar groups, media channels we don't usually explore. Also, why can't we send out our reviews and encourage them to be on, for instance, SaskCulture's website and so on.

-group consultations so as not to spread resources so thin. How to compose groups is a question, but it could lead to good brainstorming. A publicist would be most helpful in the role of a door opener.

-reminders on what's current is helpful because those things can creep up on you. The idea of a time line is helpful to keep track of annual events, so the publicist can prepare those. Help with establishing the real amount of lead time to prepare the materials for these things as well

-publicist can help open the doors with Saskatchewan media and provide helpful tips. And if they can do anything with the Globe and Mail mentioning Saskatchewan books or even Saskatchewan publishing

-publicist should do some regular releases for SPG. The core basics still need to be taught about media; for instance, if you don't follow up a press release with a phone call, nothing will happen.

People forget about letters to the editor though, which can be helpful

-would like to see a resource advising where advertising money is best spent online

-the challenge in this technological world is to get funding together to start a Canadian Amazon and get Saskatchewan once again leading the way

Google Book Settlement: Now What?

Grace Westcott

Barrister & Solicitor

Begins with Sean Prpick's audio documentary, the Great Library 2.0

-Google has been asked to go back and fix the settlement, but with a great deal of encouragement to get it right this time, because everyone wants the promise of the universal library Google wants to offer

1. Review of Settlement

-having to deal with the Google settlement has ratcheted forward our thinking about digital books

Definitions

Google Book Search – started in 2004, Google built up a searchable database of what is now 10000000 books. Deals with books and inserts of books. Was not to offer access to in print and commercially available books.

In Print/Commercially available – this was defined as in the United States.

Jurisdictional application of settlement – dealt only with US books.

Class Action settlement – a lawsuit where representatives of a class bring action for everyone

Fairness Hearing – court considers whether the settlement is “fair, adequate, and reasonable”

-representativeness is an issue

How it Happened

-2004, Google started scanning at major research libraries

-2005, September, Author's guild sued for breach of Copyright, October, Publishers sued

-2008, after about 3 years of negotiation, Google will pay \$125 million.

-2009, January, notices of class action went out, Notice end date in February

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- Opt-out date was September, October 7th hearing postponed
- under terms of original settlement, publishers have until January 5th to claim books
- April 5th 2011 is deadline for having books removed from database

Books Covered by Settlement

- half of 100000000 books out of print
 - 1000000 public domain
 - 1000000 part of the Google partner program
 - 1.5 million were in print/actively managed books
 - 42 Global library partners
- now
- about 22million authors of books published in the US before 1923
 - 2 million books in the partner program

Books published after January 5th, 2009 are not covered by settlement

- after this time, the only way to get books into Google books is through partner program

Uses Covered by Settlement

Display Uses

Access online provided by institutional license, individual users would be able to get online access and might be able to print a few pages, there is a preview use which is a method of promoting books (if book is in print, Google needs express consent of author/publisher), snippet display, and bibliographic pages

Non-display uses

- R&D, geographic indexing, “backroom” stuff that is valuable for Google

Free Public Access Uses

One terminal per x students for universities, one terminal for public libraries, partner libraries get a full copy of the data base which they can use for certain purposes

Free Non-Consumptive Research

- Use by Google, but by some researchers as well
- 2 places where the database is searchable for use of given terms, for instance

Other Uses

- future uses or business models (print on demand) was a nebulous, problematic category

Where is the money coming from?

- settlement gives \$60 dollars for every book digitized before settlement date
- otherwise, revenue is split 37% to Google and 63% to rights holders
- subscription would be split in the same fashion, but owners of inserts would receive only a small amount
- consumer purchases splits the same as well

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Out-of-Print/In-Print

Downloadable from Access Copyright's website

Display Uses

-Book is commercially available in book form in the United States, then Google can't make any display uses of book without express consent

-Books not commercially available in US, Google can make display uses without express consent

The Engine that will make it Happen: Registry

-governance is half authors/half publishers, but how representative this is is an issue

Are you in or out?

