



BOOK
PUBLISHERS
ASSOCIATION OF
NEW ZEALAND

The Publisher

CONTENTS

THE PRESIDENT'S FILE	2
BPANZ COUNCILLORS 2008–09	3
PUBLISHING INTERN PROGRAMME	3
Selling Australian Rights – Lorain Day	4
Lorain Day shares her tips for selling Australian rights	
Niche Publisher Finds Global Market – Richard Allan	5
Richard Allan explains how his successful company BIOZONE grew wings	
Summit at Frankfurt 2008 – Teresa Garnett	6
Teresa Garnett reports from Frankfurt on the Canadian–Australian–New Zealand Summit	
International Sales and Negotiation Workshop – Jhake Wells	8
Jhake Wells tells us about the business benefits of a workshop on International Sales and Negotiation for Publishers	
The Frankfurt Book Fair 2008 – Mark Sayes	9
Mark Sayes reports on the happenings at Frankfurt this year	
A Month Full of Books – Christine Cole Catley	11
How did you find New Zealand Book Month this year? Christine Cole Catley tells us what she thinks	
The School Journal through the Years – Margaret Styles	12
Memories of the <i>School Journal</i> and its special place in New Zealand	
Writers in Schools – Sarah Hughes	14
The Book Council's programme to bring school kids and New Zealand authors together	
Industry Profile: Karen McMillan	15
Publicist for Little, Brown	
Supplier Profile: Jill Rawnsley	17
Auckland Writers and Readers Festival	
EVENTS CALENDAR	19

THE PRESIDENT'S FILE

Welcome to the latest edition of *The Publisher*.

The busy period through the middle of the year has continued through August and September. Anne de Lautour and I held member meetings in Wellington and Christchurch where we had a good turnout and received excellent feedback on the work of the organisation. Thank you to all those who took the time to attend. Our organisation exists to meet the needs of our members so it was very useful to hear your feedback and ideas for future initiatives.

During September we held the second of our 'After 5' events. Bob Ross chaired a lively discussion with a panel of three book designers – Anna Egan-Reid, Nick Turzynski and Gideon Keith – who gave a fascinating insight into their creative world. The feedback from those who attended has been excellent and the content proved to be of great interest both to those involved directly with design and to those from other parts of the industry.

We aim to hold four such events in Auckland during the course of the year, and the next one will be scheduled for February. Ideally, we would like to hold similar events in Wellington and Christchurch but in order to do that we would need local input and help. Please do let us know if you are interested in becoming involved in organising an 'After 5' event in your area.

The 2009 Whitireia Publishing Intern Programme has been well received and in fact we had more requests from publishers than we could use. It is fantastic that an increasing number of publishers is recognising the value of this programme, although disappointing that the CNZ funding we receive can only subsidise the placement of three graduates into publishing positions. The successful applicants are announced in this issue.

The BookScan service has now been running for 12 months and is increasing in value as the history builds up within its database. Recent good news is that Whitcoulls have finally agreed to a trial period of participation and hopefully this will commence soon. Having their data included within the BookScan reporting system will dramatically improve the quality and inclusiveness of the information.

We have received the results of this year's Colmar Brunton Survey of New Zealand Publishing and, once again, it doesn't paint a very rosy picture. Analysis of the overall results shows declining sales in domestic and export territories overall, although the Control Group, those publishers who have participated in all four Colmar Brunton surveys to date, do report a lift in export sales this year, which is encouraging. The final report has been distributed to those publishers who participated and is available on the BPANZ website.

The Frankfurt Book Fair has now been and gone, and by all accounts those publishers who participated in the BPANZ collective stand had a very busy time (although the Fair overall was a little quieter than usual). Our new-look stand looked stunning, and I would like to congratulate Anne de Lautour on a superb job of pulling everything together for the Fair. Apparently our stand party was an absolute highlight, and we are grateful to Hunter's Wines for supplying their excellent products. From a media point of view, the summit meeting between publisher representatives from New Zealand, Australia and Canada created a lot of

interest. This coming together of like minds will certainly help to form the foundation for closer relationships going forward.

Finally, following Kevin Chapman's successful nomination at the July AGM for Elizabeth Caffin to be awarded Honorary Life Membership of BPANZ, we were able to present Elizabeth with her award at a function held at Old Government House at Auckland University on 25 September. Fitting tributes to Elizabeth's great contribution to our organisation and the publishing industry at large were made by fellow life members Graham Beattie and Rosemary Stagg. The event provided a great opportunity for people to share wonderful memories of New Zealand publishing over the years and to reflect on many of the names who were responsible for developing this key part of our national identity.

