



**BOOK**  
PUBLISHERS  
ASSOCIATION OF  
NEW ZEALAND

---

# The Publisher

---

## CONTENTS

THE PRESIDENT'S FILE	2
DIGITAL PUBLISHING FORUM	3
<b>Digital Publishing in Education</b> – Margaret Broadbent and Ken Harrop How educational publishing is facing the digital future	3
<b>The Interactive Worlds of Digital Publishing</b> – Clare Tanner Clare Tanner, creator of the website BookHabit, looks at where digital publishing is heading	4
<b>Blogging the Book World</b> – Graham Beattie Graham Beattie tells us about the joys of blogging in today's publishing world	6
<b>A Book Designer's Utopia</b> – Jacinda Torrance How printing technology could change everything for book designers	7
<b>Industry Profile: Nicola McCloy</b> Commissioning Editor at Allen & Unwin, and freelancer	8
<b>Supplier Profile: Hamish Wright</b> Chair of the Board of Directors, Booksellers New Zealand	10
<b>What Is on Your Wishlist This Christmas?</b> Publishers tell us their best picks from other publishers' lists	11
NOTICEBOARD	12
EVENTS CALENDAR	14

---

## THE PRESIDENT'S FILE

Welcome to the final edition of *The Publisher* for 2008.

By now, Christmas trading is well underway, stocks of your key Christmas titles have arrived safely and your distribution centre invoice printers are running white hot. Not quite like that? Never mind. At the time of writing we still have three weeks to go, so hopefully the recent initiatives to help kick-start the economy will induce a more positive frame of mind in consumers and retailers.

Speaking of initiatives, this edition of *The Publisher* includes two extremely interesting articles about publishing in the digital space. This focus on new technology leads us in nicely to the good news that CLL (which is jointly owned by BPANZ and NZSA) is embarking on the establishment of a Digital Publishing Forum. Led by Martin Taylor of Addenda, the Forum is designed to help publishers navigate the minefield of new opportunities that are opening up in the digital world. The establishment of the Forum represents a significant investment by CLL and we do hope that all of our members will take advantage of the learning opportunities that will be presented by it. Through the Forum we have the opportunity to equip ourselves for the exciting future on offer in this area.

Following on from our extremely successful presence at the Frankfurt Book Fair, with the help of Creative New Zealand we have been able to offer members the opportunity to participate in a collective stand at the next major international event, the London Book Fair, which is scheduled for April 2009. However, at the time of writing we have been unable to solicit sufficient support from members for the stand, so it does look as though we may have to let this opportunity go by. This is a real shame, but given the current economic uncertainties, the inability of members to commit to major international travel at this time is understandable.

Moving on to the New Year, we are putting together a very exciting range of training opportunities for members covering a diverse range of topics. As well as a range of more formal courses, included in the programme will be the next *After 5* event in February. The plan is that this one will give us a glimpse into the fascinating world of those unsung industry heroes – the book publicists.

As I said at the beginning, this is the final edition of *The Publisher* for 2008 and I would like to take this opportunity to thank the students of the Whitireia Diploma in Publishing course, Samantha Lane, Erin Grace and Heather Benson for putting together the newsletters this year. I would particularly like to thank Linda Cassells of Calico Publishing for mentoring and guiding the students over the last few months. A lot of work goes into the production of *The Publisher* and we would like to hear feedback from you to enable us to constantly improve this important member benefit.

On behalf of everyone on the Council I would like to wish all our members a very Merry Christmas and a prosperous and peaceful 2009.

With best wishes

*Tony Fisk*

---

## DIGITAL PUBLISHING FORUM

**B**PANZ is delighted to announce the formation of the Digital Publishing Forum headed by BPANZ Council member Martin Taylor. This latest initiative in association with NZSA and CLL will ensure our members are well trained in the area of digital publishing. Martin plans a series of training workshops for members in various parts of the country early next year and will access expert knowledge both locally and from overseas.

‘The forum has been established so that in a new technology-driven field, parties working together will get results way beyond what any of us will manage to achieve working alone,’ says Martin.

Read all about it in the media release just posted on the BPANZ website.