-opt-out date of Sept. 4th is passed

-but this no longer matters

-Grace Westcott believed that there was little to be gained by opting out, but she did not necessarily believe that it should be approved

-if it is approved, what should you do?

-and is it being approval good for all of us?

-Opting-out is not necessarily the same as disapproving of the settlement

-for actively managed books, the settlement was a good thing, especially in the US

-for foreign actively managed, it's less so a good thing because of control

-if you opt-in, you get money for digitized books, and you would have the option of giving the instruction to remove your books, which is a better protest

-if you see a benefit to being in the database, you can also have control over display uses

-any ad-revenue that Google gets from this display use, you would receive 63%

-for Canadians, the onus was on Canadian publishers and authors to get on there and manage their collections

2. Rising Tide of Opposition

Public Interest Issues

-Orphan Works

-out of print books where you can't determine who the rights owners are, settlement would give Google sole rights to digitization

-Anti-trust issues

-Google would have had a monopoly on a huge digital library of books

-Price-setting issues

-Privacy

-settlement is largely silent on this subject

-Google would be capable of tracking millions of users book by book

-at mercy pricing

-libraries felt at the mercy of those who create these large databases

-Five Year Rule for Orphan Earnings

-if after five years, no one came forward to claim works, funds would be distributed to existing rights holders

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Opponents

-Open Book Alliance

-composed of Amazon, Yahoo, Open content alliance, and many others

-Google's competitors, who feared monopoly and price-fixing

-this settlement was in shape as of May 2006, they think, feeling they have been played for fools for playing within the rules

-American library association and association of research libraries

-European Council of Ministers

-claim settlement is outside the bounds of EU Law

-Scott Gant

-New York lawyer and author, claims the whole thing is an abuse of class-action lawsuit by comprising future claims

-William Morris Agency

-advised clients to opt-out, because they thought there was a non-negotiable royalty rate

US Register of copyright

Mary Beth Peters

-came out strenuously against the settlement

-felt that the settlement is fundamentally at odds with copyright, tantamount to a private compulsory license through the judiciary

-not merely a compromise of claims litigation

-Usurps role of Congress

-End run around copyright for OOP books

-Damages relations with foreign interests

European Commission Response

-worry that the settlement was going to give US enormous advantage

-EC Media Commissioners Viviane Reding and Charlie McCreevy – campaign to overhaul copyright and standardize authors rights in 27 nations to permit “ a truly European solution in the interests of Europe”

Googles Response to Critics

Foreign Works

-Google offered representation on BBR

-amendment of the definition of “in print” to extend to in print anywhere in the world, even if not commercially available in the US

-two enforceable side agreements

Further Responses

-Ricketson opinion on Berne (because it's a private parties settlement)

-elaboration on privacy policy to FTC

-Ongoing negotiation of modifications to GBS to meet Justice concerns (allowing 3rd party retailers to sell OOP books, for instance)

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-submission of 32 anti-trust academics

yet more from Google

-deal with On-Demand books (expresso machine)

-David Drummond at the Judicial Committee Hearings argues the value of the Settlement, pointing out that when you're dealing with orphan works, you can't find the owners and if even if you could, you can't sort out who owns the digital rights

-Promise to set institution subscription pricing at broad market rate

-Settlement a complement to, and not a substitute for, Orphan Works Legislation

Justice Submission

Overview

-a resounding endorsement of the settlement

-carefully phrased to take the form of suggestions, not directives

-Strong endorsement of a Settlement building an electronic marketplace for books

-But 'significant legal concerns' in scope of the forward-looking business arrangements

-Orphan Works a "public, not merely private" matter

-Massive rights disposition a typically legislative, not private settlement, matter, so needs searching analysis

Informed by three principles

-Goal of GBS is a public benefit that should be advanced

-Need marketplace of competitive prices, multiple outlets and no unjustified restrictions on competition

-Because of significance and scope, and absent class members, need "searching" standard of court analysis of GBS

- "Because a properly structured settlement agreement in this case offers the potential for important societal benefits, the United States does not want the opportunity or momentum to be lost"
- Justice is saying the best way to do this is a settlement between parties, because they are not bound by the Berne treaty

Issues in Settlement

Failure of Fairness (Rule 23)

-"Most Forward Looking Provisions"

-Class representatives represent absent class members inadequately, class conflicts (out of print and foreign converge)

- "Robust" notice required. Provided?

