



BOOK
PUBLISHERS
ASSOCIATION OF
NEW ZEALAND

The Publisher

THE PRESIDENT'S FILE

The year-end is fast approaching and the roar of the eager book-buying public rushing to the nearest book store and demanding the only thing that will make them happy this Christmas – a book – is deafening.

The DVD and the video game manufacturers look on from the sideline and marvel at the way that the public's enthusiasm for books seems impossible to quench.

Booksellers across the land beam with pride at the satisfaction of selling good books to customers who understand the value and enrichment their lives get from receiving and giving books at Christmas.

Publishers look upon the scene with joy and pride, realising that the long hours, hard work and financial risk they have taken to mould an author's dream, with their vision, into something the public cannot get enough of has all been worthwhile.

The authors take a quite moment to reflect on the blood, sweat and tears that have gone into their work, safe in the knowledge that without them the whole thing would not have had a starting point.

Together the industry shines in the reflected glory of a job well one and another year over. Nothing more could possibly have been done to make it any better. Every 'i' dotted and every 't' crossed.

Once the shouting and clamour passes a collective sigh rises from the industry as 2008 looms into view. How wonderful.

This is truly my Christmas wish for us all. In a funny kind of way it is why many of us keep doing what we do and why we publish some of the most outstanding books in the world. I hope this season provides you with all the hope you need to embark on the next one with equal enthusiasm.

Merry Christmas!

Michael Moynahan

NOTICES

INTERN PROGRAMME 2008

BPANZ is pleased to announce that Annabel Langbein Books, Awa Press and G.A. Pindar have been successful in their intern programme applications. We also congratulate the three successful Whitireia Diploma of Publishing students who have been placed with these publishers and wish all well for the six-month internship.

The placements are:

Annabel Langbein Books – Mia Yardley

Awa Press – Hannah Bennett

G.A. Pindar – Shelley Hemmings

TRADE FAIR DATES 2008

Bologna 31 March–3 April 2008

London Book Fair 14–16 April 2008

BEA Book Expo America 29 May–1 June 2008

Beijing – no date announced yet

IPA Publishers Congress Seoul 12–15 May 2008

Frankfurt Book Fair 15–19 October 2008

LETTERS TO THE EDITOR

Gerard Reid on the future of freelancing and typesetting macons.

Thank you for such an absorbing November issue.

If I may correct one error. Elizabeth Caffin [‘Casting Off: Thirty Years in New Zealand Publishing’] credits me with setting up Egan-Reid (now Pindar NZ). However, although I may have increased its emphasis on books, Mary Egan actually set up the business 20 years ago this November – three and a half years before I left the BPANZ to work in it.

Elizabeth is not alone in wishing for a bigger pool of freelancers. However, the pool is fated to become smaller (or at least less talented). The reason is simple.

When Elizabeth and I entered the trade nearly all of the skills were retained in-house. There was an industry standard for job descriptions and training which was an apprenticeship in all but name. Then publishers started shedding in-house jobs and buying them back as freelance services. It was a rational decision because the fixed overhead of editors, designers, paste-up artists, etc., was (and still is) unsustainable compared to the variable workloading. It makes more sense to buy the production of each book externally and so have a direct measure

of cost against income. It also allows publishers to vary list size or publishing programmes without penalty.

The upside of this trend for the publisher and the downside for the freelancer was that the workload is inconstant. So the freelance life is insecure. Gradually the pool shrinks as freelancers get ‘real’ jobs or simply get old and retire. And the old way in which they were trained has disappeared.

There is a further and even more dramatic change starting to take place worldwide. We have found that publishers are wanting to give work to businesses who can handle complete projects (edit, design, set, proof, index, etc., – from manuscript to print-ready) and who can handle large lists. In other words the final clear out of in-house production people is starting to take place. Publishers are wanting to reduce their in house staff to commissioners and a very few production staff, buying in absolutely everything else.

This trend was particularly highlighted at the recent Global Information Industry Summit I attended in Berlin. All the discussions were about handling content in ever more efficient ways. Publishers are increasingly defined as Intellectual Property Bankers. Their function is to back good IP (content) with money. Everything else is bought-in. Hence costs are directly related to returns. And only those suppliers completely immersed in content-management and multi-purposed outputs will be able to meet those needs.

It seems to me that given this trend the nature of supply of services is going to be more corporate than traditional freelance. So businesses will arise recreating the old in-house production department except they will exist only to sell those services back to publishers.

This is no more radical than the way in which bookselling became separated from publishing in the seventeenth century or typesetting became separated from printing in the mid-twentieth century. It’s just another round of change. And those who are ready for it will flourish in it.