Good luck to all members for the key Christmas selling period which is now upon us.

With best wishes

Tony Fisk

BPANZ COUNCILLORS FOR 2008–09

- Tony Fisk, HarperCollins (NZ) Ltd (President)
- Adrian Keane, Pearson Education NZ (Vice President)
- Linda Cassells, Calico Publishing Ltd
- Belinda Cooke, New Holland Publishers (NZ) Ltd
- Sam Elworthy, Auckland University Press
- David Ling, David Ling Publishing Ltd
- Martin Taylor, Addenda Publishing Ltd
- Chris Baty, co-opted

PUBLISHING INTERN PROGRAMME ANNOUNCED

BPANZ and the Whitireia Publishing Programme are delighted to announce the successful applicants for the 2009 Publishing Intern Programme: Jane Arthur will be working with Gecko Press, Alexandra Bishop with Random House and Kate Stockman with Penguin. We trust both publishers and interns will have a rewarding six months.

SELLING AUSTRALIAN RIGHTS

On 1 September, as part of New Zealand Book Month, Australian agent Sophie Hamley from Cameron Cresswell addressed a group of publishers at the Penguin offices on the potential for New Zealand books in Australia. Lorain Day, Publishing Manager at HarperCollins, attended the event and here shares her tips for success in selling Australian rights.

For local publishers, presence is often the key to those wonderful add-on Australian sales we all think should come naturally. That they don't can be very frustrating, especially when we think of all the reasons why Australians should be falling over themselves to buy our wonderful books, rather than realising the barriers are real – after all, Mother Nature must have known something when she placed the Great Barrier Reef on our side of the continent.

As I only have 500 words, I will deliberately simplify, but here's what I've learned after nine years of trying, which has included some failures, some modest performers and some conspicuous successes.

By presence, I mean knowing the Australian publishing scene and people through attending their major festivals and reading the trade papers. For those of us in multinational companies it's also about building relationships with colleagues and becoming trans-Tasman sounding boards, actively looking for mutual opportunities and bringing projects and authors together when the idea warrants it. Above all, ignore everyone who says the barrier doesn't exist and admit there is a cultural gulf between us, despite the fact that NZ makes up twice as much of the ANZAC acronym as the A. To most Aussie book retailers and book buyers, we are still that irritating little toddler always getting in the way while they try to impress the big kids in the sandpit (the United States and the United Kingdom) with their cool toys. Admit it and work around it. Don't plaster New Zealand authors all over your covers and selling copy – and invest in a seriously good cover design that will work in both markets, tested on some commercially savvy Aussies.

Most importantly, make sure what you are selling is worth the effort – something that is going to genuinely add to their overloaded bookshelves because it has something special enough to make it worth their while to look past their own authors and take a risk with a Kiwi book. It is most important to get yourself and your author over there – by hook, crook, grant or funding application. If you can't afford that, have your author media-trained and put them in front of a video camera so you have some professional, impressive footage showing them doing their stuff to help you sell them and their book. Never forget it's the total package the Australians are looking for, not another literary genius – they have their own.

Beware of authors with unrealistic expectations about Australian sales 'because I've written the book for the Australian market as well'. It doesn't work that way – we do not achieve Aussie sales as of right. There's also a ton of luck, persistence and serendipity involved, such as having the right book when a gap appears in someone else's list of exactly the same size. The publishing gods have always been fickle. What sort of books work? The glib but true answer

is the really good ones, for all the reasons I've outlined. And never forget that fortune favours both the brave and the bloody persistent.

*Lorain Day, Publishing Manager, HarperCollins Publishers NZ Ltd
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NICHE PUBLISHER FINDS GLOBAL MARKET

Richard Allan has found international success with his educational publishing company BIOZONE. He explains how it all began.

Over the past few decades a number of teachers have unleashed their entrepreneurial side by spawning small, specialist publishing houses to meet the needs of the education market. Twenty years ago, the ambition of one such teacher – Richard Allan – resulted in the creation of Tutor Courseware, later rebranded as BIOZONE International. Today BIOZONE is a highly successful niche publisher, selling high school biology resources all over the globe.

Richard Allan started his career as a secondary school biology teacher, but frustration with the quality of student resources prompted him to develop some of his own. Other teachers started requesting copies, and he decided to move into publishing fulltime, setting up BIOZONE initially from his Hamilton home. By the mid-1990s the small firm had won an 80 per cent share of the New Zealand high school market. Wanting to expand, Allan had to decide whether to broach other subject areas or stick with biology and start exporting. He decided to stay with what he knew best, and by keeping the focus on one subject area he has been able to compete with much larger players.

