



BOOK
PUBLISHERS
ASSOCIATION OF
NEW ZEALAND

The Publisher

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THE PRESIDENT'S FILE

Welcome to the latest edition of the *Publisher*.

The first quarter of 2008 has been very active for your organisation beginning in January with the announcement of Michael Moynahan's departure. We are all keenly aware of the huge contribution Michael has made to BPANZ and to our industry as a whole.

In my role as the current BPANZ President, I have been discovering first-hand the breadth of BPANZ activities.

Our first highlight of the year was the launch of our new website that has links to all members' websites, and we know these are being well used.

Then came the London Book Fair that was attended by a strong New Zealand contingent, and reports are that it was a busy and productive fair. Our collective stand was ably managed by Caroline Faigan and she fielded numerous requests for information from visitors. BPANZ is keen to continue its involvement with the fair, but the reality is that our presence at this year's fair was only made possible by the generous support of some of our larger publishers. As costs will increase next year we will really need to consider whether our continued participation as a standalone exhibitor at the London Book Fair is viable.

Planning for the Frankfurt Book Fair planning is now underway, with an 85 square metre space booked and a new stand design concept evolving. We are also delighted that New Zealand Trade and Enterprise have agreed to financially support the fair this year. Contact Anne de Lautour for further details.

We received over 150 entries for the newly named BPANZ Book Design Awards. Judges Guy Somerset, Mark Fry and Michael McHugh spent April deliberating, and the shortlist has now been announced. Once again, the winners will be announced at the industry awards dinner at the Booksellers Conference on 20 July.

Anne and I visited the new premises for Whitireia Publishing in Cuba Street which are very impressive, and I'm sure the new intake of students will enjoy a productive year there. Once again, some students will undertake specific projects for BPANZ such as production of the *Publisher*, publicity and promotion of the New Zealand Book Design Awards, and the production of our Members Directory.

Planning is also well underway for this year's industry training programme, which will begin in August this year, more details are to be unveiled at the AGM. In the interim we plan a series of 'After 5' networking events in Auckland. Once these are established we will extend these to other centres.

Remember the BPANZ AGM will take place in Wellington on Sunday morning, 20 July, before the start of the Booksellers Conference.

The weather may be getting colder, as are the chilly winds that appear to be blowing through the economy at present. However, whilst we are facing many issues right now, not the least of which relate to the digitisation of content, the fact is that good books continue to be well

received by the market so I really believe there is cause for our industry to remain in good heart.

Tough trading periods generally result in increased levels of innovation and creativity, and both of these attributes are certainly bountiful within the publishing industry in New Zealand.

Tony Fisk

ECO-FRIENDLY BOOKS DOMINATE DESIGN WORLD

BPANZ Press release – 21 May 2008

The BPANZ Book Design Awards 2008 shortlist was announced 21 May, with a list dominated by beautiful books with eco-friendly themes and a social conscience.

With subjects ranging from recycling to organic farming, Bill Hammond's art to Cook Islands tivaevae quilting, the list represents the best in book design for books released in 2007. *Dear to Me* is also included, an anthology that features well-known New Zealanders' favourite poems, and gives all royalties from sales to Amnesty International.

The judges had a tough time narrowing the field to just twelve titles, and this was a process not without conflict, with a few books' inclusion splitting the team of three judges led by *New Zealand Listener's* Guy Somerset. They were looking for 'the complete package: the book whose insides matched their outside for the thought and care that had gone into them, striving for something a little bit different, or a little bit better'.

A new player in the Book Design Awards, Scholastic's Vasanti Unka, is well-represented with two shortlisted books, *What is a Bird?* and *The Bean's Story*, which showcases her own hand-quilting in every illustration.

Also included in the final list are seasoned designers such as Robbie Burton from Craig Potton Publishing, Sarah Maxey for Victoria University Press, and well-known artist and designer Aaron Beehre for Christchurch Art Gallery.