Forward looking provisions

-settlements that go beyond the complaint filed are not precluded, but...

-concern over licensing exploitation of works of absent class members, for unspecified, open-ended future uses, determined by the BRR and Google

Failures of Fairness: class representation and conflict

-Class reps don't adequately represent absent class members

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- Distinction between in-print and out-of-print works (or unknown and registered rights holders) pits interests of one group against another
- right of Google and BBR to develop new derivative products an additional adequacy of representation concern
- distinction between foreign & US rights holders

Failures of Fairness: Robust Notice

- Broad Class, foreign rights holders a special problem
- vast class, future rights affected
- searching inquiry regarding adequacy of notice required by court
- Court should not hesitate to require further efforts at notice

Justice: Suggestions for modification to meet fairness requirements

- OOP should go from opt-out to opt-in for Display uses. Coupled with..
- enhanced requirement for BRR to search OR
- Extended time for opting out
- extend time for claiming escrowed profits owed to unknown rights holders
- Eliminate distribution of unclaimed \$. Use to fund search for orphan rights holders.
- petition court for alternative distribution after search exhausted
- appoint guardians for orphans in BRR
- limit the scope of the display use license (treading lightly here)
- Representation for foreign rights holders
- Opt-in default for foreign oop and in print
 - default for oop books is what they'd like to get rid of

Justice: Inconsistent with anti-trust.

Two issues – first: price fixing

- Settlement gives BRR power to restrict price competition
 - collective agreement on wholesale terms
 - restrictions on retail price competition
 - terms of sale for Orphan Works
- owners may collectively delegate their pricing decisions to a central agency, which is price fixing
- setting default prices amounts to joint price fixing

second: monopoly

- effectively precludes other digital distributors from competing with Google
- Google granted de facto exclusive rights for digital distribution of Orphan Works
- Ameliorate if provide some mechanism to give competitors comparable access to orphan works

Justice: Effect of Submission

- Justice Dept. is independent of the Fairness hearing process
- Justice Department is not bound by Justice Chin's determination
- Court has no jurisdiction to make changes; must approve or disapprove as is – no discretion to “blue-pencil”
- Since changes are inevitable, settlement was changed

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Justice: recap recommendations

- sees value in existing scanning/indexing/snippets product
- sees value in full text
- whats a negotiated solution
- treat foreign the same – no reverse default
- change the out of print default for orphans or
- enhance requirement to search for orphans
- extended time for opting out
- governance in Book Rights Registry to include guardians for orphans
- lose the open-ended “future new uses”
- eliminate the horizontal pricing structure
- BRR can't set prices for orphan books
- No 63% price floor
- create some mechanism to give competitors comparable access to orphan works (open alliance suggested statutory license)
- ensure provisions for those with print disabilities
- design in multi-platform, open format to permit innovation

How to make it Fair?

- try to keep what everyone wants, the universal searchable library
- people will want their books to be part of the database
 - the online book order model developing is powerful
- Google books will be an alternative route to reprography
 - it may or may not cannibalize
 - might be cutting off our own nose to opt-out
- Google imposes the burden on everyone of claiming and managing your books
 - you only have to do this once, especially if you are saying no display uses
 - your bibliographic data still helps database
- in terms of display uses, you can opt-in an out at will, regardless of 2011 deadline
- illustrations are excluded; unless they're children's books. Illustrations will be blacked out.
 - inserts are covered, you'll be paid.