Australia was BIOZONE's first export market. After some initial amusement that a Kiwi company thought it could tell them how to teach biology, business rocketed. Today BIOZONE is rated among the top three publishers of biology resources in Australia.

Today BIOZONE'S suite of products includes workbooks covering senior biology courses, modular workbooks on selected topics, and Presentation Media – high quality PowerPoints® ready-made for the teacher. Students across the world from Poland to Canada, Australia to Germany are using its resources.

Among the most exciting developments in the past few years has been entry into North America, where a lot of groundwork is now starting to pay dividends, particularly in the United States, which has 32 000 high schools. The export expansion has been done on a shoestring budget by exploiting teachers' networks. This has proved extremely effective in growing brand awareness and exposing products to interested groups.

BIOZONE has been chasing the sale of rights to foreign publishers at international book fairs, and last year signed a cooperation agreement with the People's Education Press, China's largest education publisher. An initial run of 100 000 BIOZONE workbooks adapted for the

market and translated into Chinese is already hitting the shelves in China.

BIOZONE has offices in Hamilton, Australia and the United Kingdom. All the writing is carried out at the New Zealand office, where content developers include staff writers and graphic designers. The books have a strong visual emphasis, with lots of graphics and annotated diagrams. New editions are published annually to ensure the material is at the cutting edge of biological research and thinking.

Richard Allan, Founder and CEO, BIOZONE

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Richard Allan (CEO Biozone International) shaking hands after signing contract with Liu Yizhu (deputy editor-in-chief) of People's Education Press, P.R. China at the Beijing International Book Fair (August 2007).

SUMMIT AT FRANKFURT 2008

Publishers from Canada, Australia and New Zealand met on the eve of the Frankfurt Book Fair and voted unanimously to pursue closer cooperation, and to challenge long-standing attitudes of United Kingdom and United States publishers towards territorial rights. Speakers included Craig Riggs, Margie Wolfe and Scott McIntyre from Canada; Jane Palfreyman, Erica Wagner and ex-pat New Zealander Juliet Rogers from Australia; and Kevin Chapman of Hachette Livre and Teresa Garnett, Export Manager at Pearson New Zealand, who has written this report of the event.

There was an air of old friends greeting each other and a buzz in the room as New Zealand, Australian and Canadian publishers gathered the day before the Frankfurt Book Fair. The Canadian, Australian and New Zealand Summit was going to be an opportunity to share ideas, network and look at opportunities for closer collaboration, and it did not disappoint.

The idea for the summit was introduced (and the event funded) by the Canadian AECB

(Association for the Export of Canadian Books). Chairman Philip Cercone's opening was about how the AECB assists Canadian publishers to become export-ready to compete in an international marketplace. Juliet Rogers (past president of the Australian Publishers Association and current CEO of Murdoch Books) spoke about how the three countries are similar in sense of humour, can-do attitude and fast uptake of new technology. Kevin Chapman (past president of BPANZ and current Managing Director of Hachette Livre NZ) followed with metaphorical opening comments. He likened export opportunities in publishing to a river flow: the bigger American and British publishers naturally flow downstream to the smaller markets, but the smaller countries have to swim upstream for success. This event would hopefully make us all faster and stronger swimmers!

We moved on to a market overview of the trade markets in Canada (by Craig Riggs from Turner-Riggs Workspace, a market research company). Figures included a consumer market of \$1.59 billion, and an education market of \$500 million per year. Market data had recently tracked the progress of 700 000 Canadian titles, of which only half sold one or more copies. This meant that half sold no copies at all! The exchange rate has also played a part in putting pressure on pricing, with both Canadian and American RRP's printed on the books. The Australian market overview (Juliet Rogers) by comparison is a \$2 billion total market, with \$1.3 billion trade and \$700 million education. The top ten publishers have 70 per cent of the market. Key issues for Australian publishers are territorial copyright, retail ownership changes, online bookselling and the digital future.

After a short break, a cuppa and some photo ops for the media in attendance with Jocelyn Woodley, New Zealand's Deputy Head of Mission to Germany, Peter Boehm, Canadian ambassador to Germany, and Ian Kemish, Australian Ambassador to Germany we continued with a panel of representatives from across the industry.

