



**BOOK**  
PUBLISHERS  
ASSOCIATION OF  
NEW ZEALAND

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# The Publisher

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## THE PRESIDENT'S FILE

In April the Council made an appointment to the role of Association Director of BPANZ. The employment subcommittee was delighted by the number and calibre of respondents applying for this role, especially because the appointment is sole charge and potentially limited to a one-year term while future funding is arranged. The quality of interest was very heartening and proved that publishing attracts people who really want to be a part of the industry. At the end of our selection process, we were delighted to offer the job to Anne de Lautour.

Anne has had a long career associated with the industry, and the scope of that experience makes her ideal for this job. Not only has she worked in sales for large companies (Penguin and Hachette Livre), she has worked for smaller companies (Addenda) and for a while she ran her own packaging company. In addition, she has experience in children's and educational publishing at Scholastic. This blend of roles has given her a unique perspective on the industry and the capacity to represent the various publishing industry components reflected in our membership.

The job of Association Director will bring with it a range of challenges, not least of which is proving its relevance to BPANZ members. Over the coming months Anne and BPANZ will be looking at ways to strengthen our training presence, improve communication, and consolidate and build on our export capabilities and our ability to represent ourselves and you in appropriate ways to government and associated organisations. Your cooperation and support will be very important during this period. Anne will endeavour to contact as many of the members as she can to talk about ways of making your organisation work for you, and from time to time, she will ask for your help in return. This is an opportunity to make our organisation stronger and to build on the fantastic work undertaken by the council, mostly voluntarily, over the years.

Speaking of support, I recently sent out the first notice asking people to register interest in the 2007 Frankfurt Book Fair. We are pleased that we have been able to secure funding this

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year from New Zealand Trade and Enterprise for our collective stand. There was a question mark over it earlier but, thankfully, they have come to the party, at least for this year. I urge all of you who are likely to go to Frankfurt and who want to be on the collective stand to register your interest as soon as possible. If you have not received the notice, please request a copy from Anne de Lautour (see contact details below).

Other interesting news comes in the shape of a change in the way publishers can apply to Creative New Zealand (CNZ) for funding. After consultation with a group of publishers and BPANZ, CNZ has agreed to reintroduce a block grant scheme to assist publishers by providing more certainty and reducing the amount of paperwork required in an application. Information on this development is available on the CNZ website; please see our article on the subject in this month's Notices for the website address. This is an important development, and one that publishers have been encouraging for some time, so do visit the site and think about how you might use the information.

Here's hoping for a prosperous winter quarter.

*Michael Moynahan, President BPANZ, michael@randomhouse.co.nz*

## NEW BPANZ CONTACT DETAILS

**P**lease be advised the contact details for the Book Publishers Association of New Zealand have changed:

The Book Publishers Association of New Zealand (BPANZ)  
Private Bag 102902  
North Shore City 0745  
Auckland

Anne de Lautour, Association Director  
Ph: 09 442 7426  
Fax: 09 479 8536  
Mob: 021 646 311  
E-mail: [anne@bpanz.org.nz](mailto:anne@bpanz.org.nz)

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# THE PERSONNEL FILE

## ANNE DE LAUTOUR ASSOCIATION DIRECTOR, BPANZ

In my new role as Association Director for BPANZ, I am looking forward to meeting members individually at the earliest opportunity – catching up with those I already know and introducing myself to those whom I haven't met.

My background in publishing covers 20 years in various roles with publishing houses large and small, so I am no stranger to the industry. My new role as Association Director is a welcome opportunity to use the experience and knowledge I have gained over this period.

My challenge is to build on the existing operations that BPANZ does well and to introduce new initiatives to support members and encourage growth. This is an exciting new stage for BPANZ and you can look forward to regular updates from me on our progress.

