

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

## Panel One: Distributors

Graham Fiddler, Executive Vice President of Publishers Group of Canada  
Rorie Bruce, Sales Rep with Kate Walker and Company,  
Patti Proud, Saskatchewan Educational Consultant with Scholar's Choice Moyer

---

### Graham Fiddler

---

- Publishers Group Canada represents over 100 publishers over the world
- Skinny Bitch: One example of a great title selling a million copies
- Publishers Group Canada was originally part of Publishers Group West, still have a close relationship with them and Perseus
  - this relationship allows them to get publishers American and international deals
- operate separate sales, marketing, and publicity teams
- PGC Offers
  - marketing experience and knowledge
    - has sold to Indigo for 17 years, Costco for 15
  - assistance with print decisions
    - an idea of how many books can be put out into the public
  - assistance marketing
    - co-op placement opportunities, advertising, how to get the most out of your advertising budget
- 3 in-house sales people
  - dedicated to non-traditional markets
    - such as HMV, Sunrise and other music store chains
- in-house publicity team
  - media contact lists
  - assistance in organizing author tours
- essentially, it is about distribution
- it has never been more important to get the right books into the right store in a timely fashion
- offers free shipping to retailers on orders over \$400
  - allows retailers to combine orders
- complete transparency for clients

What is PGC looking for from a Publishing house?

- would love an established back list
- strong commitment to publish front-list titles
  - should have at least five new books a year
    - difficult to sign publishers with just one book
- books that are professionally produced and edited
  - can your books compete globally?
- subject matter/genre is important
  - average Indigo buy for poetry is 50 copies
    - publishers should have another more commercial genre with poetry (self help, biography)

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

What should publishers look for in a distributor?

- do they pay on time?
- are they financially solid?
- what other publishers does that distributor represent? Are you going to fit in?
- sales experience
  - especially at the national level (Indigo, etc.)
- number of sales reps in the field, what other lines do they represent and how many
- how fast can they get your books into the market place

---

**Rorie Bruce**

---

About Kate Walker

- publisher sales repping agency
  - don't publish books

The Benefit of a sales rep

- bigger bang for your buck
- national representation
- foot in the door
- national network of reps

Distributors

- for independents, contact others to see how they do it
- market is changing, more and more non-traditional stores
  - fewer full-line book stores, but more gift-stock stores that sell books
- in addition to publishers, KW reps a gift line as well

---

**Patti Proud**

---

- sales rep for west coast, primarily Alberta and Saskatchewan
- books have to be Canadian, but not too regional
- two catalogues: early learning and a full-line
- French books
- 27 retail stores
- online catalogue and sales
- pre-K to Grade 10
- customer service and getting orders out fast
- schools and libraries like kits
- if you are interested, contact educational buyer
  - looking for some things just in the catalogue, and some things just for the retail stores

**Q&A**

*Directed generally to all three, the age of digitization has obviously affected everyone. What do you see for your future in the next five years?*

**Graham Fiddler:** For distribution, it's not getting any bigger. What I'm hoping is that it makes publishers healthier, with more places to sell content. The book has not got a problem at this point.

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

But people with iPhones are quite enjoying getting things sent to their phones. Instead of coming up with a reader that tries to imitate a book, why not try to get things to blackberries, iPhones and so forth. But people only want to read those for about half an hour. Short stories and novellas are going to be good in this format.

**Rorie Bruce:** They've been talking about the demise of the book for 40 years. There is room for both, since people enjoy the tactile feeling of books. Books are selling more than ever, there are more books published and sold. In the economy we're in right now, books are sort of a refuge. It's an escape, a relatively cheap one.

**Ann Stevens:** The fact that circulation is up in libraries speaks to what Rorie was saying about the economy .

*Both Rorie and Graham mentioned non-traditional markets, where do you see the growth there?*

**Rorie Bruce:** New Age seems to be hot right now, and humour. Anything that gets our minds off other situations.

*My question is for Graham. What kind of volume or sales volume are looking for in a publisher?*

**Graham Fiddler:** It's objective. It's gotta be probably minimum \$100000. But a lot of that is what are your plans for growth? How many titles are you planning to publish?

*I was interested in people getting into non-book lines, which gets you into non-book stores. Are terms different when you're selling to a non-book store?*

**Rorie Bruce:** No, they accept the terms that are already there. Personally, I'd like to offer book stores a choice. Gift stores are used to buying discounted returnables, but when you explain how the book business operates, they are satisfied with that. Gift accounts are the best because they are used to paying right up front.

**Graham Fiddler:** The bigger chains, toy stores, might tend to want something larger. The biggest growth market is mom-pop gift stores. They may only buy \$2000 from you, but those books don't get returned.

*Graham, where are you shipping from?*

**Graham Fiddler:** Vancouver.

*Can you give us the idea of the cost of a service like yours Rorie.*

**Rorie Bruce:** Kate works on commission, I think sales, although I don't know the rate, and then she pays the rep's salary.

*Is there a range?*

**Rorie Bruce:** I think there is a range.

*I was wondering what the success rate is with audio books?*

**Graham Fiddler:** The other markets are really a roller-coaster. We've gone from tape to CD, from the whole book to part of the book. My experience has been that you've got your classics, which always do well. But we've done very well with the Power of Now. That's just piggybacking though. So if you do have a successful title, audio is a good idea. If you've got a successful title, go for it. But be careful otherwise. If you can do a short run, you'll be okay.

**Rorie Bruce:** I'm always a little surprised and disappointed at how poorly those do. They are coming up, so there is still a lot of potential. I think they are doing alright in the market.

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

**Patti Proud:** We don't have a lot, and we're not looking for a lot for education. Personally, I can read but I don't read, so I get my books on CD from the Library.

*Rorie, you list publishers you represent, and some of them are independent and distribute themselves. Do you offer a different service? Also, do you do a credit check on clients?*

**Rorie Bruce:** A lot of publishers have their own, but lots of the smaller ones don't, so Kate Walker provides an application. We don't treat the independents any differently. I think there is an advantage to a publisher having a distributor: book sellers prefer to deal with them, and dealing with minimums. But no, everyone is treated the same, it doesn't matter the size.

*How do you deal with public libraries? What would be your approach to get books into public libraries?*

**Graham Fiddler:** We use a combination of library wholesalers, and we also take out ads in library wholesalers catalogues. We participate in display days as well.

**Rorie Bruce:** We do have various reps that call on the wholesalers, but most of the reps I know call on the individual libraries. The benefit I see is that it makes the libraries aware of titles that may be overlooked.

*How about the education market? Universities and so on, but also high schools.*

**Rorie Bruce:** For a lot of our publishers, they have a separate education rep. At Kate Walker we don't deal too directly with schools. We deal with Universities, but it's mostly with University libraries and book stores. We do deal with a lot of requests for things like desk copies. I have sold directly to schools, but the publishers I have, like Orca books, they have a strong connection with the education market already.

**Patti Proud:** we go to all of them in the country. We mail our catalogue to every school. We can do up fliers and mail them with other mailings. We've had good results by pulling some of the specifics for mailing. I go to highschools, more and more middle-schools are looking for high-interest easy to read titles, whatever you want to call it. I also visit universities as well, but our market with them is small.