I enjoyed the articles by both Kris Sowersby [‘Why Bembo Sucks’] and Sarah-Jane McCosh [‘Typesetting Te Reo Māori’]. They deal with issues of great importance to quality publications, particularly here in New Zealand. I’d like to comment on the issue of macrons.

Our experience has been that, whether macrons are made via Unicode or converted umlauts, the results are often, to put it bluntly, ugly and unsubtle.

As the first digital typesetters in New Zealand offering their services to book publishers, we faced this problem early on. Back in 1992, only Victoria University had preceded us in looking for a solution. They made a couple of typefaces that included macrons and offered them to a few academics. But they were difficult to use, because they were accessed through non-intuitive key combinations and they didn’t look very good because they simply placed a dash above each of the vowels.

When I came to look at the issue I decided on two things:

- that the umlaut should be used as the default key for macrons
- that macrons made from any pre-existing characters were unbalanced.

So, starting in September 1992 we started to make Māori typefaces. First, we checked font licences to establish which fonts permitted us to make adaptations. Then we used font-editing software to design new fonts.

In general, the weight of a macron stroke needs to be slightly less than the standard body stroke of a character. It also needs to alter its length depending which character it appears over and finally it needs to be a little closer to the character than automatic character generation provides.

So, over the intervening years we have made more than 50 Māori font families (in all the weights) plus a large number of Pacific Island fonts (with 20 vowels including a macron, a glottal and a glottal/macron version of each). We have also created fonts with lots of special characters for special purposes, which allow us to keystroke almost any recurring image into a text.

The nicest thing about it is to see books produced with elegant well-proportioned macrons that don't leap out like blots on the page. It gives Māori setting the same dignity and sensitivity that otherwise was restricted to English. We're proud of that.

Gerard Reid, gerard@eganreid.co.nz

G.A. Pindar and Son (New Zealand) Ltd trading as Pindar NZ and as Egan Reid

SIX MONTHS ON: A REPORT FROM THE ASSOCIATION DIRECTOR

It seems appropriate now to reflect on BPANZ activities over the past six months. It's been really busy!

In May we established our new office in the very acceptable Penguin Pearson building and I learned how to operate MYOB among other things. With BPANZ President Michael Moynahan we looked at the issues that needed the most attention in the first six months, and we set some firm objectives. Getting to know the membership has been both informative and enjoyable. I've learned about the issues for small, medium and large publishers, and I've also met with both Creative New Zealand and New Zealand Trade & Enterprise (NZTE) to determine what opportunities exist to work more closely together.

My initial tasks included completing the industry salary survey, which was already underway, liaising with Colmar Brunton for the industry survey and coordinating attendance at the Hong Kong Book Fair in conjunction with NZTE. After this, my attention turned to organising the BPANZ stand at Frankfurt, coordinating an education workshop with NZTE and finalising this year's intern programme.

Throughout the last six months my ongoing focus has been on improving existing communication both within the membership and with outside bodies, introducing new initiatives and building on our successful ventures. More regular contact with our membership

has been high on the list and whilst this has improved we will develop this in the coming year. Now that we have a sound central base we can introduce training and networking workshops next year and I intend to draw up an initial programme by late January 2008.

Updating the website is a priority and although Whitireia Diploma of Publishing students have done a fine job maintaining it on our behalf we have decided it is time to bring it in-house. The updated version should be live by mid-January and it will feature useful information about the industry, statistics, news, employment opportunities and other information, such as important industry dates.

After visiting the Australian Publishers Association (APA) office in November it is apparent that there are a number of ways we can work more closely together to provide more opportunities for members. Some points of discussion were affiliated memberships, sharing of training programmes and working together on export initiatives. There is a real willingness from both parties to work together.

Export is a key focus for BPA NZ and we have committed to collective stands at both London and Frankfurt book fairs in 2008. It is possible that by joining with APA we can have a joint presence at other fairs such as Beijing and Bologna.

I wish you all a happy and successful Christmas and look forward to more challenges and achievements in the coming year.

Anne de Lautour, anne@bpanz.org.nz

FRANKFURT BOOK FAIR 2007

More than one hundred journalists, a dozen television crews, 7448 exhibitors from 108 countries displaying 400 000 products covering 172 000 square metres. Everything about this fair is big.

Eighteen exhibitors participated on the New Zealand stand this year – Annabel Langbein Books, AUT Media, Biozone International, Calico Publishing, CLR Books, Essential Resources, Exisle Publishing, Gecko Press, Hachette Livre NZ, Learning Media, Mallinson Rendel, Medikidz, Nakedize, National Pacific Press, Penguin NZ, Phantom Publishing, Reed Publishing and Te Papa Press. Stationed opposite the New Zealand stand were David Bateman, Flying Start and Zenith Publishing.