*Anne de Lautour, [anne@bpanz.org.nz](mailto:anne@bpanz.org.nz)*



## DOROTHY VINICOMBE COMMISSIONING EDITOR, PENGUIN BOOKS (NZ)

After spending six exciting years with Whitcoulls promoting books and authors (both local and international), I am delighted to now have the opportunity to be part of that hard-working community of people behind the creation of every New Zealand book.

While I believe it is essential (and good business sense) to provide readers with the books they are looking for – whether it is a luscious cookbook, a practical, inexpensive guide to great fishing spots or a gritty thriller – at the same time, we have the opportunity to create the books that New Zealand readers didn't know they were missing!

There is always a narrow line between bravery and foolhardiness when it comes to publishing, but let's hope books of enduring value will continue to be published, even if the figures don't quite stack up when the book proposal is first made. As publishers we need to have faith in the ability of our booksellers (even the chains!) to recognise a good New Zealand book and ensure it gets into the hands of as many readers as possible.

*Dorothy Vinicombe, [dorothy.vinicombe@nz.penguin.com](mailto:dorothy.vinicombe@nz.penguin.com)*

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# NOTICES

## THE HONG KONG BOOK FAIR 2007

The Hong Kong Book Fair will take place at the Hong Kong Convention Centre 18–24 July. Last year the fair attracted 680 000 visitors and more than 400 exhibitors. BPANZ has secured a free display stand from New Zealand Trade and Enterprise (NZTE) who will also supply two NZTE representatives to manage the stand for the seven-day fair. We invite publishers to participate in this wonderful opportunity to display your books at an international book fair for minimal costs. Exhibitors are welcome to send support material such as catalogues, price lists and business cards.

The inclusive charges for display space are as follows:

- Per panel: \$400 (1 metre wide, 3–5 shelves)
- Per shelf: \$135 (holds 4–6 books)
- Per book: \$45

We have had an enthusiastic response to this offer, but there are still spaces available, so please do not hesitate to contact Anne de Lautour to make a booking.

*Anne de Lautour, Ph. 09 442 7426, 021 646 311, anne@bpanz.org.nz*

## FRANKFURT BOOK FAIR 2007

The Frankfurt Book Fair (10–14 October) is the hot spot for New Zealand publishers to meet international publishers, agents and distributors and to develop export sales. Over 7000 publishers from more than 100 countries will register for this year's fair. We are now inviting you to join us as a participant on the New Zealand stand. BPANZ has booked an attractive stand in a strategic location. The space is 84 square metres and we are able to expand this further if required. Following a survey of last year's participants (21 publishers), we have redesigned the stand in order to improve customer access and to create open meeting spaces. As in previous years, a team with extensive Frankfurt and export experience will manage the New Zealand stand. We are happy to report our application to NZTE for financial assistance has been approved.

Charges for this year are as follows:

- Front display unit with meeting table: \$6300 BPANZ members; \$7000 non-members
- Display panels: \$1870 BPANZ members; \$2200 non-members
- Individual shelves: \$765 BPANZ members; \$900 non-members

These subscriptions cover the cost of floor-space, stand construction, shipping samples, reception, management, administration, furniture, a refrigerator and refreshments, the party and other sundry expenses. If you would like to participate in the New Zealand stand at the Frankfurt Book Fair 2007, please request an application form from Anne de Lautour.

*Anne de Lautour, Ph. 09 442 7426, 021 646 311, anne@bpanz.org.nz*

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## CNZ REINTRODUCES BLOCK GRANTS

Creative New Zealand (CNZ) has reintroduced the Publishers' Block Grant Scheme to the July 2007 funding round. This scheme is for established professional book publishers who make a significant contribution to New Zealand literature.

The reintroduction of the scheme should reduce paperwork and provide greater certainty about funding opportunities. Publishers can use a single application to apply for funding for up to seven books. Applications are due in July with decisions processed in October, and grants will be in effect for twelve months. The set rates per book are based on current subsidies ranging from \$200–\$10 000. Publishers must submit a list of the types of books they intend to publish, evidence of the quality of the publishing programme and budget details. New publishing houses, or publishers with a record of only two to three years, will still need to supply manuscripts to the Literature Assessment Committee.