Kevin Chapman began the panel session by giving a run-down of the New Zealand trade market. Scott McIntyre, from Canadian publisher Douglas and McIntyre, went on to talk about some positive opportunities: the internet, the digital revolution, ebooks and the support organisations. Canadian publisher Margie Wolfe (Second Story Press) discussed her experience in the alternative/niche publishing field. She said an export market was invaluable, and that she had to make her books accessible to other markets. While a few years ago it was all about 'being the same', now they are experiencing success because they aren't the same. Jane Palfreyman and Erica Wagner, from Allen and Unwin Australia, spoke respectively about the adult and children's book markets, and their experiences internationally. There were a number of instances where they had success acquiring rights with another publisher, through a joint approach. Jane also talked about the literary festivals in Australia, and how the Canadian Council assists authors with funding to attend these events. The likelihood of assistance for an author tour has an impact on a decision to publish a Canadian title. I then spoke about the education market in New Zealand and how it's different from the trade market. I also discussed my experiences in both markets internationally, and how the selling experience changes between the markets.

The outcome of the summit was that we all see opportunity for closer collaboration between the three countries, be it knowledge-sharing or joining together to acquire English-language rights. A key issue for most publishers is digital publishing, and there was an agreement for the publishing associations to share information gathered to assist all. There is a need to grant Canadian rights to Canadian publishers, not North American rights to American publishers, and similarly to separate New Zealand and Australian rights, rather than sell both territories to Australian publishers. And of course an agreement that this should be the beginning of many more networking events in the future.

Teresa Garnett, Export Manager, Pearson Education New Zealand
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From left to right: Peter Boehm (Canadian ambassador to Germany), Suzanne Bosse, (AECB – Association for the Export of Canadian Books), Anne de Lautour (BPANZ), Jocelyn Woodley (NZ's deputy head of Mission to Germany), Maree McCaskill (APA), Ian Kemish (Australian ambassador to Germany)

INTERNATIONAL SALES AND NEGOTIATION WORKSHOP

New Zealand Trade and Enterprise with WHK Business Growth have run several workshops of interest to publishers throughout the year. Early in September Jhake Wells, publisher at Stark and Gecko, attended the workshop on International Sales and Negotiation for Publishers before she went to the Frankfurt Book Fair. She reports here on the benefits.

Heading to the Frankfurt Bookfair for the very first time is a daunting thought for a starting independent publisher like me. The pressure of not knowing how best to showcase my

portfolio to experienced publishers at the fair certainly gives me a feeling of trepidation. But attending the recently concluded International Sales and Negotiation workshop conducted jointly by Jacinta Clark and Bob Ross is making a difference. The speakers were both experts in their respective fields, and the session was conducted in a targeted and highly interactive manner. It was a session for publishers to help us find our competitive edge in the global marketplace.

Bob and Jacinta showed us how to prepare an effective and concise sales pitch, how to maintain good rapport with the client during the meeting, how to handle objections and how to close the deal. Some very useful tips worth noting are: always book your appointments ahead of time, prepare 'Fact Sheets' for your titles (to give away); be aware that different cultures have specific etiquette for handing out business cards, and many others.

We were given presentation handouts but I still jotted down copious notes as there was so much information to glean from both the speakers' combined knowledge and experience in exporting and making deals at global book fairs.

Getting a contract signed is not an easy task, but being armed with some useful tips from Jacinta and Bob has definitely helped make the Frankfurt Book Fair much less intimidating.

Jhake Wells, Publisher, Stark and Gecko
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(Note: WHK Business Growth is holding a workshop on 24 February (date TBC) on Exporting for Book Publishers. For details see Calendar, page 19.)

FRANKFURT BOOK FAIR 2008

Mark Sayes is the Publisher and Managing Director of ESA Publications (NZ) Ltd, a New Zealand-owned private publishing company that specialises educational books. Here Mark reports on his first Frankfurt Book Fair.

The Frankfurt Book Fair 2008 was my first, with preparation including plenty of asking around, attending a useful one-day seminar lead by Frankfurt guru Bob Ross and making appointments with 'possibles' identified through the Book Fair website. I purchased a copy of the essential *Selling Rights* by Lynette Owen, which I will hopefully need to dig into soon in the after-fair follow up.

Stand set-up day began with the very worthwhile Canada–Australia–New Zealand Summit. Set-up went fine, with everyone in the shared New Zealand stand pitching in and getting on and setting the tone of camaraderie that went on throughout the Fair.

Between my prearranged appointments, I checked out all the stands in Hall 8 (for International English-speaking publishers) which took the first two days moving at a brisk pace. Armed with a couple of sample books, I was able to add numerous extra and informal appointments with other educational publishers to my list. The endless stands offering

solutions to the forthcoming digital world was staggering. A couple of us attended some one-hour ‘meet other countries briefings’ which usually culminated in some lovely nibbles to be washed down with an alcoholic beverage. A fine beer at the Lithuanian stand at 2pm was pushing it a bit (with an appointment after) but that was nothing compared to the vodka shots at the Polish stand.