**Rorie Bruce:** We call on Logan Brothers, for example, which calls on the text-book market. They started out with medical textbooks initially, but then they broadened, now they are a general wholesaler.

**Graham Fiddler:** We've had really good success with author tours going into the high schools, we've seen nice sales from that.

*For author tours, do you use Canada Council grants?*

**Graham Fiddler:** That would be up to you, we just organize it for you.

**Patti Proud:** Scholar's Choice is a Canadian company and they are always up and open for trying something new, so if any of you have anything that would really focus on our market, a series and books, there is a possibility that we can have a reciprocal relation that way.

*Graham told us that most of the people in this room wouldn't qualify for the \$100000, so I'm wondering if you would take on publishers that only have one or two titles, or would you need a consortium? Also, would they need to be new titles?*

**Graham Fiddler:** I like the idea of that consortium of that sorts, and I have been approached about that idea and I think it's a good idea. I do think you would need some sort of sales manager, it would need to have one sales manager that pools questions and concerns. But I do like that idea. *And you're still holding with the \$100000 then?*

**Graham Fiddler:** I apologize because I'm uncomfortable with that, \$100000 is just something I can

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

throw out. A lot of times with me, it's where I see you taking your company. If it's one book a year, that's hard to do for me. But if it's ten of you, two books a year is suddenly twenty, and I can do that. But in this day and age, I don't have the resources to handle one book publishers.

**Rorie Bruce:** From a rep perspective, we will take on all comers. All that she asks is that if it's a really really regional title, it's not to your advantage to come to us anyway, we're going to disappoint you. Any additional sales are going to come from your own source.

*And existing titles, or only new titles?*

**Rorie Bruce:** A combination. A back list and a front list are both important in terms of getting the product out there.

**Patti Proud:** If you had to sell a book that was new or had been in print for a while, we'd buy it directly from you. If you had something we wanted, you could still pitch it, and we would work with you to pick up one two three whatever.

*My question is for Rorie, when looking at your very large list, when meeting with the buyers how do you decide who to represent?*

**Rorie Bruce:** I always tell everyone with a few exceptions is that I don't represent the whole list for every body. But it's always a new title that is missed every time; if I'm going to a kid's store, I'll leave out the adult titles. If it's a green store, I know which titles make sense. For me, I know it's important to recognize the local angle. Anything regional is not missed, and I make a point of highlighting those. I also focus on books for whatever season it is. So your titles wouldn't be skipped

*So is each individual appointment is tailored to that buyer? And do you do your back-list in conjunction with your front-list, or is that done separately?*

**Rorie Bruce:** Back-list is really only presented if there was a really outstanding title in the previous season. I find that Spring releases kind of get forgotten for the fall, so I might present that in the Fall. If there is a new book by an author, I will present books from the back-list. You should have your back-list right on the catalogue page, and any books of related interest. If it's a new publisher we've got, we would probably do the back-list as well. If it's a publisher we've had for a while, most people are familiar with the back list already.

*Another question for Rorie, in terms of hundreds of titles, do you primarily ask the publishers to provide the information, or do you spend some time skimming the books and so forth?*

**Rorie Bruce:** Well we do attend sales conference and the publishers present to us. We do take notes on that. But I am a slow reader and I like to finish a book and I don't like to skim. I tend to read the books a little bit after the fact. I'm not a big one for comparisons, unless I've read the book. That's too easy. But I do mention if other reps have read it or if it is getting great reviews. It's more than just what the publishers say, it's a little bit of other things as well.

**Graham Fiddler:** We use A.I.s, advance information sheets, and they are very important for us. I also read a lot of 25, 50, 100 pages of books. I'm doing a different kind of selling, I'm selling to the chains. I'm using comps, I go in and say "I think it's like this, and these are the sales of that". The more information you can get to your reps or distributors, the better off you'll be. Just give them something, a chapter or a taste.

*What do you think is the future of the print catalogue? Do you see it disappearing? It is a big expense.*

**Graham Fiddler:** I still think catalogues from a publishers point of view are very important. They

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

are your calling card and you are using them as more than a sales tool. All the best ones have a great little backlist section. The reality is that they are expensive to produce. Australia has done away with catalogues for years now, but what I'm hearing from bookstores is that it's just too difficult for them right now. I would love to save the expense, but while booksellers still want it and demand it, I think publishers better be doing it.

**Rorie Bruce:** I presented in Regina about a month ago and bookstores and libraries were complaining that HaperCollins didn't have a catalogue. I know RainCoast doesn't use its own catalogue anymore. But the reception from booksellers really like it. Things are less likely to be overlooked, I think. The emphasis is as the originating publishers want it. By having your own catalogue presented, it sort of stands out more. I think publishers are looking to cut back, but there are good reasons for doing one.

**Patti Proud:** In our business, our catalogue sales still need to be in schools. We appreciate the expense: this is very heavy and it gets mailed to every school in the country. But our catalogue sales are still very strong. So it is still necessary.

*Is it helpful for reps to have a reminder mid-season of books that have come out? Does it help for a publisher to remind you by sending an updated flier, or is it just more paper?*

**Graham Fiddler:** I would say publicity is always nice to know. If you can send updates on where you're expecting reviews, if you can give an update on author tours, that information is always appreciated. What tends to happen is that you pitch a book, then the book comes out, and it looks a lot different and a lot better than I was expecting.

**Rorie Bruce:** I agree with Graham, especially if a book has changed its cover or title or subtitle. Assuming the change is for the better, you want your book sellers or buys to know about it. Just send an email though, you don't need more paper. We also have a regional update when it's necessary. It's got local, national, and international reviews for books that are published. It's good to know about release dates and things like that, and conversely about delays.

**Patti Proud:** We're always promoting new products, right now we're working on our back-to-school catalogue. So if you had an item we want to pick up, we would put that in the catalogue. Or if we wanted to put some things in our retail store. But now we're branching out and picking up things we wouldn't have picked up before. Anything new you think we might be interested in.

*I'm making the assumption that you're talking primarily about literary nonfiction, fiction, that kind of thing. What about people who do more academic books?*

**Rorie Bruce:** Well, if you look at the list I've presented, there are five university presses on the list, so we are familiar with that kind of book, so depending on the audience or the market, those books do get attention. We're as broad as the list makes us.

**Graham Fiddler:** PGC is a bit more of a trade publisher. Through Talon and publishers like that, we are representing that area, but that is not our specialty.

*My question is for Graham. You mentioned that you don't specialize in the educational market, per se, so if a publisher were to sign up with you and had a list of books that would do very well in the educational market, can they sign up half-way, or is it a full immersion deal?*

**Graham Fiddler:** I actually have a relationship with an academic distributor, and I'm hoping to expand that for just that reason. I have an agreement with them, and they have a separate arrangement with a group called FirmWood.

*And what about elementary schools and secondary schools?*

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

**Graham Fiddler:** Like I said before, that's mostly done through our reps, but primarily that is done through library wholesalers.