Publishers should note:

- This may open opportunities for more funding for non-fiction.
- Block grants are only available in the July funding round (deadline: 27 July 2007).

<http://www.creativenz.govt.nz/files/block-grants.pdf>

## ANZ SOCIETY OF INDEXERS MEDAL

The Australian and New Zealand Society of Indexers Medal is awarded annually for the most outstanding index in a book or periodical compiled in Australia or New Zealand. The index must be in print and must have been published within the past three years (i.e., 2005–2007). It must have been compiled in Australia or New Zealand, even though the text to which it refers may have originated elsewhere. The index should be substantial in size; the subject matter should be complex; and the language, form and structure of the index should demonstrate the indexer's expertise, as well as serving the needs of the text and the reader. The publisher of the winning index will be presented with a certificate recognising their promotion of index work of outstanding quality. The judges may also make 'Highly Commended' awards.

Nominations, with bibliographical details and a copy of the book (which will be returned if requested) should be sent to the Returning Officer. Publishers, indexers and all interested people may nominate indexes, and indexers may nominate their own work.

Entries close 6 July 2007. The awards will be presented at the annual meeting in October. Entry forms are available from the Returning Officer.

*Alan Eddy, Returning Officer, Awards*

*PO Box 5062, Glenferrie South, Victoria 3122, Australia*

*Ph.: (03) 9853 0991, [aeddy@surf.net.au](mailto:aeddy@surf.net.au)*

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# BOLOGNA CHILDREN'S BOOK FAIR 2007

As far as trade fairs go, the Bologna Book Fair is a pleasure. The city is pretty, with its two leaning towers at the centre, wide brick arches and my favourite, the delicatessen (once featured in *Time* magazine) with 150 kinds of sausage and as many cheeses. Bologna is a town known for its good food. The city is small enough to make it easy to bump into people; publishers congregate in the evenings at restaurants around town and later at the Ice Bar, where drinks are exorbitant but usually unnecessary by the time you get there. The social highlight for me is the Dutch and Belgian party held each year in a palace built in 1500-and-something, where the food and wine are a treat, as are the chandeliers.

Bologna is a friendly fair. Publishers are more relaxed than at Frankfurt, and because everything is more compact, when you are visiting other people's stands, as I do, you can fit in more appointments in a day. I manage twelve on average, sometimes running to get from one to another. This still leaves time for spontaneous meetings – the result of tips from other publishers about good books to look at. These tips are often the most valuable information I get at the fair and a number of Gecko Press books arrive this way. The Fair is also a good opportunity for building awareness of our company: this year Gecko Press had a mention in an article in *Buch-Markt*, a German publishing magazine, but the only word I understood was 'optimistic'.

This was my fourth visit to Bologna, and this year I combined it with my first trip to the London Book Fair. The day before the Bologna Fair I went to a seminar on selling rights – a full day one, compared to the two-hour session in London. Both were useful and good places for meeting people. I enjoyed the London Fair because I had more time to look at books and I was also able to concentrate on selling rather than buying – which resulted in a first translation sale for Gecko Press and (hopefully) rights sales to future English versions of Gecko Press translated books. First sale is a good sale!

The main trend I noticed at this year's Bologna Fair was an increased number of picture books without words – a German publisher started this trend a few years ago with a series of big board books about the seasons, which have subsequently done very well in other countries. The Japanese were the first to try them in the southern hemisphere, and I saw French, Belgian, Swedish and German examples of big no-word books.