You can visit the Digital Publishing Forum website and sign up to receive the latest news via email, and you can contact Martin Taylor at [martin@digitalstrategies.co.nz](mailto:martin@digitalstrategies.co.nz) or ph: 09 529 9573.

## DIGITAL PUBLISHING IN EDUCATION

**Pearson Education’s Margaret Broadbent, Acquisitions Editor for secondary books, and Ken Harrop, Developmental Editor, explain how digital technology is being assimilated into educational publishing and highlight some of the issues.**

**E**very part of our modern lives is linked to computers. Cars, mobile phones, TVs, home heating, parking meters, traffic lights, businesses – you name it, there is a digital component to it. Computers have become our main source of information and a major source of entertainment (particularly children’s entertainment). What will be their effect on educational publishing?

The essence of educational publishing has always been to find teachers with a particular gift for presenting ideas to students, and to produce many copies of their work for the benefit of the rest of the community.

Traditionally, this has been done via textbooks. In the schools of the past, information was ‘closed’, teacher-owned, black and white (literally – no colour then) and students were examined on their ability to recall that information. Today’s students use colourful magazine-style textbooks and workbooks, and the emphasis is on every child gaining the ability to process information in an open-ended world where what is ‘known’ is constantly revised.

There are now computers, data projectors and interactive white boards in many classrooms and a growing demand for digital resources. It is becoming rare for any textbook to be published without an accompanying digital teaching resource. Are we on a continuum where paper is being gradually left behind and digital resources are the way ahead? Will we have ‘paperless classrooms’ to match the ‘paperless offices’ we were promised?

There are some issues. School budgets don’t allow the uptake of digital equipment and resources overnight. Many digital resources merely offer teachers opportunities to do more of the bits of teaching they don’t like – testing and grading – while removing opportunities

---

for students to work cooperatively and collaboratively. Teachers who are already busy need to retrain or up-skill to take full advantage of the new technologies. To develop fifteen minutes' worth of their own digital resources they may need to spend literally hundreds of hours at home on evenings and weekends. Some deal with the digital future by simply walking away from it, while others instinctively embrace it.

Publishers need to stay abreast of changes in technology and changes in attitudes towards technology. Like teachers, they have to learn new techniques, a whole new language, new timeframes, even change author agreements to incorporate the new media. They need to establish new pricing models and accounting systems to allow for online purchasing and annual subscriptions, as just one example.

Two things are certain. First, the users of future educational resources will have much more control over both their form and their content. For example, the 'textbooks' of the near future might be 'wiki' books, giving the educational community the power to shape what it uses, to meet the changing needs of students. Second, while publishers embrace Web 2.0 tools and all the latest technology, they will need to remain committed to finding and working with gifted teachers to produce and disseminate content to address the needs of the New Zealand Curriculum, NCEA and the classrooms of the future.

*Margaret Broadbent, Acquisitions Editor for secondary books, Pearson Education New Zealand  
margaret.broadbent@pearsoned.co.nz*

*Ken Harrop, Developmental Editor, Pearson Education New Zealand  
ken.harrop@pearsoned.co.nz*

## THE INTERACTIVE WORLDS OF DIGITAL PUBLISHING

**New to the publishing game, Clare Tanner is the creator of BookHabit.com, a website that provides a meeting place for authors and readers. Clare believes that the internet is the perfect home for books, and the perfect tool to promote a book and its author. Here Clare explains where she believes the future of digital publishing lies.**

**M**uch has been written on the parallels of the music and publishing industries as they head into the digital abyss. The music industry is still trying to work its way through a sustainable revenue and intellectual property model. The publishing industry is taking small steps but bystanders could liken it to watching the Monty Python skit of the 100-metre sprint for people with no sense of direction. The brave are seeing opportunities in meeting the challenges and heading off in many directions, while others have taken the wait-and-see approach, unwilling to risk scarce investment dollars in a digital market that is still a long way from maturity. What is certain is that the world of the digital is not going to stop changing. The publishing industry's biggest challenge may be to stay a single industry in spite of all the changes.

---

The first challenge for digital publishing is overcoming the fondness for the printed book. A digital book offers advantages of cost, portability, low environmental impacts, immediacy, international audiences, and additional functionality – such as dictionary or reference links. The next generation’s willingness for and acceptance of digital devices – often many active devices at once – is not going to disappear. If the quality of a book is good enough then readers will be less likely to notice the form of the book and in the future the world’s reading habits will likely become an enriched and deeper experience than it currently is.