Industry Updates

Dave Reynolds, Regional Consultant Chapters Indigo

3 Things

- 1 – 2 displays that are in the stores that are managed by merch period
 - “World needs more Canada” section
 - semi-permanent seasonal fixture
 - primarily local interest titles
 - large format stores (Chapters, Indigo)
 - in each region, there are regional pictorials, regional hiking guides, regional histories
 - for each store, titles are selected by Dave in conjunction with category manager
 - displays are done two merch periods at a time

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- number one is April and so on
- periods 7 and 8 are holiday periods
- most periods are 5 or 6 weeks long
- need to know 8 weeks in advance, in order to get something in April, Dave needs to know by mid February
- co-op displays change over each merch period
- depending on the store, there is 3 different display sizes: Chapters, Old Indigo, New Indigo

Second Display is "Read Local" display

- "All About Saskatchewan"
- these categories showcase local books that are not "local interest"
- the stores choose or be involved in what goes on in this display
- on every merchandising period except 7 and 8
- if you have one book, an electronic sell-sheet is fine. If it's several books at once, you can just email Dave
- there is an opportunity for a specific amount of time to have a set title or a certain group of titles take up a certain amount of space

2. Data

- required data
 - ISBN, price
- enhanced data
 - cover photos, author bios, etc.
- master data is trying to secure the enhanced data for the website
- publishers are encouraged to give as much enhanced data as they can

3. FSC Certified

- what percentage of paper is FSC certified
- last Friday, large format stores are showing this data for 25 publishers
- By October 21st, plan is to have it online as well and small formats
- this is coming for everyone, but it has to undergo some changes still

Donovan Bergman, Sales Representative, Friesens Printers
"Friesens Show and Tell"

Digital Book Factory

- new print engine started late in 2008
 - so successful, a second was printed
- distinguished from print on demand
 - peak area is about 200-12,000
- now have the ability to do books with inserts

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- the covers are still printed using conventional off-set printing
- PressTek is perfectly suited to this format
- can be used for things like cookbooks that lie flat, books with “bites” out of them, books with pages and covers flush
- so short run fullcolour projects are available, soft-cover/hard-cover, etc.

Jackie Lay, Executive Director, Saskatchewan Book Awards
“What's New”

- Saskatchewan Book Day, June 6th
 - Next year simultaneously at Regina, Saskatoon, and one rural location
- this year publishers were allowed to choose books, next year it will be similar
- books and authors coordinated by region

- Looking at a number of awards
- tried to address as many of publishers concerns as possible
 - whatever hasn't been done is still being considered
- changes in criteria: one in the scholarly award meaning scholarly books do not need to be peer-reviewed, but do need to be recognized as contributing to the academic community.
- added an award: First People's writing award.
 - alternates yearly between books for younger than 18 and books for older than 18
- criteria changes from year to year, so it is important that you review criteria for awards
- this award is a pilot project for the next 3 years
- First People's publishing is also changed to reflect this same split
- changes to children's and young adult, incorporating the illustrator
 - awarded to author, pair of authors, or author and illustrator
- in regards to cash awards for publishers, that will not be happening in 2009, but the initiative is not dead in the water
- one change for next year, decision was made to up submission fees from \$20 to \$25, but it's something that will go away if more funding/sponsorship is made available
- ticket prices to the gala had to go up, from \$65 to \$70 to retain fiscal responsibility to the budget, and next year a sponsor should mitigate this
- there are numerous sponsors for the SBA
- moving the gala from November to the spring was discussed, but that could not happen – it would cause a shortfall of \$28,000
 - to move the Gala, the SBA would have to have an off year
 - maybe some out of the box thinking is required for this

Gala

- really focusing on the books being represented
 - quotes on the place mat?
- profile on the publishers, if time permits, allows

Concerns

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-Book awards vs. writing awards

-this discussion is still on the table

-process of examining these things begin earlier

-staff turnovers caused things to be behind by a couple of months.

Andrew J. Simpson, Access Copyright

-Access Copyright found out there was a lot of misunderstandings and uncertainty about what they do

Three things: 1)concern that licensing undercuts sale of books, 2)concern that people aren't being paid, 3) digital

Access Copyright creates opportunities for people to pay for copying that's already happening. Given the opportunity to pay for using material, people will. Limits on copying are fairly small, so there isn't a significant undercutting of sales.

Fair payment: increasingly payment is tied to usage. There were criticisms in the past about the vagueness of Access Copyright's distribution of payment, but they are getting much better at identifying and paying rights holders.

Digital Issue: the way people copy is changing, so the way we license it has to change. In post-secondary basis, common digital uses are not covered, but will be covered in the upcoming negotiation. If only a third or 2 thirds of membership have given digital grants, it weakens the position of Access though.