As far as trends go, it appears the UK picture-book market is depressed. In London, bookseller Carole Beu was cross that good, recently released picture books, and good books in general, were all on sale in Waterstone's 'three-for-two' campaign. However, the Germans and Scandinavians were more optimistic this year. Markus Weber of Moritz, who last year was gloomy, had perked up this year with sales of the German version of *All the Dear Little Animals* (originally from Sweden, finalist in the German Youth Literature prize 2007) already nudging 40 000 copies. Last year he told me the winner of the German Youth Literature Prize sold less than 10 000.

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More than 200 people were present at the International Board on Books for Young People (IBBY) press conference where Frances Plumpton, agent for Richards Literary Agency, presented the International Children's Book Day poster. The poster, by Zak Waipara, celebrates New Zealand's sponsorship of International Children's Book Day 2007. Frances also presented to IBBY two copies of *Out of the Deep and Other Stories from New Zealand and the Pacific*, a collection commissioned to mark International Book Day, co-edited by Lorraine Orman and Tessa Duder (Reed).

Frances and I shared an apartment, halfway between the fair and the centre of the city. While we thought it would have been fun to be in the thick of things, the relatively short twenty-minute walk to the fair, on-site broadband, two big bedrooms and a living room for \$100 a night each, helped alleviate being slightly off-track and having no light in the loo. Most accommodation in Bologna is booked out a year in advance, usually for five days minimum stay – many people I talked to were paying \$300–\$700 a night.

Without a base for the New Zealanders as there is at Frankfurt, it is easy to miss other New Zealanders at the Bologna fair – Frances and I noticed Milly Molly's bright stand, and of course, Teresa Garnett was there from Reed. Lorrain Day from HarperCollins, and Graeme and Jane Beals of Zenith Press were also present, along with Brian Morris from Huia. Frances Plumpton had a table in the Rights Centre, which she said was an excellent base: 'I noticed what a great feeling of collegiality there was at the fair as a whole,' she said. 'People were prepared to share or pass on contacts if they thought they were more valuable to someone else.'

That is what the fair is all about for me – meeting people and finding books. The truly hard work starts back home, with the catch-up and the follow-up.

Many thanks to Creative New Zealand for the travel support grant – it was greatly appreciated by all of us who received it.

*Julia Marshall, julia@geckopress.com*

## LONDON BOOK FAIR 2007

**S**unny London! The warmth of the weather spread inside the vast building that is Earls Court One on 16, 17 and 18 April. What a buzzing atmosphere!

The New Zealand stand was upstairs and rather out of the action; but this was irrelevant to the small New Zealand publishers, who had done their homework and had three days of appointments booked in advance. Graeme and Jane Beals from Zenith in New Plymouth took full advantage of the lessons they had learned from previous fairs and were well prepared for the successful selling of their educational resources. Old hands, such as Paul Bateman, Annabel Langbein, Elizabeth Caffin from AUP, Theresa Garnett and Pip Costello from Reed, and Mary Varnham from Awa Press, clearly knew the ropes. Julia Marshall from Gecko Press was busy buying and selling international children's books. Some of the newcomers took a day or two to find their feet amongst the crowds of people and thousands of books, and quickly learnt that the key factor for successful selling at a book fair is to make appointments in advance.

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Some of the major international publishers (Random, Penguin and HarperCollins among them) had huge and impressive stands near the front on the ground floor. Independent Publisher of the Year, Faber, had a lovely, well-located stand too. The Australians suggested that BPANZ should consider joining with them next year – at a larger, joint stand in a better location, split maybe one-third New Zealand and two-thirds Australia.

We certainly need to be listed under New Zealand, not BPANZ, in the catalogue, to make us easier to find. Among those who did manage to find us and pay fleeting visits were some of our own Managing Directors – Margaret Thompson, Tony Fisk and Kevin Chapman.

There were two personal highlights for me at this year's London Book Fair. The first was the Orange Broadband Breakfast and the announcement of the shortlist for this year. I happened to be sitting next to a male journalist from the *Guardian* who expressed amazement that I had read all the books on the shortlist. 'But I'm a bookseller,' I explained. 'I specialise in literary fiction by women. I hand-sell the Orange shortlist, and the Book Trust in London sends me point-of-sale material so I can promote the Orange Prize in my shop.'