It was good to catch up with various folk I’ve met over the years in my earlier role as Chairman of Copyright Licensing. And the New Zealand stand party was great, with good wine courtesy of Hunter’s Wines and the ‘just-right’ number of attendees and atmosphere.

On the last day, with no appointments, I had a good wander around the other halls to see the variety of services and publisher-related stands – miles of interesting stuff to see. Saturday night was the Exhibitor’s Night at the Congress Centre. It had a Turkish theme and celebrated the Book Fair’s 60th Birthday. The opening floor show was spectacular, as was the music and the dinner – a great way to finish the Fair. I sneaked away early to ensure I made my 6.30am flight to London to have a few days with my brother and family before the dreaded flight home.

All in all, it was a most interesting occasion that I expect to attend next year. Thanks to Anne de Lautour, Dave Williams and Christiane Geipert-Arheilger for helping out on the stand.

Mark Sayes, Publisher and Managing Director, ESA Publications (NZ) Ltd
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The New Zealand stand at the Frankfurt Book Fair

A MONTH FULL OF BOOKS

New Zealand Book Month ran from 1–30 September. Christine Cole Catley, of the small independent publishing house Cape Catley Ltd, tells us how she found New Zealand Book Month this year.

I have one complaint about this year's New Zealand Book Month. There was just so much on. So many tantalising goodies, so many events, so many must-read books, must-meet authors, must-see and listen-to things . . . that for anyone getting on a bit (like me) it has been one helluva month. A brilliant month, to be sure. Almost certainly our best yet.

For me, as an advisor for *The Six Pack*, it began early with discussion and planning, and then, as a preliminary judge, the fascinating reading of entries, and whittling them down (oh what a task) to 20 for the final judges to pore over. And of course not just the judging talk but the delightful meeting up again with like-minded people so that book gossip, that stuff of life, flowed freely.

So many book launches, other publishers' and my own, and other books under way. Beattie's Book Blog alerts me to yet more. Bob Ross, another book stalwart, talks book exporting in a brilliant Trade and Enterprise all-day seminar with Jacinta Clark; follow-up coaching too. There's an event to honour Elizabeth Caffin with life membership of the BPANZ which she has chaired so memorably while doing so much for writers, and hence readers, in so many spheres.

Preparations are underway for Heritage Month in November on the North Shore, and as we are 'the literary capital of New Zealand', plans swirl around books and writers: the next Buddle Findlay Sargeson Fellowship will be advertised; the Michael King Writers' Centre is organising a play by Gordon McLaughlan drawn entirely from Sargeson's writing; open days at both houses; and current writers in residence welcomed.

Time to read to someone losing her sight. A little time, grabbed away from editing, for doing one's own writing, and much much more time for reading, always reading . . .

Out of town during Going West weekend. Oh dear.

Then, almost winding up the month, there is Carole Beu and her Women's Bookshop again putting on their splendid Ladies' Liter-a-tea, where so many of the writers we've especially enjoyed this year read, talk and celebrate. There are so many contenders, so let's just say that Carole is right up there with the foremost of those who carry the flag for books. For so many years she organised her Women's Book Weekends, vital for those of us who lived rather far from bookstores and book people.

And there's my book story of the month:

My house sprang a leak. Again. Back came the same helpful man, who looked around. 'Still got a lot of books,' he said.

'Yes.'

'I read a book once. Did I tell you?'

‘Yes, you did tell me. A lot of people have been interested to hear about this.’

‘Yes, I quite liked it. It was about a racehorse called Sea Biscuit.’

And that was New Zealand Book Month 2008.

Christine Cole Catley, Publisher, Cape Catley LTD

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The Six Pack Winners (left to right): Sue Wootton, Marisa Maepu, David Geary, Ian Mackenzie, Kate Duignan, Aroha Harris

THE SCHOOL JOURNAL THROUGH THE YEARS

Margaret Styles, Communications Manager at Learning Media, reflects here on the history of the *School Journal*, its role in New Zealand school curriculum, and the future of this well-known publication.

In his introduction to *The Nest of Singing Birds: 100 Years of the New Zealand School Journal*, Gregory O’Brien outlined his approach: ‘There are many histories that could be written of the New Zealand *School Journal* . . . [but this book] focuses on the artists and the writers who have been central to the journal’. Winner of the Reference and Anthology category at this year’s Montana awards, Learning Media’s centenary publication about the journal highlighted its contribution to developing local artists and writers. This focus remains central to the *School Journal* today.