What are we doing now?

-licensing

-royalty collection and distribution

-copyright compliance

-government relations

-lasing with IFRRO and other copyright collectives across the globe

-planning for tomorrow

Who is covered by an Access Copyright license?

-educational, K-12 and post-secondary

-municipalities across Canada

-some provincial governments

-Federal government

-Corporations and non-profits

-copy shops

-libraries

-individuals

Types of Licenses

Comprehensive: A certain amount of copying

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Transactional: on a “one-off” basis

Distribution Policy

-all distribution policies are defined by the board of directors
-distribution policies reflect International Federation of Reproduction Rights Organizations (IFRRO) best practices

-distribution should be tied to usage
-the ratio of the cost of distribution including data collection process to the amount being distributed should be reasonable
-foreign copyright owners must enjoy the same rights as domestic copyright holders

Distribution method

2/3 of royalties title specific

1/3 non-title specific

-this ratio has begun to skew even more towards title specific

Repertoire is modeled on a point system based on sales

Developing our Future – Projects Overview

ACE- Course pack compilation service, an additional service that publishers choose to participate in Access Copyright needs conversion rights from publishers now, because that is happening more and more. If Access doesn't license it then there is an argument for fair-dealing.

Icopyright – not an Access copyright service but something they are distributing in Canada. Gives you the ability to give permissions.

2% of all royalties are now going into a cultural fund which is just new this year. Another way of spreading money collected around the Canadian creative and publishing industry.

Media Panel

Sean Prpick -CBC Saskatchewan

Stephen Whitworth – Prairie Dog/Planet S

Dave Mitchell -Briarpatch Magazine/Sasquatch Newspaper

Sean Prpick, CBC Saskatchewan

Books on the CBC, bad news and good news

Bad news: CBC is struggling badly, bad budget problems, things are as austere as they have been in 25 years, 700 people have been downsized. Lost a great advocate for books in the purge, Joanne Skidmore, and Kelly-Jo Burke now works for CBC half-time.

Good news: There are still a lot of good things going in this province and nationally, and there are programs that have an insatiable hunger for books. CBC is still the biggest promotional machine for books in Canada. In the absence of Joanne and with Kelly Jo's reduced availability, Sean Prpick offers himself as a contact and a person who is always searching for content. He can offer advocacy and advice.

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Places you can place books on CBC: The Morning Edition with Sheila Coles, the Afternoon Edition, on Weekends there is Saskatchewan weekend, and Kelly-Jo Burke is still hard at it. Email Sean Prpick to know more about the main contacts for these shows.

At the network, there is a whole other constellation of programs. Sheila Rogers runs “The Next Chapter”, which has become the place to come on and talk about books. Tapestry, which is interested in books about spirituality of all kind, Sunday Edition that focuses on non-fiction, Q which takes books based on entertainment. Ideas documentary. Rich history of publishers hearing stories and ideas and then deciding to create a book based on that.

Unless you have a **really** general interest book, you should try to target it towards a particular program. It's really important to focus your pitch. Fewer people at CBC and working harder so a really focused pitch will help to capture attention. 1 page, 250 words. What is the hook? A sentence or two.

Stephen adds that this is true of all media.

If it's affordable and within your plan, it doesn't hurt to include a book in/with your plan. ECW missed a good opportunity with Colin Thatcher's book. It's much better if you don't make CBC chase you down, and CBC has multiple media lines.

Dave Mitchell, Briarpatch/Sasquatch

-Been with Briarpatch since 2005

“Opportunities for Media Synergy, or We're All in this Together”

Briarpatch is a left of center news/current events/political magazine. Currently bi-monthly, each issue focusing on a specific theme or topic such as education, economic crisis, mental health, and so on. If you have a book with a target audience, it is a good idea to pay attention to Briarpatch's editorial section. They do have a review section, but it is rather small – rely on works from freelance writers. Also occasionally reprint excerpts from books, which is a great opportunity for synergy.