**Carolyn Wood, ACP:** This isn't a question so much but an answer to questions about the educational market rather than the academic market. I would say that this is the biggest challenge right now, since that market is overwhelmingly controlled by multi-nationals. Boards of Education are perceived by publishers as fortresses that are impenetrable to all but those well-funded multi-nationals. So all trade publishers struggle with that, but we are going to try to work on that in the near future.

**Patti Proud:** Schools are something that we are into, big publishers are powerful and seem to have a lot of influence at what schools look for. It's ironic because schools are telling us they need more Canadian content. The teachers want that but it seems like the school boards are going bigger. We have a lot of resource books, so if people are buying something from us then they'll get something else as well. So maybe some of those challenges you've had are something we can tackle together. If it's in our catalogue, it's going to all the schools in the country.

*I have a question about non-traditional markets. I didn't hear anyone mention one of the big markets in the prairies, and that's the federated co-ops. Has anyone made any inroads there?*

**Rorie Bruce:** I've tried to get inroads there, but as I understand they have an arrangement HP Finn books. How that works with HP Finn, in terms of getting non-HP Finn books in there, I don't know.

**Graham Fiddler:** I can only hypothesize, but you'll probably have to give them a sizable discount. But generally I think they only want to sell their own books.

*I just want to follow up on Patti's comments on schools. If you're a publisher trying to get into secondary, you have to understand curricula. That is updated regularly, and you have to understand where that is going. There is an inroad, but you have to do your homework. You have to understand where the curricula is going and how it is being built. Every school board will put that online, but you will have to do the research to find out if your books fit with that.*

## Panel Two: Industry Update

Donovan Bergman, Freisens Sales Rep  
Joanne Gerber, Sask Arts Board  
Carla Curan, Department of Canadian Heritage  
Carolyn Wood, Executive Director ACP

---

### Donovan Bergman

---

- big thing that has happened for Freisens was a major expansion of production facilities in Altona
  - mostly yearbooks, but has a cross-over to conventional book printing
  - black and white books
  - 300000 sq.ft expansion to a 90000 sq. ft building
- also purchased a new WebPress
  - for black and white only, for trade size books

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

- only the second press like this in North America, it is a UV ink press that is cured and set by light only.
- upgrade ran to 3.8 million mark
- old web press is still around
- digital book factory now working
  - recently purchased two xerox book presses to be used for this factory
  - looking to go with shorter print run and then quicker to reprint
  - works well with smaller and self-publisher
  - these presses can handle a variety of trim sizes, from mass market size to trade size
- recently purchased a technology called "Think 4D" used for case covers
  - used a fair bit in the packaging realm
  - right now it is specifically for hard cover books
  - gives covers a feeling of depth
    - does take a lot of time to develop

#### Questions

Uses limited stocks that can sheet to that size, but as it goes forward, we'll be able to test more and more papers for that.

*What's the percentage increase for the Think4D cover?*

**Donovan:** I think you don't want to know that right now. There is a die that is created, and that die costs \$1000 alone. So it's not for something you're going to be selling \$19.95. But right now the technology is so new that we're running this in short quantities. Once we are more used to the technology, the unit cost will come down.

*Can the UV press run cream or white coloured paper?*

**Donovan:** I have put in a request for that to be tested, it's something we have on the floor anyway.

---

#### Joanne Gerber

---

- Arts Board quite excited about writing and publishing
- 60<sup>th</sup> anniversary year
- new programs are emerging or under process
- It's a really exciting time to be at the Arts board
- SPG welcomed as a new CISO (Creative Industries Sector Organization)
- Arts board in the process right now of marshaling the human power to create an organization
- Arts board trying to figure out how best to serve publishers
- there is some hesitation around the development of a consultant position
  - Creative Industries Program Consultant is on the way, interviews to be conducted in late March
  - Arts Board felt they shouldn't set up a program until they have the consultant
- Community consultation is another component
  - Arts Board will ask for members to sit on a panel to develop a program
- Terms of reference for the panel are yet to be developed but that will be happening soon
- Arts Board will continue to fund jury programs
- There will also be a one time special initiatives fund of 25000

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

- idea is to help organizations to be a sector leadership voice in their industry
- some organizations may use that funding to research and develop a model for something that they consider a key element of their mandate
- Another part of the program that publishers can access is the CEEF program
  - this replaces the CIDF
  - will be administered and developed with the same consultant overseeing it
  - it will be a flexible loan program with low-interest loans
  - roughly a third has been earmarked for writing and publishing
  - the terms of reference are to be developed
- Joanne was able to bring forward two pilot projects for Thistledown and Coteau

*Last fall one of our books was nominated for a GG award for children's literature. The nomination came late in the year so our budget for reprinting was almost expended. The SAB was able to expend a loan and some funding for reprinting and marketing.*

*Also Coteau Books was to be part of the guinea pig program. We published two quite extensive hard cover books in the fall, Legacy of Stone and Passchendale, and found we were quickly out of stock, but with loan assistance from the Arts Board we were able to get those reprinted in a timely fashion.*

- signs have been positive in SAB's relationship with the Ministry
  - more and more money is coming back and not being reallocated
- PCOs (Provincial Cultural Organizations) are now in their own program, and the Festival of Words is now in a Festival Program, but they are not losing access to to a unified voice
  - instead you will have access to a new consultant
- if you're in the global program, you used to be locked in, but now there is more flexibility
  - adjunct programs
- Joanne's pet project is to develop Aboriginal editors in the country
  - especially in the literary genres and children's books
  - there was a consultation last spring with publishers, editors, and authors
  - looking at a multi-year, multi-phase program
  - looking at training through professional publishing programs that are already in existence
  - two editors will begin trying at Ryerson through distance education
- Ryerson is interested in developing internships with Saskatchewan publishers
- SAB has been involved in self-assessment with publishers
  - it has been a helpful tool
- in the projects grants programming, there is a new 3 part program
  - the literary guidelines will be revised
  - could be applicable for special book projects
  - arts board is looking for ways to be more open to publishing projects
- starting to discuss SAB reluctance to deal with self-publishing

#### Questions

*Is there going to be room for non-literary publishers in the arts board program? Will there be a consideration for those of us aren't literary publishers? Will there be room within CEEF for succession?*

**Joanne Gerber:** Well the programs haven't been developed yet, but I would suggest you get on the

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

advisory panel. Obviously succession has been a big issue. We've had a lot of succession in the literary industry lately, so I know succession is on our radar screen and we are talking about it and considering it with all kinds of other issues. As to what sort of publishers will be included, it's all new, so there is no yes or no answer yet.

*I just want to support what was said about succession, the importance of that being built into an industrial program like that. Back to the provincial budget, do we have any information about the discretionary fund?*

**Joanne Gerber:** It wasn't on my blackberry, so I can't answer that.

*I'm wondering if you will change the way they evaluate applications?*

**Joanne Gerber:** I'd be surprised if we went to a self-assessment model alone. I think we are committed to peer adjudication. If an organization is fairly dysfunctional for a number of reasons, then how adequately can they reflect on certain aspects? People tend to focus on where it hurts. There is a whole objective element that needs to be preserved. We're looking at a technical assistance intervention program as well that will be support, for organizations that are really having issues around sustainability.