The journals of the first 30-odd years took much of their content from imported, although not always acknowledged, literary sources. The flowering of New Zealand talent seen in the journal began with the establishment of the School Publications Branch in 1939 by Clarence Beeby, Director of Education. Beeby gave ‘impetus to a new movement for broadening education

and, particularly, giving it a more local, national focus' (P.R. Earle, quoted in the *The Beeby Fascicles*, vol. 2 (Wellington: Te Aro Press 1992), p. 4.) During and immediately after World War II, this new awareness of New Zealand culture began to reshape the journal.

The post-war journals reflected the work of an emerging generation of artists, including E. Mervyn Taylor, Russell Clark, Juliet Peter and Rita Angus, and writers James K. Baxter, Alistair Campbell, Louis Johnson and Brian Sutton-Smith, to mention but a few. Through the 1950s and into the 1960s, writers such as Elsie Locke, Marilyn Duckworth and Fleur Adcock made their appearance.

Margaret Mahy burst in on the journal – and the literary world – in the early 1960s. Between 1961 and 1986, Mahy published over 75 stories and poems in the *School Journal*, including *A Lion in the Meadow*, one of two issues devoted solely to her work in 1965. When her work for the journal was displayed in the United States in 1969, American and British publishers seized upon it.

In 2008, the *School Journal* continues to offer an opportunity for new writers to have their first work published. Contributions from freelance writers are highly valued; in fact, few *School Journal* pieces are directly commissioned, with the bulk of the material coming from submissions. Learning Media encourages this by providing on its website extensive guidelines for potential writers on the requirements for publication in the journal.

This route has provided an avenue for writers such as David Hill, Norman Billbrough, Bill Nagelkerke, Feana Tu'akoi, Dot Meharry and Gaelyn Gordon, among others. The biggest change from the post-war period is that children's writing is now a distinct genre and educational publishing a significant contributor to the industry in New Zealand and overseas.

Art in the journal has always been commissioned. However, Learning Media also plays a role in encouraging new illustrators, providing guidelines on its websites for 'tear sheets' to be submitted by aspiring artists and photographers. In addition, in recent years one of Learning Media's art editors has presented a 'live' illustration brief to final-year illustration students at Massey University. This gives all students the opportunity of gaining valuable experience from working on a real job, and one student gains the opportunity to be published and paid. Ben Galbraith, who won the Best First Book Award at the 2007 New Zealand Post Book Awards, with *The Three Fishing Brothers Gruff*, had his first illustrations published as a result of this exercise.

Contemporary illustrators who have worked on the journal and made wider careers in book illustration include Trevor Pye, Dick Frizzell, Murray Grimsdale, Christine Ross, Philip Webb, Bob Kerr, Fraser Williamson, Freya Blackwood, Donovan Bixley and Ali Teo.

In its 101st year, the *School Journal* continues to play an important role in developing and supporting New Zealand's creative community.

Margaret Styles, Communications Manager, Learning Media
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WRITERS IN SCHOOLS

Sarah Hughes is the Education and Web Editor at the New Zealand Book Council. Here she discusses the Writing in Schools programme and its promotion of New Zealand authors.

Every year, 50 000 New Zealand school students have an experience that inspires them to read New Zealand children's and young adult fiction, and to write their own. The New Zealand Book Council delivers this to their member schools throughout New Zealand through the Writers in Schools (WIS) programme.

With financial help from Creative New Zealand, Learning Media and the New Zealand Community Trust, we arrange more than 250 visits by writers to schools each year in what has become an invaluable programme for schools. Teachers relish the opportunity to bring their students closer to the processes of writing and illustration, while heightening their literacy; students are excited by New Zealand stories and writers; and authors come face-to-face with their readers.

How do writers become part of the programme?

Writers become part of the programme through many channels. Some come directly to the Book Council and express interest, some prove popular when touring with the New Zealand Post Awards tour and thus become WIS writers, and others we approach because they are popular current writers, live in a geographical area where writer visits are in demand, or target a demographic we cannot cover with our existing list. Publishers are also welcome to nominate writers they believe would be ideal for this programme.

How does the programme operate?

Book Council membership entitles each member school to apply for a free half-day visit each year, and we try to fulfil this request with the writer of their choice. Schools may choose the writer because they have a class set of their books, because the writer is published regularly and thus well known, or simply because they found out that they lived locally when viewing the Book Council 'Writers by Area' page online. Sometimes they have a special request for an out-of-town writer, in which case we can suggest a tour if there are enough requests from schools in the same area for this writer.