About the Sasquatch

Launched earlier this year. A newspaper format, 8 times a year. Comes from the realization that Briarpatch had fit a small but vital niche, politically engaged people, but with a national readership they could not speak to readers close to home. Hence, Sasquatch, a provincial newspaper. Advertising with the Sasquatch is different than Briarpatch – it is provincial distribution so it is a better venue for highlighting Saskatchewan publishing. Since the publication is new, there is an opportunity to get in on the ground floor. As a grassroots publication, Sasquatch is open to opportunities to work together.

Recognizing some shared challenges

Distribution – fewer and fewer independent book stores

-Sasquatch has started a book table program, with turning the tide books and fernwood books

Funding – government support for arts and literary magazines in particular is threatened

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Sharing Content

Running excerpts from recently published or soon to be published books

Arranging for interviews with or opeds by authors, weighing in on a recent development in a topic they just wrote a book on

Joint distribution initiatives

Advertising – if you're wanting to reach niche markets, small magazines and papers are a great way to do it

Stephen Whitworth, Prairiedog Magazine/Planet S

- media present with similarities but key differences
- what holds Prairiedog up is profitability with advertising
 - failure of capitalism, especially diehard capitalists
- having a concise targeted pitch is very important
- looking for exposure for authors is a great idea
- general harassment and nagging, especially sneaky nagging
 - don't be afraid to be a pain in the ass

Limitations and capabilities

- Prairiedog has less space to run articles
- problem with book reviews, you can't really fake it like you can with CD or movie review
- author interviews do really work well though
 - interview based cover stories work very well

Questions

-If there was a list of freelancers prepared to do reviews, would that help?

Stephen: There's no reason we shouldn't have a page of books for every issue, but it requires more skill to manage that. But at the same time, it's not that big a step to put book coverage into every issue. But Prairiedog tends to skew towards non-fiction.

Dave: Sasquatch is weak on culture so far, but that's an opportunity to craft something that makes sense to the broader community. At this point, I don't want to make promises that my editor can't follow through, but if there is a staple of reviewers the SPG can put together, there are opportunities there.

Sean: I think on CBC radio we should be doing a few times a year a roundup of this seasons books.

What are your seasons?

- Fall and Spring
- Kids Books
- SPG would be happy to help getting a round up of books going

Stephen: One thing that might be helpful, is that while it is difficult for Prairie and Publishers to help each other financially, there must be a way to get more cash out of funding agencies to direct towards media sponsorships. Maybe dots not being connected between us are more a function of dots not being connected by groups who should be funding us all. Chase the money and be creative. Coverage is

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easy once you've got the pages and the space, and it's fun.

9:30

Digging In: Marketing and Promotion from the Trenches

Bruce Walsh, Publishing Consultant and Marketing Wizard

Mr. Walsh's background

- been in industry 20 years
- started as a book rep
- with Oxford University Press, then Literary Press Group
- followed by Routledge, largest academic publisher in the world
 - an academic publisher that had broken beyond the academic market and entered the trade market
 - did this through marketing
- after Routledge, he went to McGill Queen's University Press
 - here he learned creative ideas can come from anywhere
 - at McGill he was the sales and promotion manager
 - he learned that your first job when working with a sales force is to grab their attention
 - he was also responsible for promotion and marketing, where he applied his prior experience
 - he decided to shift the focus of marketing to tell the story of the books better
- after working with McGill, he went to McClelland & Stewart
- followed by working with Margaret Atwood and Longpen, after being laid off at McClelland & Stewart
 - here, he learned about how Margaret Atwood thinks not just about her books, but about the market for her books and the marketing of them as well
- next he went to work with Cormorant Books

What is Marketing?