*You mentioned that you are going to be looking into the bias the board had against self-publishing. I know we've heard for years that that was going to be looked into, so I hope that's a little more serious this time. You may also want to take back to your board that as of yesterday the SPG removed any mention of self-publishing from our constitution, so that is no longer part of the distinction for the SPG.*

**Joanne Gerber:** That would be interesting to see something in writing. I wouldn't call it a bias as such, rather that the board has been slow to respond to changes in the industry the way it has with say, music.

---

**Carla Curran, Department of Canadian Heritage**

---

- There are a number of sectors that deal with different aspects of Canadian Heritage
- Book publishing fits within the creative industries branch, which includes music and film
- cultural industries branch falls within cultural affairs, which is one of the largest branches
  - thus, a large sector
- unit is made up primarily of book publishing staff
  - small policy unit as well to deal with things like regulatory, investment, or research issues
- sent out a newsletter in January that reflects what's new with the programming
- if you are at Canada Council, you can access some of Canadian Heritage programming for support on things like internships, through the joint programming
- Minister is a very engaged and interested minister in the cultural side of things
  - keen to meet with stakeholders
  - very interested, wants to do some important things
  - on March 3<sup>rd</sup> he made an official announcement that there will be a national program for book translation
    - new funding that will go to the Canada Council for the arts, for 2009-10, adding \$750,000
- also a mention of culture in the budget
  - in relation to infrastructure and training

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

- Blue Ribbon panel on grants and contributions important to work of the Department of Canadian Heritage
  - looking at streamlining grant delivery and reducing risk to applicant burden
    - might do a few more recipient audits from time to time, but will go forward on the basis that everyone is good
- transfer payment policy is also looking at a risk based approach
- offer a number of different kinds of supports
- aid to publishers component, \$26 million was spent supporting over 200 different publishers
- deadline is April 1<sup>st</sup>, coming up
- final reports for 2008-9 should be sent in after the end of the fiscal year, template is up on the website
- made a few changes to the application form, no longer asking for reprints, simplified the way that printing is reported, and reduced some duplications between applying and reporting
- supply chain initiative component they offer internship and planning support, especially when the program applies to technology
  - with this program, they cover 75% of the costs of the program
  - an opportunity for publishers to address some of the digital technology issues and to bring young people into the organization
- also offer support for professional development related to technology
- for supply chain they spent 2.5 million dollars supporting those projects
- deadlines have changed, May 29<sup>th</sup> for internships and planning, and July 31<sup>st</sup> for collective programs
  - brought forward a month to get the cheques out earlier in the year.
  - looking to cover about 70% of the costs for supply chain
- did some distribution studies in 2009 on the English and French speaking markets
  - should be up quite soon
- just engaged a consultant to work on an educational study, something of a profile of the educational market in Canada, focusing on K-12
- doing a lot of work on program renewal
- \$1,000,000 was lost from program for publishers to update bibliographic data
  - stopped doing it in 2008-9, so the government withdrew the money because the objective of the program was achieved
- focus now on digital transition technology

#### Questions

*In regards to the terms of reference for the educational study, is that going to have a focus on Canadian industry role participation in the market? Is it going to address where the main supply is coming from?*

**Carla Curran:** I don't think I would quite characterize it that way. How do boards make decisions, what are the risks for publishers, it's a far-ranging study. We're not looking to get findings from that study to allow to go put pressure on the provinces to carry more Canadian books or anything like that. We see big differences between the English and French markets. So it's just trying to understand the different markets, the drivers, the risks, because it is so different from the trade side. *And as a publisher who produces material that could be more successful in the education market,*

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

*we have a stake, so I hope that will be part of the study as well, with publishers who aren't specifically marketed as educational publishers but have resources that could be useful there.*

**Carla Curran:** That isn't something we're really looking at for this study  
*Another comment about digitization is that you are certainly on the right track with the things you are putting into place. A final question, regarding western diversification. I didn't know that thing still existed. Is there an inter-departmental body that over sees that or something? Heritage doesn't really get involved with criteria or oversight or anything like that?*

**Carla Curran:** Not that I know of, not in my branch. It could be that there are other departments involved, I don't know. It sounds kind of unilateral.

*I'm encouraged whenever I hear you say you're looking at simplifying the application process. I think the reasons you're using to support renewal of the programs are right, such as digital transition, and export rights, and another thing is increasing the Canadian presence of Canadian books.*

**Carla Curran:** We did some public surveys, but the study found that Canadians are reading as many books as they were in previous years. Our sense was that it is good to see that people are still reading books as much as they are. Certainly there is room to move in terms of recognition of Canadian books.

*There are some things we can do about that, ACP and Book.net are working on it. Do you know of the 26 million allocated to help publishers, what portion of that expires in March?*

**Carla Curran:** 2.6 million, so ten percent.

*We were looking with interest at the New Brunswick book policy. Has there been any discernible differences there as a result of the book policies there? Have you seen trends of new publishers or better sales?*

**Carla Curran:** Not that I'm aware of, but we haven't really don't a comparison of it. But it's worth looking at, we just haven't don't anything yet.

---

**Carolyn Wood, Association of Canadian Book Publishers**

---

-the main thing that is happening at the ACP is digitization

-it was thought that digitization in the book industry would happen in 3 stages: first, digitization of the supply chain process, which has happened; second would be the digitization of marketing, and that is underway; and third would be the digitization of content.

-this issue has jumped into the forefront of thinking, planning, discussions

-two galvanizing forces that have made that change happen is the improvement in eReader technology and the CRKN (Canadian Research Knowledge Network) Sale.

-CRKN was a consortium that received money to buy e-content for their libraries.

-a 1/3 of ACP membership participated in a collective sale to CRKN

-it required only a modest investment in technology

-electronic publishing offers new markets to publishers

-people seem more comfortable now that risks such as copyright theft will be managed

-because standards for it haven't really developed, no one knows how much an eBook will cost

-in the early stages, the more active Canadian publishers are in participating in this, the more change we will have to have some control over this

-hence, ACP will focus on establishment of Canadian Publishers Digital Services

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

- a suite of services for participating ACP publishers that will bring them to a collective front on file acquisition, on negotiating licensing rights and will ensure that members are up to date
- the other side of digitization is marketing, and ACP has a project underway on that front
  - because people don't know a Canadian book when they see one, ACP has been thinking about a database or some electronic mechanism that will allow this data to be collected together
- Publishers' websites are not as robust for finding things that are on there
  - ACP wants to put Canadian books into people's paths
- This project is called Canadian Books Online, and it is in the early development stages right now
- work that Book.Net is doing with the Biblioshare projects is the cornerstone of the project
- other big focus of activity for ACP is an undertaking called Readings Site
  - a national policy that puts Canadian books into Canadian schools is what is planned for
- Children's Committee has developed a program that works for ACP members, funders, and Indigo
  - Handsellers Guide
- Carolyn's pet project is Author/Publisher Round Tables
  - attempt to set up dialogue between these two groups
  - During talks between Writer's Union and ACP members, much of the discussion was around how royalties would accrue for eBook and digital content
- a vast number of textbooks sold to schools come from Nelson Canada, which is a Canadian Company
- supplementary funding expires in March, and the fate of that is of grave concern to ACP
  - have an ongoing dialogue with funders in Ottawa
  - when economic stimulus spending is done, it will be followed by widespread cuts, so we have to be careful of what will be cut when things are more stable
  - hence, you should do whatever you can to talk to Mps so they understand your business and the contributions you make

#### Questions

*Canadian Books online used to be Books in Canada, and the biggest problem was getting information from small presses and keeping that up to date. How would you propose to address that?*

**Carolyn:** No doubt that that's a challenge, but BookNet facilitates that substantially. It's in every publishers interest to get us that information. The more complete that database it is, the better it is for everyone. I should mention that we don't foresee selling books directly from this website. How we ensure we are comprehensive as possible will always be a challenge for us, but we'll rely on publishers to get that to us.