The second was a demonstration of Margaret Atwood's Long Pen. There I was in London, chatting casually with Margaret Atwood as she wandered up and down the queue of people waiting to have their book signed by Marilyn French – who was in New York! Marilyn was on my screen, I was on her screen; we smiled and talked and she signed 'For Carole, Marilyn French' sitting at her desk in her home in New York. In London, a mechanical arm holding a pen then moved out over the title page of my copy of the 30th Anniversary edition of *The Women's Room* and signed, in real ink: 'For Carole, Marilyn French.'

*Carole Beu of The Women's Bookshop managed the New Zealand stand at the London Book Fair on behalf of BPANZ, [www.womensbookshop.co.nz](http://www.womensbookshop.co.nz)*

## CHANGES TO COPYRIGHT LAW

Copyright law in New Zealand will soon undergo its most significant revision since 1994. In response to the development and use of new technologies, the Copyright Act 1994 is to be updated by the Copyright (New Technologies and Performers' Rights) Amendment Bill. The Bill was released in December 2006 following a lengthy period of public consultation that began with a Discussion Paper published in July 2001. The Bill attracted more than 100 submissions from organisations wanting to have their say about the proposed new law. The Bill is now under consideration by select committee, and a report is expected early next month. The amendments should be introduced before the end of the year.

### **Proposed changes to copyright law**

Enhancing the public interest is the overall guiding principle for copyright reform. According to the Bill's Explanatory Memorandum, 'copyright law must benefit New Zealand as a whole and contribute to overall growth and development'. It aims to maintain a balance of interests between copyright owners and users and provide a more 'technology-neutral' framework for copyright legislation.

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Some of the key proposed changes are summarised below.

**Definition of ‘copying’ extended to digital works** – The exclusive right to copy is one of the most important copyright rights. The definition of ‘copying’ and ‘copy’ is amended so that it clearly covers digital copying of works in all forms.

**New exception for transient copying** – The Bill introduces a limited exception from infringement for transient or incidental copying that has no independent economic significance (for example, by computers or communication networks).

**New right of communication to the public** – Currently, copyright owners have an exclusive right to broadcast most forms of copyright material or include it in a cable programme. The right to communicate material in other ways, such as on websites, is not clear. The Bill introduces a new technology-neutral right of ‘communication to the public’, covering the rights of broadcast and inclusion in cable programmes, as well as communication to the public via other technologies.

**New category of ‘communication work’** – Currently, the law gives protection to the signals that carry programme content in broadcasts and cable programmes. The Bill extends this protection to a new, broader category of ‘communication works’.

**Permitted acts** – The Bill makes changes to many of the ‘permitted acts’ (exceptions to the exclusive rights of copyright owners), including:

- clarifying that digital copies made under educational copying provisions can be supplied to ‘authenticated users’;
- allowing educational establishments to store works made available on websites or other electronic retrieval systems, subject to certain conditions;
- imposing additional conditions on the making and supply of digital copies of works by librarians; and
- regulating user access to digital copies of works acquired by libraries.

**Internet service liability** – The extent to which internet service providers (ISPs) may be liable for copyright infringement is currently unclear. The Bill introduces provisions that limit ISP liability in certain circumstances.

**Technological protection measures (TPMs)** – Copyright owners often use technological measures to control certain uses of their material. The Bill strengthens current copy-protection provisions, so that copyright owners may take action in respect of devices, means or information that circumvent TPMs. The provision focuses on commercial dealing in TPMs and introduces criminal liability for such dealing. A process is provided to enable the exercise of ‘permitted acts’ where TPMs have been applied.

**Copyright management information (CMI)** – The Bill introduces a provision to protect against the intentional removal and alteration of CMI and commercial dealing in copyright material where the dealer knows that CMI has been removed or altered. The CMI provisions introduce criminal liability for infringers.