The competition is judged in four categories, including Non-Illustrated, Illustrated, Educational and Children's books, with the winners being announced at the Booksellers' NZ Industry Awards Dinner in late July. There are also highly-coveted Best Cover and Best Book winners chosen from within the shortlist.

The Awards help promote excellence in, and provide recognition for, the best book design in New Zealand, a worthy cause for an oft-overlooked arm of the New Zealand design world.

The Book Publisher's Association of New Zealand is proud to be principle sponsor of the awards. The BPANZ President Tony Fisk says 'The books shortlisted for this year's awards exemplify the very best of book design and it is once again gratifying that the quality of work produced in New Zealand competes favourably with that produced anywhere else in the world.'

THE PERSONNEL FILE

INCREASED SUBSCRIPTION – WHY?

Like many publishers, I looked somewhat aghast at the increased cost of subscriptions and asked myself, why? As a former president of BPANZ, I know a fair bit of what it does, but in tough times we all have to justify any increase in expenditure. So I set out to satisfy myself that the subscription dollars were justified.

Ten years ago, when I returned to New Zealand, BPANZ had become a shadow of its former self. The organisation that had created what are now the Montana New Zealand Book Awards, and created Copyright Licensing Limited (CLL), was not involved in the industry at large. Nowadays I know that it is more vibrant and achieves more, but what specifically?

For me, the greatest value in having a publishers' organisation is copyright. We do not exist without copyright. Copyright is our greatest asset, and one that is continually under fire from traditional attacks by those who want unlimited copying, to the new technologies where specious arguments are raised constantly to allow unfettered access or format-shifting. The new Copyright Act would have many dangerous aspects were it not for BPANZ efforts. CLL are important in this as well, not only because they collect income for authors and publishers, but because as part of their daily business they act to stop theft by copying. If there hadn't been a BPANZ, would there have been a CLL? If it was for copyright alone, I would try to ensure a well-funded and professional BPANZ.

Then there is export. This doesn't affect everyone, but for those of us it does, it is of great importance. The New Zealand Stand at Frankfurt is the cornerstone. When funding looked to be withdrawn this year, it was BPANZ who got stuck in, found a solution that worked for publishers and the funding agencies, and got our stand back on track. London Book Fair, Beijing: if it wasn't for BPANZ involvement many of us would not have taken advantage of these opportunities. In addition BPANZ is working with NZTE on an exporter training programme for the second half of 2008.

Training is another active area. Many of us have staff who have gained a lot from the Wairakei and Hamilton training weekends – good, solid, hands-on experience that complements the Whitireia training that some enjoy. The intern programme has also been successful both for students and for smaller publishers who gain access to half-cost staff. For educational publishers, BPANZ is initiating a research and training programme for both international markets and international digital initiatives. This is put in place by the new education subcommittee that has been set up specifically to address issues facing education publishers. And Auckland publishing staff now have a new evening networking programme to enjoy.

BPANZ is now working on a digital strategy that will look at helping small publishers have

access to a digital warehouse, and advise them how to set-up for, and access, digital storage.

Of great interest to me from the beginning was industry statistics. I used to tell people that I came from a third-world country, because that seemed the best way to explain our total lack of information. How big was our industry? We didn't know. What were our bestsellers? We didn't know. What were the salary parameters? We didn't know. In fact, we operated in the deepest of black holes when it came to making business decisions. Now we have the Colmar-Brunton survey, the salary survey, as well as the long-standing education spending survey. BPANZ also made the approaches that eventually led to Bookscan coming to New Zealand. Perhaps not first-world yet, but no longer third-world!

A major change for me is the ability of the organisation to respond. It used to be that we would find out about some issue – say a legislative change that threatened us or some industry initiative that hadn't had full publisher input – and we had to try and find volunteer councillors that had the time and the skill-set to work on it. I know that some of our submissions to Government were much less than we would have liked because of the problems of knowledge and availability. Now we have an association director again. The speed and quality of action that is available out of BPANZ now is light-years ahead of what we could offer at the turn of the century.