---

**Michael Tamblyn, CEO BookNet Canada**

---

#### Future of the Print Book

“Disaster is imminent... as usual”

- in financial markets in U.S. and Canada, unemployment rates
- problem with publishing is “the relentlessness of the apocalypse”
- and yet...
- January book sales 2008 to 2009 up

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

-Canadians still buying books

#### BookNet Canada

- founded in 2003 with publishers, retailers, distributors, wholesalers and government coming together
- an idea to create books for less money
- hence, a central non-partisan coordinating agency
- offer services such as pubnet, EDI standards, BNC research, BNC SalesData, Bestseller List
- uniquely Canadian

#### Shape and State of the Canadian Book Market

- BNC publishes Canadian Book Market
- 75% of Canadian book sales tracked by BNC
  - coming from 1,100 retailers
  - missing non-traditional segments
- in 2008, BNC tracked \$955000 in English book sales
  - 976,616 ISBNs
- because of relationship with U.S. And ties with U.K., Canada is a sort of crossroads
- Canadian firms represent about 7 percent of market
- while average book prices were dropping, Canadian published book prices were rising
  - Canadian publishers didn't reprice
- hardcover consumption dropped
- people are able to make decisions based on data provided by BNC
  - such as offering fiction titles in summer instead of Christmas season
  - no bad time to launch a non-fiction book in Canada

#### What People Buy in Recessions

- more or less what they have always bought
- fiction is smaller, but juvenile fiction is bigger
- consumption habits remain almost the same, any changes are based on the performance of a single book
- people are coming into stores as often as they were and buying the same kinds of things

#### BNC SalesData

- BNC just started a group buying arrangement with ACP
- BNC SalesData is factored directly on your sales and what percentage they are able to track
  - subscription is .15% of sales that BNC can track
- started in October 2005
- since then tracked over 1000000 ISBNs

#### PubFight

- fantasy publishing game
- picking real books off the next seasons front list, have to make predictions
- produces people who love books but can also look at the numbers and figure them out

#### eBooks

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

“How will readers read?”

- what's the reading experience going to be like
- Kindle, iPhone, Blackberries, etc.
- in the end, it doesn't matter
  - the device everyone uses two years from now will be different from what they use now
- eBook sales are climbing and continue to climb

“What will people read/buy?”

- what makes someone buy something in a digital format instead of traditional
- Drivers: the ability of eBooks to remain current, searchability, portability, immediacy, mobility, segmentable media
- Barriers: production value, gift items (books that are given as gifts)
- Implications: you can go for production values in your books to increase use as a gift item, for example

Business Models

- selling books a book at a time (Sony, Amazon)
  - usually with copy protection and proprietary file format
- subscriptions models (textbooks)
- licensing side (library, institutional)
- fragments or segments
- support and marketing side innovations as well (GoogleBooks, for instance)
  - things that make it easier to find books online
- giveaways
  - growing a fan base, battling obscurity
  - publishers in genre fiction are giving away the first book in series
  - rejuvenate fiction brands that have gone into the backlist
- something else
  - e.g. O'Reilly will sell a draft

How do you get ready?

1. Digital Formats
2. Reflowable texts
3. Rights and Licenses

- segmenting
- format conversion
- portability
- reflowability
- ePUB
  - for use especially with portability and reflowability
  - www.idpf.org
  - base format, meant to be device and screen size independent
  - relocatable (e.g. can send to Amazon or Sony to turn into their proprietary format)
- pdf
- XML

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

- doing two things, content and structure
- traditional division of labour doesn't work well with this format
- for now, you can take the structure you have now and work with ePUB, which will get you into the digital supply chain

struggles with ePUB

- you can embed images in, but you have to deal with reflowability and screen size
- tables are problematic with devices currently

2 New BookNet Projects

biblioshare.org

Catalogue 2.0

- about meta-data and bibliographic data
- holy trinity of bibliographic data: covers, onix files, and position files
  - how to make bibliographic data more useful and more valuable
  - to groups beyond libraries
- not asking for \$
- initiative begin supported by library wholesalers and the Department of Canadian Heritage
- challenges for publishers to deal with libraries
  - declining sales and loss of market share to U.S. firm
  - once library accounts are list, they are difficult to get back
- causes: exchange rates, technology gap
  - once a library adopts a technology, it is hard to get them back
- so BNC can centralize the part of the system that provides a base of data for everyone, so wholesalers can focus on selling/buying books
- BNC would like to see bibliographic data make it easier for people to find out what books are available in Canada
  - it should be easy to find, to use, to experiment, to play with it
  - no more cut and paste
  - should be cheap
  - let's make it easy to talk about books online

-catalogues could do a lot more

contact BNC @

[www.booknetcanada.ca](http://www.booknetcanada.ca)

Twitter: @BookNet\_Canada

[mtamblyn@booknetcanada.ca](mailto:mtamblyn@booknetcanada.ca)

---

**Jack Illingworth**

Collective Action on Digital Publishing: "The Post-Discussion Era"

Collective Action

-looking at ways that Canadian publishers can overcome traditional disadvantages in the emerging

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

digital market

-pooling strength and content

-dealing with changes in market is going to be expensive for publishers and low R.O.I.

-this won't fix them, but will ameliorate them

Why haven't people got involved?

*Fear is that we don't know how to do these kinds of things, not knowing how things work. We've started to explore things, we've had some email discussions, looked at a couple of platforms. We want to move into this area, because of things like instant updates to books. We contemplated, but we don't know where to start.*

**Jack Illingworth:** To me, that doesn't sound like fear, it sounds like you don't have the in-house expertise. To me, fear is "I don't want to put my books online, because they will end up on bittorrent and everyone will steal them"

*It is a matter of content control. The other issue is a function of available time, and where it shakes out on the list of things we need to do.*

*We're working on a project right now, we're midstream. We've stepped into the abyss to some extent. What we did to address Coteau's concern, we are in the process of talking to about 50 writers about how they see their rights being used. We've heard everything from "you can give it away free!" from "you can't put my novel on the internet", but about 40 responded with "Please put them online". The next step is to understand how we're going to create the proper formatting, and to try to understand how a press like ourselves can become involved in collectives and collective action. The ones we know about we're having a hard time getting into.*

**Jack Illingworth:** I've had some conversations with people at the Writers Union and I see a sea-change there. Before their number one worry was piracy, but now they are concerned about getting as big a piece of the pie as they can. The realization that there is money to be made has changed their position.