Do publishers have any say in which writers tour through this programme?

We provide the WIS programme as a service to our member schools and tours are therefore arranged in response to school demand for particular writers or identified literacy needs, rather than for publicity purposes.

So what do publishers get out of it?

Each and every visit made by one of your writers raises awareness of their books. We recently undertook a survey of authors who participate in the programme, and many identified feedback about and publicity for their books as one of the main reasons they like to go into schools.

Teachers are asked to fill out a report form about the success of each visit, and one question asked is what the ongoing outcomes of the visit have been. The most common answer is ‘A heightened awareness of writers’ work, and a big run on library books written/illustrated by this person.’ That has to be good for book sales!

A further means of publicity for these writers is our school member publication, *The School Library*. From February 2009, we will be providing short interviews with new writers as they join the WIS programme. Further to this, our relaunched website (also due in February) will include a ‘featured writer’ page.

If you have a writer that you think would be an ideal participant in this programme, please let us know using the contact details below.

Sarah Hughes, Education Manager for New Zealand Book Council
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INDUSTRY PROFILE



KAREN MCMILLAN

What is your role?

I probably have one of the most enjoyable jobs in publishing. I am the Publicist for Little, Brown, which is a division of Hachette Livre. I often say to my friends that for my work I read great books, write press releases, liaise with the media and tour with lovely authors – and I get paid to do all of this fun stuff!

How did you become involved in the industry?

I used to be a fashion designer. I had my own company with about 40 staff, mainly freelancing behind the scenes and doing designs for the North American market. I really enjoyed designing and having my own business. However, one morning I woke up, sat up in bed and had something of an epiphany when I decided I really wanted to write books and work in publishing. My decision was so firm that I immediately started winding up my business, and a couple of weeks later I applied for a position at Hodder Moa Beckett (as it was called then) as a Marketing Assistant. I worked in that position for about 18 months, after which I was promoted to Sales and Marketing Manager for Anne Geddes Publishing. It was a real pleasure to work in this role, and I’ve learnt an enormous amount about publishing from an international perspective from working with an internationally recognised brand. I had one last trip to the Frankfurt Book Fair this October to see the wonderful publishers I have worked with so I could say goodbye to them in person. But such is the nature of publishing, some I’m sure will remain friends, and who knows in the future, I may end up working with some of them again. I am enjoying the move back to working in a publicity role, however. It is nice to be back in the New Zealand ‘scene’ with my new role as Publicist for Little, Brown.

It has been nine years since I made my career change from fashion to book publishing, and I think it is one of the best decisions I've ever made. And as for the writing? I feel very fortunate to have had a number of books published. Check out www.karenm.co.nz for more information.

How has the industry changed since you began?

The internet has more of an impact on publishing than it did nine years ago. I think it is a great tool for promotion, however – so don't consider this a negative change.

What is your favourite part of publishing a book?

The books and the authors. Without them, we wouldn't have a publishing industry. And it is such a pleasure to read a proof copy of a new book – almost a sensuous delight knowing you are reading a great story (more often than not) before the general public. And I love meeting authors and hearing about their motivation for writing. So far the authors I have met have been fascinating people with plenty to say about life.

What issues do you think the industry is currently facing?

I guess a lot of people are concerned about ebooks and technology changing the face of publishing, but I'm personally not really worried about that. I've used electronic books myself when researching, but will always prefer an old-fashioned book I can pop in my bag to take to the beach over any electronic reader. Books are so tactile – I guess I'm a fan of the way they feel in your hands, the smell of them, the beautiful covers that so many of them have. It is a whole package that I think will endure.

I do think we need to be more innovative in the way we publish and market books, however. I am concerned that so often books are forced to fit a particular publishing box and that following every bestselling book there is usually a raft of similar titles, claiming to be the next 'Dan Brown' or whoever. I'm also concerned that too much of publishing is now focused on frontlist, where more could be done to build backlist and the overall readership for great authors.

What are your thoughts about where the industry will be in the future?

I hope publishing will be vibrant and innovative, nurturing good writers and building their careers. I hope books will rise above the lowest common denominator mentality that is the hallmark of so many mainstream Hollywood movies today. I hope we will have books that inspire and provoke discussion, as well as being entertaining to read. But the reality of how the industry will develop? Well, we will just have to wait to see.

What books are you reading at the moment?

My husband always complains that I read six books to every book that he reads, so I will limit myself to the last three books.

I'm reading some really great books at the moment. I've just finished the proof of *Under a Blood Red Sky* by Kate Furnivall, and this book will be out in New Zealand this month. Her first book, *The Russian Concubine*, was a big success, and her next book is just as good. If you are in the mood for something epic with great characterisation and exotic settings, then I

would highly recommend this.