- Advertising
 - print, television, radio, online
- Promotion
 - posters, bookmarks, contests
- Publicity
 - working with the media to get books reviewed and to get books “off the pages” into other sections
- Online
 - website, online catalogue, facebook page, other social networking sites, online content

What Publishers want or want to know:

- Publishers want to know where to focus time and money to get the best return
 - Bruce says
 - marketing is also the book itself: jacket, and jacket copy
 - best place to spend money is with a designer, most important first part of the budget
 - best place to spend time is “defining the book”: writing the catalogue copy, writing the jacket

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copy

-must choose, look at the books you have and choose which ones you think are deserving of the most attention, make a choice for the people you are communicating with

-someone picking up a book is the beginning of the sales process

-so where you spend your time is on the back jacket copy

-blurbs and names under the blurb are all important

-we are always looking for recommendation

-they don't always have to be authors, but they have to be people with profiles

-advertising is the last place you spend money, but advertising is really crucial for opening doors for book reviews

-you have to let the editors know you are supporting them now, but not in a heavy handed way

-advertising is good for keeping authors happy

-What about Facebook and other social media like twitter?

Bruce says

-Bruce gets all his authors to get Facebook pages. It's not about "friends", it's about promotion

-we have to figure out how to market directly to our readers, because we can no longer rely on third parties to do it for us

-focus your marketing first in the community your author is from, then city, then province

-as marketing and publicity people, we know we are content generators for the media

-What about design?

Bruce says

-Design costs money, but you need to find money for that

-no one will take you seriously if your books don't look professionally done

-online is "cheap", but you have to spend a lot of time on it

-you have to bring your authors in

-you can give authors business cards, this is a good way to promote the book

-What about marketing new kinds of books, like art books?

Bruce says

-publishers that specialize get known for what they specialize in

-gallery shops are great places in which to sell your books

-once you get in with one book and they see the success of it, it opens the door

-you will help yourself immeasurably by creating relationships, but relationships are not created through email

-What new ways can we reach out, how can we reinvent ourselves? What about online, how do we face transition to digital?

Bruce says

-you can develop a "list", people you know personally, they become a real part of your marketing campaign

-What about guerrilla marketing?

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-you can make a "big mouth" list

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- look for improvements in the book supply chain in Canada
- do EDI, bibliographic, sales data, ebooks, pretty much anything that touches on technology
- everyone loves books, librarians, retailers, and so on

“Choose Your Own Adventure”

Catalogue 2.0

and

The Canadian Book Industry, or Some Big Numbers

or

The Ebook, or Devices and Desires

Biblioshare

- BNC sets the standard for bibliographic data in Canada
 - in Canada, we use ONIX, a file format for moving bibliographic data
 - also, 45-50 data elements that all publishers should provide to market their book (price, cover, author bio, subject, etc.)
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 - stored in a massive database
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- database can feed information out on demand, and to as many people as they possibly can
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- challenges
 - competition with US wholesalers
 - declining sales, loss of marketshare
 - causes: exchange rates and technology gap
 - BNC wants to close the technology gap

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to start:

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What else?

Publisher data direct to SalesData, Prospector, Canadian Bookshelf (ACP)

- Biblioshare will be the data source for ACP Bookshelf

Data to others...

- opening the data up to anyone who asks for it
 - bloggers, media, any retailer who wants it/needs it, community sites (many sites get bibliographic data from Amazon, but this is ending), Public Libraries,

a cover, a full bibliographic record, up-to-date pricing, availability

all for dirt cheap -free to everyone who it can be free too (Not Indigo, in other words)

“Let's make it easy to talk about books online”

“In addition, we can use the same data for...”

Catalogue 2.0

Catalogues could do a lot more

- you should include a link to your catalogue in .pdf form on your website, it doesn't cost you anything and it helps

Things out of Onix on the website: Cover, description, author bio, previous editions, praise, and marketing, amongst others

- we can build into an online catalogue, comp title information
 - looking at a Lisa Moore title, it can tell us how much Lisa Moore's previous title sold, our inventory
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You can use the catalogue however you want:

email

print

web

BNC is not saying to stop having print catalogues, this is just a new tool to use

Still many questions

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How to stop it from being spam?

-make sure you are on the retailer's website

-ways to track whether or not things are opened

Devices and Desires

an eBook Primer

Devices

-the amount of nature of dedicated readers changes almost daily

-eReading could be heading towards iPods/iPhones

-there are 30 million out there, not counting all the other some hundred million smart phones

-one consideration about eBooks is that you can't share them, and they rely on batteries

2 things happening here:

eReader portals (like shortcovers)

and some publishers are making standalone readers

5%

-Dan Brown's latest book was one of the first to be released simultaneously in print and electronic format

-5% of sales were in eBooks

10-15%

-what the industry is predicting the percent of books sold in e-only format in the next 5 years

Surprisingly, mid-range adults are the ones buying ebooks

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What's driving this, what's the technology behind this?