*We're grappling with what kinds of books are going to be possible. The stuff we're doing is more visual, which doesn't translate as well, but there is some things that can be used as reference material. We're trying to sort of what sort of things are appropriate.*

**Jack Illingworth:** Some of your products have a lot of potential as digital products, not so much as eBooks.

What have we achieved together?

CRKN

-a consortium of academic libraries

-a seismic event for participating publishers

-for 30 publishers, 11 million dollars

-libraries purchased perpetual multi-user access

-a big market for eBooks is in the libraries right now

ABPBC

-1000 published books pulled together

-to sell to every school and library

-struggle is to find 2 million to pay publishers

-ABPBC remain optimistic

-rolling out a beta pilot

-something any publishing association can do

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

- idea in the long term is that libraries include this in their core acquisition budget
- the importance is huge
  - academic libraries are running out of physical space, so they are beginning to prioritize their acquisitions in terms of use
  - they want digital books; digital can be a way of salvaging a sale

ePUB, xml

- reflowable text formats
- right now few publishers have the infrastructure to do this in house
- those using indesign can make ePUBs, but only if they have the know how
- it's going to be expensive to do formatting for legacy things
- a bulk deal with a company yet to be determined, to format older books
  - funding from the Ontario government; cheaper group rates plus 50% covered

Why do we bother?

- 12% of Canadians already read an e-book every year (that's a lot)
  - given how new all of this is
- (only) 50% of Canadians prefer print
  - fetishization of book as object isn't really the barrier we're led to believe
- Competition from new media is huge and hard to quantify
  - not necessarily books, not necessarily publishers that get to eBooks first
  - digital cameras and flickr removing desire for photobooks, for instance
- Libraries are buying

Who should bother?

- your approach to digital will vary based on your firm
- self-publishers are at a good place to get into digital right now
  - particularly if it's not your job, if it's a hobby
    - because they don't have staff to pay or rent to pay, it makes economic sense

Two Camps of Publishers: Narrative and Academic etc., and Books that aren't books (field guide, dictionary, cookbook)

- trying to ride both strands is twice as difficult
- depending on your information, you won't come up with an eBook, but an application

But how are the terms? (And what else is out there?)

- being nimble and responding effectively to changes in digital market is difficult
- dealing with Google is hard
- if we collaborate, the expenses and difficulties change a lot
  - big companies are in content races
  - they also realize that Canadians want to read about Canada, they just don't want to negotiate for 300 titles, they want to negotiate for 3000
- Hence, our strengths: content and culture
- Our weakness: Scale
  - International Digital Publishing Forum places you in the lowest tier if you have less than \$5million in sales

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

- there is a third way emerging in the U.S., from Independent Publishers Group and Constellation
  - they handle it, you sign the contract
  - it's a good deal, but for the operating terms: they are looking for a lot of money in the short term to secure a long term revenue scheme for their business
    - they are applying a print distribution model to a digital distribution service
- the ACP is a non-profit organization so it is in it on a cost-recovery basis, not to build long-term revenue streams

#### Research (fewer papers, more information)

- research in the book industry typically gets done in studies: big, boring, obsolete the day they are published
  - have their uses but they don't give you the information you need when you need it
- ACP is assembling skilled technical staff and having them build a wiki of distribution issues
  - basically a means of assembling the information so you can look things up right away
- a complement to what BookNet is doing.

#### Collective Acquisition Services

- based on the idea that if you can buy big you can buy cheap
  - if you can get a grant to buy something, you can buy it cheaper still
- right now focusing on conversion

#### Business Model Development(The Freedom to Innovate)

- Lt. Governor of Ontario wants to do a shipment of eReaders pre-loaded with appropriate books to northern community
- facilitating smaller collaborative pools of publishers

#### Sales and Marketing

- what this all comes down to is selling books
- getting entities like Indigo and Amazon to listen to us
- it's up to publishers to acquire rights, provide the files, and liaise with these players, but ACP will help and give you strength with negotiating
- the only way to make money with this model is to make it available as many places as possible
- in the longer term, hoping to see more library deals
  - it's still in discussion how this will move forward

#### Rights

- about to get a lot more complicated
- ACP provides up to date rights, but it's up to you to negotiate those rights back to your authors
  - there is no industry standard yet, which will affect your authors' expectations

#### Communications

- advocacy
  - to government and industry at large
- making sure no one is repeating and doing the same thing
- making sure everyone stays connected
- making sure the government understands the publishing industry's needs

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

Training and skills

- targeted towards independent publishers
- rolling out a program called Gutenberg 2.0, a distance-ed program
  - for mid-level publishing companies and publishing company heads
  - crash course on digital publishing

What's missing?

*More of an opportunity for us to take advantage of the technology is to promote books online. I've ordered a book online with the understanding that I'd get several other eBooks if I ordered a certain book, so that might be an option for us.*

**Jack Illingworth:** Publishers have done a lot of neat things with this. Harlequin does a lot of bundling, for instance. Things like that are something we can talk endlessly about, but I see the ACP's role as getting you in there and getting you as far as possible.

*I think a level of trust needs to be given between ACP and Writer's Union. I'm a member of the Writer's Union as a well and one of the last emails I received was not to sign any digital rights contracts*

**Jack Illingworth:** It does appear to me that the Writer's Union is panicking about this right now. The onus of that panic falls on the publishing community. I have my own ideas about how rights for authors can be structured, but it's not easy because of the way publishers get paid for digital. Writer's Union doesn't really know what to expect right now. We can make some intelligent guesses about what our numbers mean.

**Carolyn Wood:** Most of the anxiety of the round table I went to came from Sara Shear, who is the chair of the contract committee for the Writer's Union. There are a few in the WU who are terror stricken about this, but authors are starting to be willing to talk about this. We encourage all of you to speak to your authors individually or wherever you have a chance to speak to writers as a group.

*You're still talking about the book model, but are we still going to be getting rid of the book model? Are we going to have a big database that we are all contributing to?*

**Jack:** In certain areas, we might be moving towards that. We're already seeing that in the print encyclopedia field. The travel guide feels outmoded. All of these things, a lot of people are still trying to call them eBooks, but they're not. If you're doing that, you're an information publishers. If you're in the business of novels or poetry where these things are written to be eBooks, you're in a completely different place. There is an intrinsic relationship between these genres and print, so the best way to reproduce them digital is to be as true the print experience as possible.

*Is there a lot of concern about piracy of books?*

**Jack Illingworth:** The short answer is no. The long answer is that this is actually being backed up by some research right now. It is being monitored on p2p sites and if books show up there and how long they stay and so on. So far the effects are pretty benign. It's pretty hard to find things right now; some things are out there, but for the most part, it's all over the place. In terms of the effect on sales right now, it's virtually non-existent. It also depends on what you're doing. Big academic publishers like Springer don't care about piracy at all. Massive bestsellers do get hit, but for instance, Stephanie Meyer is no poorer for the fact that her books get downloaded. This may

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

increase in the future with the advent of eReaders, but the best response that kind of piracy is to make sure we are the best possible source. That's far better than DRM, which always gets hacked.