Another book I've just finished is *The Various Flavours of Coffee* by Anthony Capella (also due out this November). This is a beautiful love story that grips from the opening page. It is a wonderful novel that I would recommend to anyone who likes a read that resembles a great cup of coffee – perfectly flavoured, satisfying but somehow just a little mysterious and exotic at the same time!

Right now I'm reading *The Memory of Running* by Ron McLarty. He's a well-known actor in the States, and he's appeared in shows such as *Law and Order*, *The Practice* and *Sex and the City*. For many years his talents as a novelist were ignored, but he finally managed to get this novel produced as an audio book (he's been a narrator for an audio book company for some time) and Stephen King championed his novel as 'The Best Book You've Never Read'. It was hard for the publishing houses to ignore him after that! *The Memory of Running* isn't without a few flaws, but the main character, Smithy Ide, is one of the best anti-hero protagonists I've ever read. This is a novel that is delightful and quirky – it is both funny, and at times, very moving. I love the wonderful humanity of it.

Karen McMillan, Publicist, Little, Brown

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SUPPLIER PROFILE



JILL RAWNSLEY, DIRECTOR, AUCKLAND WRITERS AND READERS FESTIVAL

Publishers can be an important source of information in the early stages of programming a festival, and we're always grateful for ideas and advance information. But while a publisher's recommendation is helpful, we will always take an independent view of a writer's work or his or her potential interest to an audience. There's probably, at most, a 30/70 split between writers suggested to us and writers we actively pursue. And despite views to the contrary, we don't automatically invite a 'free' writer, but let's be real – contributions offered towards travel costs make an enormous difference to non-profit organisations like ours.

Festival planning is as vulnerable to life events and human foibles as any other venture, but there is a final cut-off point in terms of programming – early February every year. There will be as many abandoned – some reluctantly, some forced – byways on the road to a final festival programme as there are to a final yearly publishing schedule. And since programming a festival requires skills in arithmetic, gymnastics, creative visualisation, blind faith and hope, and as much 'subjective' objectivity as we can muster, publishers who provide us with timely and relevant information are more likely to see their own creative schemes come to fruition.

And once invitations are issued and accepted, we want to help writers to perform, literally, to the best of their ability. And publishers can play a part then too – in ensuring optimum conditions for their authors.

Programming for Auckland’s annual festival in the following May is 80 per cent fixed by Christmas of the previous year. Prime info-gathering season is July to October each year. Sadly, we can’t ‘slot’ something in two or even three months out from the festival. Please think well in advance of the next calendar year about authors on your upcoming list who are good speakers and listeners, and who like interacting with an audience and other writers. If you have the ideal author, proactively pitch them to us – call or email, and then follow up with book(s), proof or manuscript, recent biography, photo, reviews, interviews and links to video footage (if available). Be up front about whether or not you’re prepared to contribute anything towards costs – it saves awkward misunderstandings later. Obviously, publication dates are key: will the new book be out at least two weeks in advance of the festival? What will you do to promote your author’s appearance within the festival? Encourage authors to add appearances to their CV – it helps to have a record of what they’ve done in the past, an idea of what they have positively enjoyed doing (or not) and if they have any special technical or other requirements.

If your author has accepted a festival invitation, always feel you can talk to us if you have any concerns or advice to give. We like to think we’re pretty reasonable, and we want to do the right thing by authors. Supplying us with *up-to-date* biographical information and a decent high resolution jpeg photo (signed off by the author) is probably one of the most helpful things you can proactively do.

And while we try to make the festival experience as stress-free as possible for authors, we’re aware that people sometimes behave peculiarly when under pressure – please warn us if you know of certain coping mechanisms that might be difficult to predict or deal with in a high pressure situation. Forewarned is forearmed.

Finally, I would always encourage publishers to pass on their own or their authors’ constructive criticisms, complaints and/or commendations to us.

Jill Rawnsley, Festival Director, Auckland Writers and Readers Festival
info@writersfestival.co.nz

EVENTS CALENDAR

FEBRUARY 2009

- 24 February (date TBC) — WHK Gosling Chapman Exporting for Book Publishers Workshop with Bob Ross (rachel.moss@whkgc.co.nz)
- BPAZ Presentation Skills Course (www.bpanz.org.nz). Originally planned for December, this course has been postponed until February (date TBC).

PLEASE NOTE: If you would like to contribute to the upcoming issues of the Publisher or have any thoughts on topics you would like to read about in future issues, please contact:
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