**Format shifting of sound recordings** – The Bill introduces a provision that allows format shifting of sound recordings for private and domestic use, subject to certain conditions

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## What do the proposals mean for publishers?

Overall, publishers fare reasonably well under the proposed changes. Many of the changes provide clarity and certainty, for example, the extended definition of ‘copying’, the new exception for transient copying and the new communication right.

However, as highlighted in various submissions on the Bill, not everyone is entirely pleased. The publishing industry has expressed concerns about changes to the education and library exceptions and the TPM provisions. Another concern is that legislators have failed to address problems with existing ‘permitted acts’.

In the digital environment it is vital that copyright exceptions be clear, concise and narrowly drawn, so that they are understood by everyone. This allows copyright owners to maximise opportunities to develop new markets. For example, current ‘fair dealing’ exceptions allow free copying by commercial researchers, seem to permit ‘communication’ to the public (for instance, e-mail or uploading on to the web), and seem to allow multiple copying. Fair dealing needs to be concisely drafted and confined to single copying in non-commercial contexts in a manner that does not conflict with publishing markets, including e-markets.

Current educational exceptions allow free copying of an entire publication for instructional purposes. This may be used to support institutional practice of purchasing a single copy of a work, or single subscription of an e-work, which teachers may digitise and make available in a digital platform for students in the course of instruction. This would prejudice legitimate interests in the publishing market for educational resources. For many years, Copyright Licensing Limited (CLL) has licensed educational copying from books and journals for students. Collective licensing allows legitimate access to copyright material and ensures a fair return to authors and publishers. Copyright law needs to encourage institutional participation in CLL collective licensing by giving the scheme pre-eminence over free copying provisions. This would put authors and publishers on an equal legal footing with other copyright owners under the Act and ensure an even playing field for education establishments that copy from copyright material.

### Further information

The text of the Bill and the submissions received on it are available on the New Zealand parliament website, [www.parliament.nz](http://www.parliament.nz). All documentation relating to the review can be found on the Ministry of Economic Development website, [www.med.govt.nz](http://www.med.govt.nz).

*Carmen Vietri, Copyright Licensing Limited, [cvietri@copyright.co.nz](mailto:cvietri@copyright.co.nz)*

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# CAREER SNAPSHOT

*In this new feature, we present the people who make up our publishing community and explore their different roles and experiences. This month, Nicola Legat from Random House updates us on her move into book publishing, and Anna Craig gives us a candid account of her decision to move from editorial to publicity at Hachette Livre.*

## NICOLA LEGAT

Magazine people like to airily dismiss newspapers as ‘tomorrow’s fish and chip wrapping’. Not long after I left the editorship of Metro and a 25-year career in the magazine industry for a job in book publishing, I found myself saying, ‘magazines are next month’s waiting-room clutter’. Coming to Random House as publishing director and making books these past eighteen months has been a truly remarkable, illuminating and rewarding experience.

I’ve always loved books, of course, and I’ve always been both an avid reader and an appraiser of book packaging and design, so it’s not as if I’ve strayed into alien territory. Many of the imperatives of magazine publishing and book publishing are the same. As a book publisher and commissioning editor, I take as much care of my authors, designers and illustrators as I did of my magazine staff and my freelancers; they are a precious resource. I appreciate our sales, marketing and publicity team as much as I did the advertising team at ACP. The book industry is easily as competitive as the media world; just as the *Herald* and the *Sunday Star-Times* slug it out for stories, and just as TV3 and TVNZ compete for exclusives, so do we compete for authors and concepts. We are as award-hungry as journos and media bosses, and we keep the same close eye on our status in the industry.