Our stand, covering 89 square metres, looked impressive and was bigger than I thought it would be, especially the huge pillar with the three metre high banner clearly stating who we were. The colours for this year were cream and blue, which gave the space a gentle Pacific feel.

On the set-up day our pallet of books arrived and my relief was enormous. Six boxes of wine followed the books – all was well! The participants also arrived at the stand to set up their displays. The effects of jetlag are very real and those few who arrived earlier in the week had the advantage of settling in, whilst others combined trips to other parts of Europe to complete business there. Anyway, there was too much to do to be tired and most participants were well organised with meetings booked both on and away from our stand.

Wednesday was opening day and an hour before opening I attended to last minute details and checked that everything was set up. At 9.30am the fair began, and for the next four days our stand was a busy hub of meetings and presentations. A camera crew came our way and we heard the next day that our stand featured on Frankfurt television news.

As contracts were signed and negotiations heated up, the collegial benefits of the collective stand became evident. We were all very aware of the intense work required to get to this stage and were excited when things were going well, frustrated when things weren't going right. The more experienced Frankfurt attendees were on hand to answer queries and to help when contractual details became complicated or when a first timer needed to prepare for an important meeting.

On Friday night we held our ever-popular stand party. This year around 200 international guests and homesick kiwis joined us to celebrate and to enjoy the added lure of very fine Marlborough Sauvignon Blanc kindly donated by Pernod Ricard. Usually we needed to be out by 7.00pm, but because of a train strike and traffic jams we stayed until well after 8.00pm.

Saturday was busy too, with the public allowed entry although many publishers had left the fair after three full days. I lost count of how many printers approached the stand as well as many hopeful authors reaching into bags for their precious book they hoped to sell to a foreign publisher.

Frankfurt is the most important date on the calendar for publishers serious about export and selling rights. As regular exhibitors know, there is no better opportunity for making, cementing and extending relationships with other publishers and agents than at this fair. We will now capture information on sales made at Frankfurt to reinforce our case for future funding and to demonstrate the successes that begin there.

Anne de Lautour, anne@bpanz.org.nz

PHANTOM HOUSE AT THE FRANKFURT BOOK FAIR

'It was SO big!'

'Really? How big?'

'Well, think of the biggest word you can use to describe enormous and then you'll still need to create a whole new one!'

This has been the main theme of my conversations with friends, family and associates since I returned from the Frankfurt Book Fair. It still amazes me that there are so many books, so many people dedicated to this industry and that authors and publishers haven't run out of words to put on paper. Imagine halls the size of city blocks, nine of them, some with two or three levels, and each of them jam packed with books of all shapes and sizes, in all languages, covering all subjects; and you are left pondering how much knowledge has gone

into creating so much information.

I arrived at Frankfurt early Monday morning and, after checking into my hotel, went for a walk to scout out the area, thankful that I was staying within walking distance of the Fair. The next day, I retraced some of those steps and searched for an entry into Hall 8, finally emerging into the chaos of 'set up' for a major international event. There were forklifts moving cautiously about, men with hammers, glue guns and tape busily adjusting shelves and signage, and everywhere on the floor – discarded bubble wrap, paper, cardboard boxes and scattered debris. The cavernous room was assigned hallways each labelled A–W, and each numbered from X00–X95 to allow for companies requiring multiple sites. There were at least 1600 exhibitors in this one hall alone. It was easy, therefore, to believe the astounding news that there were over 7200 exhibitors attending the 2007 Frankfurt Book Fair.

Once I figured out the logistics of navigating my way around the halls, locating the BPANZ stand was easy and I arrived to find several people already busy unpacking boxes and dressing up displays. It was sleeves up and into the groove for the next couple of hours. Finally there was a quick meeting where we all met one another properly and Anne de Lautour gave us the housekeeping information and recommendations we all needed to be fully functional during the next four days.

A relatively good sleep despite the trains screaming past all night long, followed by a hearty German breakfast of pastries, boiled eggs, meat and cheese; then a brisk walk to the Messe – hey presto, I was officially representing my company for the first time ever at the Frankfurt Book Fair!

The chaos of the previous day had been replaced by ordered efficiency. A relative calmness had descended upon the freshly carpeted hallways, and thousands of bright-eyed expectant exhibitors were all eagerly waiting for their appointments to arrive, walking the halls greeting one another, pausing to look and write numbers and other details on notepads and Palm Pilots.