There are other things we know about; the *Publisher*, the Design Awards, involvement in the Montana's and NZ Post Awards, and the website. All these are good and worthwhile, but I decided that resubscribing was worth it because the industry needs a strong publisher-focussed organisation to look after the really important things, and I feel better knowing it is there, ready to defend our ability to publish.

Kevin Chapman, kevinc@hachette.co.nz

Managing Director and Publisher, Hachette Livre NZ Ltd

TAKE ME TO THE RIVER: AN INTERNSHIP AT AWA PRESS

I wasn't sure if I'd sink or swim in the deep end of an internship at Awa Press as their publicist and publishing assistant. It seems I absorbed more information than I had realised from the Whitireia Polytechnic Diploma in Publishing, however, and I've been able to keep myself afloat, despite nil experience in publicity. In the first month I was working at Awa Press we released two books concurrently, and it was an eye-opening experience pitching books to influential media contacts for the first time. Everything after that was a breeze!

My business card says that I am the contact for publicity and sales, which means that I am paid to write emails, read newspapers and look at books. I also spend a lot of time packaging up books and making tea. Working in a company with only three staff members naturally means long hours, yet often I go home feeling like I have spent the day working on a hobby. I guess what they say about finding a job you love is true. Of course, there are downsides to working in a small company, most notably the way your job takes over your life: I've spent sleepless nights thinking about publicity angles for new books; some of my best ideas have come at 3am. And

my husband is now well versed in the intricacies of creating publicity schedules, and has been called on to help with review copy mailouts. But still, I think my job is great. There is much to learn from my colleagues: vivacious and munificent Mary Varnham, and knowledgeable and ebullient Sarah Bennett. They welcomed me into their publishing house with open arms and countless morning teas, and have spent patient hours (with more to come) explaining publishing conventions – or how we are going to get around them. Perhaps that is what I like best about Awa Press: because we are small, we can choose to follow the crowd, or, more often, think up a new way to publish our books. Because we are small, we have to shout louder to be heard.

If you've been to Awa Press's office, or Awa Towers as we affectionately call it, you'll know that it's a superb place to spend your working hours. The 130-year old, candy-pink cottage has been faithfully restored inside, with many original features remaining, including an OSH-defying staircase. A favourite feature is the old wooden table that serves as a dining table, boardroom table and extra desk space; and I love that every nook is loaded up with piles of books. The edible garden behind the house is overflowing with tomato plants, raspberry bushes and a hedge of Chilean guavas, and there's also a lemon tree in development. Not a bad place to have meetings – or a glass of wine on a Friday afternoon.

I'm now halfway through the internship and my biggest revelation has been that, despite initially wanting to begin my career with editorial work, I love working in publicity. While I'm not sure whether I'm cut out for a further career in this area, if nothing else it has expanded my understanding of the publishing process. That seems to be the intrinsic value of the internships that Whitireia and BPANZ offer. I now know that completing the Whitireia Polytechnic Diploma gave me my water-wings; making the best of the opportunity I've been gifted is up to me.

Hannah Bennett, hannahbennett@gmail.com

Publicity and Sales, Awa Press

AN APPRECIATION OF MICHAEL MOYNAHAN

You could tell there was something big happening on Ponsonby Road on a balmy night back in March. People were spilling out onto the footpath outside Bolliwood, a massive Indian restaurant that still wasn't big enough to hold all the book-trade people who wanted to wish Michael Moynahan well before he left for India.

He is now based in New Delhi as chairman of Random House India – and, says Random's New Zealand publishing director Nicola Legat, he's the prefect man for the job. Moynahan has been a towering figure in New Zealand publishing – literally as well as physically. Tall, charming, urbane and sharp-witted, he's been an outstanding figure. 'In the last five years there's no one else in the industry who has shown such vision and innovation. He's an extraordinary guy and we're missing him', says Legat. Moynahan's not gone altogether, however, as he'll return four times a year in his ongoing role as chairman of Random House New Zealand.