But there are two key differences: lead times and relationships with retailers. Lead times first. ‘How are you enjoying book publishing?’ asked a magazine editor I’ve known for many years, when we met recently at a travel writing awards dinner at which I was making a judge’s speech. ‘You must be finding it so relaxing.’ At a book launch in Wellington recently, a woman came up to me and said, ‘How I’d love a job like yours, sitting around reading all day.’ Hmm ... that must be why I am at work, writing this, on a public holiday.

We’ve hugely expanded our local publishing in the last year, and increased our staff numbers: it simply is not the sort of job that could be described as *relaxing*. It’s invigorating, stimulating and challenging, though, and I am relishing just about every bit of it.

Magazine publishers and journalists don’t really have a relationship with retailers. Most magazines are distributed via supermarkets, and apart from grinding your teeth every time you walk into a supermarket to find your latest issue poorly displayed – or not displayed at all – you don’t pay them and their businesses close attention. A magazine’s most consuming and direct relationship is with the reader, but in the book industry there’s an intermediary, the bookseller, and I have found it especially interesting getting to know the New Zealand book trade in all its complexity. It’s a retail sector that is nothing short of miraculous – putting an extraordinary number of books into the hands of an extraordinarily large number of New

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Zealanders every year, while under all sorts of pressure from competing calls on the consumer dollar.

And the deadlines. Well, yes, they are longer than the monthly cycle of a magazine but that's not to say that they are any easier. Each book runs its own course, and with 22 on my personal plate this year, I have learnt that each has its unique pattern. A very few run like clockwork, and all need nurse-maiding and sometimes scolding along ... but each and every one I feel passionate about.

There's a great team here at Random House, both in the company at large and within my own division. They've made my first eighteen months a pleasure. Whenever I can, I try to explain to former journalist colleagues that the book publishing industry is full of potential, freedom, creativity and challenge. I had no idea of any of that before I took this post. Now I am sure of it, and wish more journalists would discover the magic of the book trade.

*Nicola Legat, n.legat@randomhouse.co.nz*

## ANNA CRAIG

The year I studied at the Whitireia Diploma in Publishing (2005) was a tumultuous one. Fights, tears, failed projects, late assignments, notes of excuse from psychiatrists ... I think we had it all. Despite the range of people and mental states, everyone started the course thinking they were cut out to be editors. No one was remotely interested in any other aspect of publishing. But by the end of the year, not only did a lot of the class decide they didn't want to become editors, half the class didn't want to work in publishing at all. Publishing simply seemed like way too much hard work.

I was one of the ones who thought I wanted to be an editor. A fan of words and books, and books about words, editorial seemed like the path for me. And I did pursue it – at the end of the course, armed with an English and French degree and a lot of idealistic notions, I moved to Auckland for a six-month internship as an Editorial Assistant at a small publishing house. After the internship finished, I stayed on for the rest of the year in the same role – enjoying it, but feeling there had to be more to publishing. I needed a new challenge.

When the opportunity to do some publicity work came up, I was keen to try it out. I thought it would be a good chance to broaden my horizons and to see how the other half of the infamous publishing versus sales set-up worked. Straight away, it clicked, and I realised that working with the media, and organising interviews, book launches and touring authors held a lot more attraction than checking maps and proofreading in the back office.

My first tour was with an author who was an etiquette guru. Being a food klutz, I was pretty nervous taking her out to lunch. But I couldn't have hoped for a nicer person – she helped make my transition an easy one, and I managed to get through lunch without dropping my cutlery or spilling my food. I got her to the various radio and TV studios in central Auckland safely and in one piece – dinging my boss's big car while out with an author is still something I fear.

Since then I have *only* worked with interesting and easy authors – I'm still waiting for my

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first tour disaster. But speaking to the other publicists in the office, it sounds like mishaps and author issues are inevitable in every publicist's career – at one end of the spectrum, high-maintenance New Yorkers who travel with a PA, hairdresser and make-up artist and, at the other end, authors who won't change their T-shirt for three days or who decide they won't talk at their speaking events. Dinging cars, speeding tickets, being fog-bound in Hamilton at 4.30 a.m. – they're all par for the course. Listening to some of the stories, it sounds like difficult authors (and grumpy, grudge-holding media) are everywhere. Can't wait!