.ePub

- a reflowable eBook standard
- used by just about everyone now
- by ACP and Shortcovers amongst others
- no DRM, it's completely open
 - it can be added, tying it to a particular device or platform (Kindle, for instance)
- Shortcovers handles all of the rights stuff

\$11.99 (\$9.99 USD)

- Amazon has set the frontlist price for eBooks at \$9.99
 - they lose money on this, but they are trying to build up a customer base
- Shortcovers decided to follow suite
 - with Shortcovers you can still set your price, and they will honour it
 - but what's proving itself out is that consumers do not want to spend more than \$9.99 on this format. It's a perceived value thing.
 - but they will spend \$9.99 3 times for 200 pages at a go
- this is a risk of going into this area

risk and opportunity

- eBooks are a risk and an opportunity
 - can you make money at \$9.99? What if you sell twice as much
 - how much more profitable are eBooks for publishers? That's a question. It's only a couple of extra dollars on top of the electronic files you have for ePub, and you can remove printing/distribution, etc. But Noah still doesn't think that it is profitable at this stage.
- the textbooks market is changing hourly

Some BIG numbers...

- we've been hearing about how the book industry is in trouble
- but in Canada, book sales are up, by about 2.5 million units
 - in other markets, it's zero or down, here we have a +5 year to year increase
- the Vampire effect: fiction is down, but young adult is up (thanks to Stephanie Meyer), photography is up, cooking is up, comics and graphic novels continue to go up, just about everything else is down and continuing to go down (especially thanks to the internet)

Who reads books?

- 32% are over 55
- 58% of all readers are female
- Average age of readers is 42
- Average age of book buyers is 50

The book reader is getting older, but more YA is selling (huh?)

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www.booknetcanada.ca

In terms of eBooks, if you go into an open standard, you are probably future-proofing yourself better than you would do with a proprietary system like iPhone

Digging In: Marketing and Promotion from the Trenches

Bruce Walsh, Publishing Consultant and Marketing Wizard

Mr. Walsh's background

- been in industry 20 years
- started as a book rep
- with Oxford University Press, then Literary Press Group
- followed by Routledge, largest academic publisher in the world
 - an academic publisher that had broken beyond the academic market and entered the trade market
 - did this through marketing
- after Routledge, he went to McGill Queen's University Press
 - here he learned creative ideas can come from anywhere
 - at McGill he was the sales and promotion manager
 - he learned that your first job when working with a sales force is to grab their attention
 - he was also responsible for promotion and marketing, where he applied his prior experience
 - he decided to shift the focus of marketing to tell the story of the books better
- after working with McGill, he went to McClelland & Stewart
- followed by working with Margaret Atwood and Longpen, after being laid off at McClelland & Stewart
 - here, he learned about how Margaret Atwood thinks not just about her books, but about the market for her books and the marketing of them as well
- next he went to work with Cormorant Books

What is Marketing?

- Advertising
 - print, television, radio, online
- Promotion
 - posters, bookmarks, contests
- Publicity
 - working with the media to get books reviewed and to get books “off the pages” into other sections
- Online
 - website, online catalogue, facebook page, other social networking sites, online content

What Publishers want or want to know:

- Publishers want to know where to focus time and money to get the best return
 - Bruce says
 - marketing is also the book itself: jacket, and jacket copy
 - best place to spend money is with a designer, most important first part of the budget

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- best place to spend time is “defining the book”: writing the catalogue copy, writing the jacket copy
- must choose, look at the books you have and choose which ones you think are deserving of the most attention, make a choice for the people you are communicating with
- someone picking up a book is the beginning of the sales process
 - so where you spend your time is on the back jacket copy
- blurbs and names under the blurb are all important
 - we are always looking for recommendation
 - they don't always have to be authors, but they have to be people with profiles
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