*You're saying that the original publisher should be seen as the authoritative source of information. That speaks to a little more work we have to do as publishers, in branding. But the other side of the coin is the story of a guy who was data mining statistics and publishing them as a book.*

**Jack Illingworth:** Even then, there are programs being developed like BookRiff which let you pull together published content and print it out. Your source has to be the easiest and best ways to get your books .

*Can you comment a bit on the extent to which eBook sales of existing books are new books rather than replacing sales?*

**Jack Illingworth:** In terms of replacing sales, it depends on what your margin for either form is. Some groups are not seeing any cannibalization. Personally I only read books when I travel, so those are cannibalized sales. You're going to see that pattern repeating quite a bit. Some do cannibalize their sales, and some don't. In your case you might see some cannibalization of local sales, but you might see some uptick of international sales.

*Do you think publishers are going to lose their individuality as part of these large consortia?*

**Jack:** Most big publishers don't have any individuality to begin with. It's different in the independent sector though. Some publishers go all out to protect that identity and the community that expects certain things from them. They can do well by speaking to their niche. Publishers that are more generalized don't miss out though.

*How does the actual sale of an eBook take place?*

**Jack:** The most conventional model is readers. You have a shopping cart, the customer pays, and the file is sent to them. That is how the vast majority of stores work. Indigo ShortCovers never give the readers a file ever, the content is streamed to whatever is displaying it.

#### Actions on the Table

- put finishing touches on business plan
- secure funding and staff
- BPIDIP application being delivered any day now
- Some matching funding also needs to be secured
  - hopefully some will come from province of ON
  - hopefully some of that will come as revenue of sales, publishers paying service fees

#### First Priorities

- convince you that need to be a part of this
- deliver conversion subsidy and create 2000 new Canadian e-books
- negotiate initial licensing deals with Sony and Shortcovers/Indigo
  - attempt to get publishers who want to get in early very good deals
- Expand the ACP's wiki to digitization issues
  - extension of the resources people already have
- ACP doing these things only matter if you do the things you need to do

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

-Bibliographic data is just as essential to digital market as it does to print

What can't collaboration solve?

- Editorial: it's up to you to understand how to create books that work in the new medium
- Marketing: persuading people to buy your ebooks isn't the same as selling print. Most big publishers barely try to bother
  - it can be rolled into ads for print, for existence

---

**Bob Gibson, Gibson Publishing Connections**  
**Digital Dawn**

---

What to do with Digital?

- package
- price
- promote
- preserve
- publish
- print on demand

What I'll talk about

- Markets
  - institutional
  - retail
- how to engage
  - formats, costs
  - DAMS, DADs
- Collaborative Projects
- Google Books Search
- Print on Demand

Markets

Institutional

User access: Online, Delivery Channel: Aggregator, File Format: PDF, Engagement: Easy,  
Rationale: Incremental Revenue

Retail

User Access: Device Dependent, Delivery channel: storefront, File Format: XML > epub,  
Engagement: less easy, Retail: Why not?

- there are library aggregators, book sellers, and library channels
  - this only scratches the surface
- how do you keep track of retail sources
- library consortia has more interaction with wholesalers
  - in the electronic world, libraries realized they can have savings by purchasing in a collective way

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

- libraries spend hundreds of million on books, and more than 50% of that budget goes to electronic books
- other libraries testing the idea of collaborative buying
- CRKN has set a precedent, set expectations
  - in the pricing, the actual price represents a discount of 70%
  - the publisher loses out on that
    - publishers that didn't like the discount terms had to withdraw

Nik Burton: My question is regarding this issue of perpetual access? How is it that publishers who have licensed the right to publisher their books, when the book goes out of print, and they no longer have the right to publish this?

Bob Gibson: It's analogous to a print sale.

#### CRKN Effect

- supplier can track usage, down to the time spent on page and number of copies made

#### Costs

- people are slow about getting into this thing because people who supply the service don't want to state their prices
- \$100/book
  - universal PDF
- xml or epub, \$1/pg
- source can be anything, printed book, pdf file, etc.
- in the scheme of printing books, it's not that much

#### Repositories

- you need somewhere you can put your files and where you can access them when you need them
- store things like covers, ebook formats, print on demand covers, word files from the author
  - maybe even eventually contracts
- formerly print assets are moving into the digital world, and they need to be tracked
- can send files through the repositories, to distributors for example
  - can be used in house, by marketing department, for instance
- repository is \$10 a year per book

#### Subscription vs. Perpetual Access

- you can set terms, right down to the title level
- pricing based on this price at the moment
  - maybe that will change
- single user only
  - single user is not necessarily the protective wall you want it to be, and you might be giving up revenue (if the library buys multi-use they could pay up to a 150 times list price)

#### Google Book Search

- will change the landscape in ways we can't tell
- we have the problem of being Canadian, so we're outside the area of the settlement
  - it means some of the benefits that accrue to library and public will not be there for us

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

- taking the longer view, it would be best to take control of what google has
  - it's important to know what is there
    - they could have books there without your permission, so it's best to lay claim to them
    - that's another thing that can be done collectively
- down the road, google will be selling books with permission
  - this will represent a high source of revenue
- you can give them your books as pdfs, or even as books in a box
  - books in a box gives you a lack of control

**Jack Illingworth:** One thing to underscore about the settlement is that once it has been passed, the terms that they have set down in the United States will be coming to us, and they'll be looking to come to Canada. Every publisher has to decide whether that's the best thing for the book market in Canada.

-might be an application for biblioshare

**Michael Tamblyn:** A lot of the issue around bibliographic work and the google settlement is around orphan works. That's sort of at the water's edge for us.

Carolyn Wood: I would recommend anyone who has interest in this to look to Access Copyright, who has prepared a lot of good advice for publishers on how to consider this latest challenge.