After a decent stint working half in editorial and half in publicity, I jumped at a role I saw advertised in the *Booksellers Brief* for a full-time publicist. Two interviews and an extremely disturbing psychometric test later, I was thrilled to land the job. I don't think I have ever worked so hard in my life. Publicising the Orion list at Hachette Livre is incredibly busy, and there were (and still are) many aspects of the role to which I am new. I was thrown straight in the deep end – organising a book launch, an author tour, letting the media know who I was, and taking over the production of a monthly publicity document for media.

The transition has been made much easier by two very experienced publicists at Hachette, and another relative newbie with a background in PR. We all bounce ideas off each other – if ever there is a book or an author I don't know what to do with, one of my colleagues will come up with a bright idea and will be happy to share contacts.

So far this year I'm locked in for three author tours, with three completely different authors – a journalist, a celebrity back doctor and Britain's best-selling crime writer, Ian Rankin. Add to that involvement in the Auckland Art Fair, the Auckland Writers and Readers Festival and the Wellington Writers Festival, and the year is shaping up to be a big one. That's definitely one of the high points of the job: getting out of the office, travelling all over New Zealand with authors, meeting booksellers in out-of-the-way places, working with the media, and being part of the thriving arts scene.

Another good thing about publicity is the autonomy that comes with the role. To a large extent, you're in control of the work you do; it is almost like being self-employed within a large business. You manage your own relationships with the media and with authors, and often (but not always) the amount of effort you put in directly pays off.

From my perspective, New Zealand publishing offers great opportunities. If you start somewhere small, you'll do a variety of work that will help you decide what area of publishing suits you best. If you start in a big company, chances are there will be plenty of people around you who have been in the industry for many years and can guide you on your way. Once in, publishing is an industry that people never leave. And why would you? Great authors, free books, nice lunches with interesting people, and the chance to get out of the office for a few weeks a year ... what more could you want.

*Anna Craig, [annac@hachette.co.nz](mailto:annac@hachette.co.nz)*

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# RANDOM CLEANS HOUSE

Random House New Zealand has been accepted into the Envirosmart programme, joining other leading New Zealand businesses Fonterra, Transfield Services, Wattyl and Auckland Zoo. Envirosmart, an environmental management system, aims to enhance business performance in a number of areas, including health, safety and environmental legal compliance. Through a step-by-step programme of independent audit and accreditation over three years, Envirosmart partners can reduce environmental risk and increase the efficient use of resources (i.e., water, waste, energy and raw materials).

'Random House has been thinking for some time that as a key player in the publishing industry we need to be addressing sustainability issues in an effective and energetic way,' says managing director, Michael Moynahan. 'We will be looking at all areas of our business to ensure that we are using resources as efficiently as we can and generating as little non-recyclable waste as possible. There is enormous buy-in amongst the staff for this programme and we hope that our authors and customers will appreciate our efforts.'

Random House expects to institute a thorough recovery and recycling system across all aspects of the company, from electricity consumption at their Glenfield site to the use of recycled or sustainable paper and non-toxic inks in printing. In addition to these resource-based initiatives, Random House will explore ways to diminish its 'carbon footprint' by trying to reduce the emissions of its vehicle fleet and becoming involved in environmental initiatives such as tree plantings.

Envirosmart is supported by Landcare Research and administered by local councils.

[www.landcareresearch.co.nz](http://www.landcareresearch.co.nz)



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Send material to Rachel Lawson  
r.lawson@whitireia.ac.nz, 04 473 0806  
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Private Bag 102-902, North Shore City 0745  
Tel +64 9 442 7426 • Fax +64 9 479 8536  
anne@bpanz.org.nz • www.bpanz.org.nz