At his Bolliwood farewell he was looking exceptionally trim (having taken up running, he'd lost a lot of weight) and eager to tackle such a huge new market. Indian's population is 1.3

billion. Wealth is growing so fast that the middle classes are growing with a rush. But while the potential is huge the economy is chaotic and there is no formal book trade. 'There are bookshops,' says Legat, 'but a shop can just be a guy selling books out the back of the van. It's a greenfields situation, really. But we already hear that he's loving it there.' Michael's family (his wife Kathy and their two sons), will also split their time between the two countries.

Moynahan has pushed his career from the ground up, beginning in 1988 as a paperback sales rep for HarperCollins. He became sales manager for Random House 15 years ago, climbing to Managing Director in 1998.

When consultant Graham Beattie wrote about Moynahan's departure in his blog (beattiesbookblog.blogspot.com) he called his friend 'Mr Publishing in New Zealand'. Just look at the CV: Moynahan is a previous chair of Booksellers New Zealand and at the time of his new appointment was president of Book Publishers Association of New Zealand, Auckland Writers and Readers Festival Trust, New Zealand Book Month and on the governing council of the New Zealand Book Council.

But you can tell more about the man by reading some of his own words about publishing at <http://nzbookmonth.co.nz/blogs>: 'Publishing in and of itself is the ultimate expression of optimism,' he wrote last year. 'There is no way that you could continue to do this if you didn't feel that this time all the stars would align and the gods would smile. This sense of foundationless optimism is based on the fact that actually nothing has ever quite worked out like that in the past but one knows in one's heart of heart that this will be the one. Or at least that is what I tell myself to get out of bed in the morning.'

Lindsey Dawson, lindseyoutloud@xtra.co.nz

Writer, Speaker and Word Whiz, OUTLOUD PRESS

GOING GREEN

SUSTAINABLE PUBLISHING

We've all heard of food miles – but book miles? How much of an environmental impact do those books you have printed in China, Hong Kong or Singapore, actually have? In the debate about climate change and carbon emissions, travel by planes has been largely targeted and shipping has been seen as the eco-friendly alternative. But a recent UN research paper questioned this assumption and stated that shipping is responsible for producing 1.12 billion tonnes of carbon dioxide annually, which is twice that of the aviation industry (www.guardian.co.uk/environment/2008/feb/13/climatechange.pollution)

So, it could be argued, somewhat contentiously, that one of the best things you can do to lessen the impact of the books you publish is to get your books printed locally. But whether you get your books printed in New Zealand or overseas there are other things you can do to minimise your book's footprint.

Choosing the best paper: recycled, sustainable and bleaching processes

Recycled paper diverts paper from landfill and fewer resources are used in the production of it than for paper produced from virgin sources. The best recycled paper is 100 percent post-consumer recycled, which is made from paper that has already been used such as the pre-loved office paper. Pre-consumer recycled paper is made from wood offcuts, which means it could be made from native forests.

Forest Stewardship Council (FSC) certified paper is another good option. There are other certification schemes but some of them are set up by the forestry industry themselves and are considered by environmental organisations to be examples of greenwash. On the other hand, FSC has a stringent criteria for certifying forests as sustainable and is an international association of worldwide members representing social, environmental and economic interests.

Another issue to be aware of when choosing paper is how the paper was bleached. Most pulp and paper mills have switched from using chlorine-gas-based bleaching to being Totally Chlorine Free (TCF), Process Chlorine Free (PCF), or Elemental Chlorine Free (ECF). TCF is bleached using oxygen rather than chlorine and is considered to be the best environmental option. PCF is generally what recycled paper is classified as because it can not be guaranteed that the paper it is made from was not chlorine bleached. According to critics, ECF should be avoided because it still uses some chlorine in the bleaching process.

Inks and cleaners: avoiding the toxic options

Vegetable-based inks are becoming an increasingly popular alternative to traditional petroleum-based inks, as a way of avoiding the toxicity of petrol and the fact it comes from a non-renewable resource.