This experience is already deepening for readers and writers because of the increased connection between the players. We are now able to find out many things about a writer with a quick search, read multiple reviews and opinions on the storyline or characters, listen or watch recorded interviews with the writer and keep up with their daily movements through their blogs. Writers can get immediate feedback from their readers through comments on book-buying sites, responses on their own websites and in many other forums throughout the internet. This director’s cut bonus information is likely to connect the reader more closely with the story and the writer. With digital publishing, these links to further information can be embedded within the digital book.

Beyond this, the future book is likely to become a multimedia experience, no longer just words and static images on a page. Ambient music could be available to play the soundtrack that the writer was listening to as they wrote that section, history books could embed video footage, children’s books could become more interactive, depending on where the child is looking on the page: the ideas are endless and only limited by fast-moving technology and our thinking. The variety, stimulation and imagination involved in reading are going to be very different from the more passive and relaxing way that we currently read.

The opportunities for on-sell within a digital book are also something that publishers, in whatever form they take in the future, should look at maximising. A ‘book’ will contain links, special offers, merchandise, advertising, etc., potentially making it a far more profitable item than it is currently.

The multimedia nature of future books is likely to require a device connected to the internet, able to display high-resolution moving images, and produce quality sound. The current e-readers on the market are not show stealers and the cost is probably curbing their ubiquity; they feel like first generation gadgets and commentators are predicting that multi-use devices, such as Apple’s iPhone, are far more likely to end up as the e-reader of choice for the majority of readers. The iPhone is now more popular as an e-reading device than Amazon’s Kindle ([http://www.forbes.com/2008/10/02/stanza-kindle-iphone-tech-personal-cx\\_ag\\_ja\\_1002stanza\\_print.html](http://www.forbes.com/2008/10/02/stanza-kindle-iphone-tech-personal-cx_ag_ja_1002stanza_print.html)) and Apple has repeatedly said it is not working on an e-reader, indicating that a multi-use device is where it sees the market.

The way books are written and what is available is also changing. Collaboration, collaborators, subjects – all are evolving, and the internet provides a low-cost, low-risk solution to connect potentially everyone. Publishers can test a market without the stock, distribution and printing costs. The web audience is often driven by trend-setters, and some publishers are quietly

---

taking note of the savvy to provide the bigger audiences with the latest buzz.

Whatever happens, the entire reading experience will grow and become more interactive, connecting readers to a multi-dimensional world of a book and its writer/s. Monty Python may have been prophetic in their 'Novel writing from Dorchester' where an audience gathers and watches Thomas Hardy write *The Return of the Native* while a sports announcer commentates. This scenario could be played out easily in the world of a digital book.

Clare Tanner, Managing Director, *Bookhabit.com*

*clare@bookhabit.com*

## BLOGGING THE BOOK WORLD

**Bibliophile Graham Beattie is a well-known member of the book community in New Zealand. Beattie's Book Blog has over 5000 hits a week from booklovers in New Zealand and around the world. Here he tells us about his blogging work and how it has opened up a new way to communicate.**

**W**hat is a blog? The best definition I have found is from <http://www.bloggertour.com>:

A blog is a personal diary. A daily pulpit. A collaborative space. A political soapbox. A breaking-news outlet. A collection of links. Your own private thoughts. Memos to the world.

Your blog is whatever you want it to be. There are millions of them, in all shapes and sizes, and there are no real rules.

In simple terms, a blog is a website, where you write stuff on an ongoing basis. New stuff shows up at the top, so your visitors can read what's new. Then they comment on it or link to it or email you. Or not.

Since Blogger was launched in 1999, blogs have reshaped the web, impacted politics, shaken up journalism, and enabled millions of people to have a voice and connect with others.

And we're pretty sure the whole deal is just getting started.

Most blogs focus on a particular subject, and for me that subject is books and the worlds of book publishing and bookselling.