The Best of BC Books Online: A collaborative marketing project

- grew out of a suggestion at Karen Gilmore at Douglas and MacIntyre that a way be found to release ebooks to a domestic market
- idea was developed of a province wise license
- twenty members of the BC publishers group came forward and submitted titles to the project
  - those publishers said for these titles, I'd be willing to grant a province wide grant for any library in BC to use online
    - this license extends to schools as well
- this coincided with a statement from premiere about libraries without walls
- first step was to look for money
- 1.8 million came out of an arcane formula
  - if a publisher was to see a book to every library, how many would they sell? Then discounted
- possibly made available through some server operating in a library environment in BC
- September 2008 came along and now models are being revised with the idea of perhaps just putting it out as a system by system purchase
  - libraries love it, library association endorsing it
- problem is finding a balance between what publishes want to get out of it, and what libraries are able to pay for it
- no other examples of this being done in jurisdictions south of the border
- everyone wins
- notion of hosting ebooks for libraries is specialized and only a few vendors can do this
  - a lot of licensing and contracting to go with it

*What percentage of the BC Federation of publishers participated?*

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

**Bob Gibson:** There are 20 at the moment, and I think there are 30 in total. There were a couple of holdouts who did not like the idea, but it was the majority.  
-it's something that has to be done by a distributor

*With that BC example, where you're looking specifically at BC publishers selling to BC libraries, there they have to weight against the fact they are going to sell those to the libraries?*

**Bob Gibson:** Yes, although I have to add that all of these were backlist titles.

*Okay, and do you have the fee that was calculated?*

**Bob Gibson:** Well in B.C.'s case, it was 90times the list price.

*Now when you're looking at the list price you're assuming these are paper books that are being converted. What if you are starting with an ebook that was specifically created as an ebook?*

**Bob Gibson:** We just leave that to the publisher, there is no rules at all.

*Can multiple users download these things?*

**Bob Gibson:** No, there is no downloading. There is printing, within reason.

#### Royalties

-royalties are put into a split pool

-the royalty report shows how many copies and views are made of the book

-.47 sense of royalty payment was an acknowledgement that the book is in the system

-perpetual asset sales are serious money for royalties, however

-it's a one time thing though

-the expectation that perpetual access will be purchased actively

-the revenue you get is not in the 100000s, maybe more like the 10000

*Do you demand an exclusive contract with the publishers?*

**Bob Gibson:** Absolutely not. Never sign to an exclusive contract, for the obvious reason that there are sales models we haven't thought of, for instance. It would be good for the ACP to come up with some rules of thumb to deal with distributors. It's a good idea to smooth out the pain for everyone then have one agency to represent everyone. But everyone does have to sign their own contract, but there's no reason why a collective can't set standard terms with a given vendor.

#### To do List

-Find a creative technologist

-someone you can trust enough to let him or her try some things

-number one thing

-Create some digital files

-Organize assets

-as long as you can organize them and send them out easily

-store them

-in a secure way, so you have back ups

-collaborate with the signing of distributors

-make some mistakes

-there are people out there who will build you a website so you can sell your books on a subscription basis on your own

-terms that you set

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

-person who built the site keeps x amount of the money and sends you y amount

-putting a pdf on your website and letting people download it  
-good reason for doing it if you're in the open access world  
-maybe less good if you're in the commercial publishing world

-day when you put your ebook on your website and you charge for them will come  
-then again, specialized ebook stores  
-there could be a Saskatchewan ebook store

**Carolyn Wood:** If I remember correctly Douglas and McIntyre stayed out of CRKN because of a concern about perpetuity, but the BC deal has perpetuity. Has publishers changed their mind about that, or is there just something about the BC deal?

**Bob Gibson:** As I recall, Douglas and McIntyre's concern with CRKN was about licensing issues. CRKN got themselves into a box over the issue of photocopying, though they should have just turned to access copyright. Instead they created their own little copy regime in the contract. I don't think there is that much discomfort over the perpetual notion anymore. The discomfort now in the scholarly world is the frontlist question. Main university presses are worried about losing their frontlist sales. The answer is a bundle, a different sales model.

-you can change the price at any time, you can withdraw titles, you can cancel the contract  
-send them a new price and they make the change, and titles can be withdrawn in very quick order too  
-no strings kind of contracting

**Carolyn Wood:** Perhaps University Presses are concerned about the number of print copies that have to be available for grant eligibility. The issue about what constitutes a book came to a council meeting a couple of months ago, and it's the most self-limiting conversation you can imagine, it just doesn't go anywhere. What constitutes a book and what constitutes in print is another question.

**Bob:** That reminds me of one subject I didn't cover that I wanted to, which is print on demand.

#### Print on Demand

-there is no question about the quality of print on demand, with the exception of some very lavish books  
-it can be said that the print on demand quality function is fine  
-the secret of print on demand is not on having the proper file format, the magic is the database which you have  
-being in the lightning source of the booksurge data stream, so you have a console in front of you that allows you to print books when you receive the orders  
-that entails a certain amount of front end work  
-\$100 a year to get a book through the catalogue and \$12 to keep it in  
-a collective could make it easy to get books into the print on demand world  
-the barrier there is just generally lack of knowledge on how to do it

*I think for most publishers here, print on demand is a lot easier than you'd like to think. It's the same steps you go through with a traditional printer, perhaps even less stringent. The reason they*

Saskatchewan Publishers Group  
TriProvince Publishers Forum  
Butler Byers Century Hall, Western Development Museum  
Saskatoon

*started doing this in the first place is that sometimes you didn't archive something well and it turns out someone wants a book from 5 years ago. With lightning source it was really a matter of putting the book into an envelope, a small fee there to chop it up and have them scan it.*

**Bob Gibson:** Once it's in there do you pay the fee to keep it alive?

*That I'm not sure of, if it is it's probably in the hands of a distributor who we hand the keys over to. Maybe someone from the LPG could say.*

**Jack Illingworth:** Nobody is doing it yet that I know of. But it's getting increasingly interesting because lightning source has cut a deal with the makers of Espresso, a compact print on demand machine that are networked into the core lightning source brain. The books available through lightning source with the regional rights in place can have books printed anywhere and the whole thing can cascade back. I think there's a great potential for doing these things domestically to reduce inventory carrying risk, and if the machine is in Canadian owned hands, perhaps getting around some of the subsidies costs that have been a barrier.

*Small publishers such as myself have tried to get on Amazon, which didn't work, but they did seem to offer us BookSurge, which would be a way to get us onto Amazon.*

**Bob Gibson:** that's kind of backwards, but that's a way to do it. Of course, that's something that a collective might be able to do as well. What is their title limit?

*4 or 5, that seems to be the magic number.*

**Bob Gibson:** Has anyone experimented with anything like Voodoo? It's a self-publishers little machine that will churn out books, it's hooked into a print on demand system. If you're a self-publisher it looks after everything on the publishing change.

*Well the appeal for us was to get on Amazon.*

**Bob Gibson:** I was under the impression that single self-published book from Lulu gets on.

*Since we weren't distributed, Amazon keeps 60% of the cost, and we pay for shipping. But you can do it.*

**Michael Tamblyn:** From what I've heard, there are a number of different models. If you are with a distributor who has a pre-existing relationship with Amazon. There is book surge as well, the print on demand. Or you can give them five copies on pure consignment, and I think that's where the 60/40 split comes into.

*Is there a disadvantage to print on demand in terms of not having a physical book in front of you to show to people?*

*I wanted to comment on the print on demand. I know when we looked into it and decided not to go with it, it was that the numbers didn't seem to make sense. I know we ran out of copies of one book and we needed a few more, just 500, and it was more expensive. So if the idea of print on demand is that you get a few done at the same time, then you can have those in front of you, but you have to look closely at the numbers. To me it didn't make sense unless you were doing such a small print run that you were testing the market. It was the same thing with Lulu.*

*One of the advantages I can see that I'm thinking is that the author sees an international market for these books. Am I responsible for the shipping costs?*

**Bob:** No, that's the whole point of that.