Organic solvents are used widely in industries and in households (think cigarettes, adhesives, paint, paint removers, dry cleaning). The organic solvents commonly used in the New Zealand printing industry to clean up inks and printing machines have been linked to ill-health effects including: damage to the nervous system and to genetic material, memory impairment, increased risk of hearing loss, and subfecundity in females. Fortunately many New Zealand printers have already switched to citrus-based cleaners or low volatile organic compound cleaners because of health concerns about their employees.

Working with your preferred printer

Most printers are taking steps to be more sustainable, but even if your preferred printer is not doing any of the above it is worth asking them if they can. Printers who haven't thought about these issues may start to become more interested in being sustainable when their customers demand it.

Sarah Pritchett, sarah@sustaintrust.org.nz

Project Leader, Sustainability Trust

OUR ECO-FOOTPRINT

Sustainability is the new catchphrase of the new millennium. In response, businesses are bathing themselves in green light to tap into the ever-deepening wallets of the eco-conscious consumer. How can New Zealand publishers improve sustainability?

Book production is peppered with environmental concerns. From sourcing and pulping paper, to the chemical process of applying ink to pages, to transporting and distributing the end product – every step is taken in an environmental minefield. Equally, every step contributes to climate change. A report from the Steering Committee of the Environment Paper Network (SCEPN) places the pulp and paper industry as the fourth largest emitter of greenhouse gases (GHGs) among manufacturing industries. The largest releases come from the energy production used to power mills.

Some will ask, ‘But can’t I just buy carbon offsets to assuage my eco-guilt?’ Well, no, is the basic answer. Principally, offsetting only works if (a) the actual offset is genuine (for example, trees planted on limited available land must be held in perpetuity), and (b) you first reduce your footprint *as much as you possibly can*, and only seek to offset that which you can not reduce further. Carbon offset programmes are in their infancy, with competing international standards and a wide range of schemes. Some are more reputable than others, ranging from reforestation to renewable energy projects in developing countries. In New Zealand, arguably the best offsetting programme is run by Landcare Research (see www.carbonzero.co.nz). In the end, offsetting is not the answer to climate change, but at least it gets people thinking about the true cost of their activities.

When a publisher is truly intent on understanding and improving their eco-footprint, proactive steps must be taken. The Green Press Initiative (GPI) states the following start-up guidelines:

- **Know where your paper is coming from:** If suppliers don’t know, ask them to find out.
- **Use Forest Stewardship Certified (FSC) paper, where ever possible:** The FSC programme is the most stringent in the world. At present the European equivalent, Programme for Endorsement of Forest Certification (PEFC), and a PEFC-endorsed Australian initiative, the Australian Forestry Standard (AFS) are controversial for certifying the logging of State Forest in Tasmania. (In a nutshell: very bad. For further information visit <http://www.wilderness.org.au>.)
- **Use recycled paper:** Again, figures courtesy of SCEPN demonstrate that the use of 100 percent recycled versus 100 percent virgin forest fibre reduces total energy consumption by 44 percent; wastewater by 50 percent; solid waste by 49 percent; and wood use by 100 percent.
- **Make a commitment.** Draft an environmental standard for your business that states your intentions towards the use of recycled paper; responsible paper and energy use; and a reduced eco-footprint. GPI provide a template from their website (www.greenpressinitiative.org).

There are many overseas organisations that help publishers become more environmentally friendly. But what of New Zealand? While some individual publishers try to make their own way through the minefield alone (and should be commended for doing so), there is a gap here for a cooperative initiative that seeks to uphold publishers to best environmental practice, while offering help, encouragement and resources to those wanting to make the leap. There is a gap – but is there an incentive to participate?

Other businesses that have heavy footprints are targets of environmental and social advocate groups. That the publishing industry has so far sidestepped criticism is probably more of an oversight than an endorsement. It is, perhaps, only a matter of time before publishers will be held accountable for their impact on the environment. But publishers take heart: industry publication *Book Business* (February 2006) reported on a new survey that showed more than 80 percent of consumers are willing to pay more for a book printed on recycled paper. If the market wants it, and the environment needs it, then how about your books?