The days soon developed into an easy rhythm of talking to people, wandering the halls seeking appointments, returning to the New Zealand stand with arms loaded with books, and writing up meeting details to follow up over the following weeks. Everyone was friendly and helpful, and a sense of comradeship evolved quickly. We all looked out for one another when needed and welcomed visitors to the stand.

I'm sure I'm not the only one who felt as though I was in a bubble, completely separate from the world outside. At times it was easy to forget that anything outside this role existed. Family, other work matters and 'back home' just faded into the recesses of my mind as each day I battled jetlag, tired feet and what I call 'brain drain'. It was overwhelming to be surrounded by so many books, and inspiring to be part of an industry so intensely focused on networking and building productive relationships. I went from feeling very much like a 'newbie' to finding myself totally comfortable talking with veterans who were all willing to share ideas, resources and information.

At the end of the week, I boarded the plane to come home and thought excitedly about all

that I'd seen, what was waiting for me back home and how much I was looking forward to coming back next year to do it all over again. The benefits of actually being there, immersed in everything, will continue to pay off for my company over the coming months in many ways. The sense of validation that the products I'm creating have a firm place in the world and are welcomed by others is very rewarding, but most importantly of all, the relationships that I was able to begin establishing made the Frankfurt Book Fair the MUST do event on my calendar from now on.

Maria Carlton, maria@phantompublishing.co.nz

SIXTY YEARS OF PASIFIKA PUBLISHING

Learning Media is one of the key providers for the Ministry of Education, producing educational materials and providing publishing services to support the New Zealand Curriculum. We develop and implement key professional development programmes and educational resources in a range of different media for other private and public sector organisations, both nationally and internationally. Learning Media also sells educational products around the world including to countries in the Pacific.

The company publishes in English, te reo Māori and five Pasifika languages for the Ministry. New Zealand is the only country to provide funding for the development and publishing of resources in Cook Islands Māori, Niue language, Sāmoan, Tokelauan and Tongan.

In 1947 Learning Media* published its first resource in a Pasifika language, *Tusitala mo A'oga Sāmoa*, a Sāmoan version of the School Journal. In the 1950s and 1960s, similar publications followed in Niue language, Cook Islands Māori and Tokelauan. Sixty years on, Learning Media produces children's series (print and audio) in five languages; each resource aims to reflect the experiences of children and students growing up in New Zealand and the Pacific, and the resources are specifically designed to support students in achieving language learning objectives. Many of them include teachers' notes based on proven second language teaching practice in line with the New Zealand Curriculum.

The Pacific Materials editing team at Learning Media is culturally diverse, with members representing a broad range of Pasifika nations including Sāmoa, Tokelau, Niue and Tonga. The complexity of publishing Pasifika texts requires this team to work with a broad range of people and organisations: translators, language checkers, teachers, educators, language groups and the New Zealand Ministry of Education.

Cook Islands Māori, Niue language and Tokelauan are all 'endangered' languages and Learning Media and its Pasifika team play an important role in helping to maintain and preserve their use, especially in New Zealand.

A major issue for the team is attracting writers who have both an understanding of Pacific Island cultures and the expertise to write for children. Learning Media relies heavily on word-

of-mouth comment and personal networks to make links with writers. Another way in which the team sometimes helps new writers is by running writers' workshops to encourage people to write for children in their Pasifika languages. This enables them to share their knowledge with Learning Media and vice versa – it is a valuable way of teaching and learning new skills.

Learning Media has recently worked an exciting assignment, the Treaty of Friendship Materials Translation and Publication Project. The Treaty is an agreement between the New Zealand and Sāmoan governments that focuses on developing teaching resources to benefit the learning, literacy and achievement of Sāmoan students, both in Sāmoa and in New Zealand.

Forty titles were selected from Learning Media Direct's Pacific Literacy Pacific Science series and translated into Sāmoan by Sāmoa's Ministry of Education, Sports and Culture (MESC). Learning Media then adapted them for the New Zealand context. In addition, Learning Media worked with MESC to redevelop the teachers' notes to the selected titles and align them with educational contexts in both Sāmoa and New Zealand.

Learning Media has also been involved in producing materials to support the widely advertised 'Team-Up' campaign, fronted by ex-All Black Tana Umaga, and designed to encourage parents to take an active role in their children's education (<http://www.teamup.co.nz>). Learning Media managed the project and edited supporting texts, *Tongan in the New Zealand Curriculum* and *Vagahau Niue in the New Zealand Curriculum*, which were both launched recently.

By producing relevant resources, Learning Media continues to support the learning, teaching and achievement of Pasifika children, students, teachers, educators and communities.

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*Learning Media was then known as the Department of Education's School Publications Branch

The Publisher is produced by students of the
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