Meghan Hughes, hughes.meghan@gmail.com

Publishing Assistant, Bridget Williams Books; and editor of ECOlink newsletter.

WALKING THE GREEN TALK AT THE BOOKSELLERS CONFERENCE

What will greet us as we, booksellers and publishers, arrive at the registration desk or sit at our business meetings at this year's Booksellers Conference?

Let's hope there are no:

- branded conference satchels as these are usually a one-use only affair which end up either left in the hotel room or pushed to the back of the hall cupboard at home
- disposable plastic or polystyrene water cups as these are massively wasteful and with a bit of forward-planning, the conference venue can surely provide glass or china
- reams of handouts printed on one side of the page only

There are many other examples of 'conspicuous consumption' at the Booksellers Conference but they generally involve large amounts of wine. This at least comes packaged in recyclable containers! Our industry professes to embrace sustainability but are we really getting the message? Are reps driving more fuel-efficiently and being rewarded by their companies for lower petrol consumption? Are the 'green-initiatives' already put in place workable or are they so stringent that they would turn off even their most ardent supporter? Have publishers thought about their rep fleet and moved to more fuel-efficient cars? Have we started to tackle returns – the wasteful elephant in the corner of the room? There's a lot for us as an industry to consider. Let's start with the Booksellers Conference...

Heather McKenzie, Heather.McKenzie@vuw.ac.nz

Archetype Book Agents

GOING GREEN IN THE PUBLISHING INDUSTRY

Green is the new black. The green revolution marks the latest global trend in business, and is set to spawn a huge industry of its own.

Why?

Today many people equate going green predominantly with climate change and our need to reduce carbon emissions. But there is more to going green than that, especially if one wants to go beyond merely giving lip service to the notion.

The realisation that we are straining the carrying capacity of the earth is slowly gaining a foothold in mainstream circles. Topsoil erosion, aquifer depletion, deforestation, pollution and energy supplies are all problems that we will be forced to face with increasing urgency. Some changes in the way we live will require great political pressure, other changes will likely be activist led.

As a society we need to find a balance between growth, environmental degradation and our standard of living. Steps taken by businesses can limit the impact of environmental degradation. Efficiency will play its part if we understand its implications, and we need to keep it in mind as we develop our businesses. So what can we in the publishing industry do?

Here are a few of the steps Pindar NZ have taken recently:

- Our new premises have been set up in a central location, close to public transport. We also like to employ locally, and have a number of staff who walk to work. In a time when fuel price rises have only just begun, we also feel it is important to provide a work place that will minimise the financial cost of travel for employees.
- Our premises have been chosen to maximise the use of ambient heating and cooling. Apart from good insulation, we have plenty of windows to take advantage of the sun during winter, and sliding doors and windows at each end of the open-plan office that can be opened to create a natural airflow on hotter days and eliminate the need for constant air-conditioning.
- We encourage tele-conferencing and video-conferencing with overseas clients and business partners to reduce travel expense and associated environmental impact.
- Creating paperless work-flows.
- We follow in-house recycling procedures, with a paper recycling bin, a cardboard recycling cage and printer toner recycling, as well as general recycling in the kitchen area.

Office recycling is a small step, but the publishing industry can take a larger one by encouraging clients and printers to use recycled paper or paper made from sustainable wood. Print on demand also reduces waste stock.

It was with this thought in mind that Pindar (UK) recently became a Forest Stewardship Council (FSC) certified printer. Globally, Pindar is working towards the environmental measurement standard ISO14001, and has partnered with a leading environmental NGO, Earthwatch, to help guide the company.

One last thought to consider: a return to an emphasis on quality. Growth does not necessarily mean more 'stuff'. It can mean increased *quality* rather than just increased *quantity*. We at Pindar, believe that in a world of limited resources, it is time to concentrate on generating quality. The ones who get that right will win on quantity, too.

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