On my blog the content consists of entries or posts that I write, mainly book reviews, along with links to stories from newspapers and magazines around the world. These are mainly book reviews, especially but not only from *The Guardian* and *The Times* in the United Kingdom, *The New York Times* in the United States, the three major Australian newspapers, and the *New Zealand Herald* and *Sunday Star-Times* in New Zealand.

In addition to reviews I also provide links and information about book awards, book events, and any book-related matters that are the cause of news around the world.

I posted my first book review, of Martin Amis' *The House of Meetings*, on my blog on 26 October 2006 and in the two years since have added over 4000 entries.

Each day I scour the world's major newspapers looking for reviews and book-related

---

features and when I find something I feel is worth sharing and of interest to other booklovers, particularly those working in the book world whether as publishers, booksellers, authors, librarians, teachers and especially readers, then I post it on my blog.

I always illustrate any stories I feature, usually with the cover of the book under discussion or the author or both. This often requires quite a lot of additional work sourcing the illustrations from publishers or the internet. Then of course, because the blog is read by people across the globe, I may have to establish the American publisher and get their cover version and price.

My blog averages 5000–6000 hits a week, about 50 per cent from New Zealand and then in descending order the United States, United Kingdom, Australia, Canada, Japan and India. But every day there are hits from 40 or 50 countries.

The hit rate can increase significantly when there is a current book trade issue. For example, earlier this year when the Montana NZ Book Awards judges shortlisted only four fiction titles instead of the normal five my blog became the forum for people to have their say and readership more than doubled.

As more and more newspapers around the world reduce coverage given to the arts, including book reviews, the role of the book blogger is becoming increasingly important, and I believe the benefits of this coverage to the book publishing industry are now significant.

I now treat my blog as a fulltime job, one which doesn't add to my income but keeps me involved and active in the book world, and I feel greatly rewarded by generous comments from authors, readers, booksellers, publishers and others from around the globe.

*Graham Beattie, <http://www.beattiesbookblog.com>  
[graham@beattie-boyd.co.nz](mailto:graham@beattie-boyd.co.nz)*

## A BOOK DESIGNER'S UTOPIA

**Award-winning designer Jacinda Torrance of Verso Visual Communications considers the role of the designer in the book publishing world and contemplates how it might change in the future.**

**A** British print company's website <http://www.biddles.co.uk/pubchoice.htm> encourages publishers to print fewer rather than more books. Publishers Choice (<http://www.biddles.co.uk/pubchoice.htm>) is beginning to be used by large and small publishers in Britain, including Oxford University Press, Faber and Faber, Penguin and Salt Publishing. The website claims that some of these publishers 'have seen their warehouse inventory reduce by over ten percent in the last two years ... All of them are able to have books printed for a fixed unit manufacturing cost during their lifecycle which means that they can publish titles without the risk of stockpiling and money tied up in warehousing.' If short-run printing is to be the future of publishing, there is potential for it to have a positive impact on publishers and designers alike.

Being able to print books in batches as small as 100 means less risk for publishers, and this may in turn mean greater opportunities for designers to be creative. A commercial publisher

---

who has a lot riding on the sale of x number of books needs it to have instant impact, possibly at the expense of more unusual or enduring forms of design. Designers are often asked by publishers to modify book designs to suit mass audiences: make images bigger, type bolder, add more colour. Sometimes this interplay can result in a successful product; other times it comes at a cost to the integrity of the design. If publishers were free from the costly process of printing, shipping and storing books in bulk, more unusual and experimental projects would become viable, meaning a greater range of projects for designers and less emphasis on book designs to be mass-market orientated.

Publishers with reduced print and overhead costs could potentially afford to invest more in design. More than other print design projects, the book demands a combination of creative, technical and organisational skills. Designers must solve the puzzle of how words and images will come together in a way that gives the book its own unique feel and style, at the same time answering the publisher's brief. They also need to manage the workflow efficiently and meet the technical requirements of the printing process. However, as Gideon Keith from Seven noted in a recent BPANZ *After 5* panel discussion on *A Day in the Life of a Book Designer*, generally book designers can charge only about half the normal hourly rate of a graphic designer running a studio. Gregory O'Brien observed recently in discussion on National Radio that books such as *A Nest of Singing Birds* and *Jingle Jangle Morning* (both winners in the Montana New Zealand Book Awards) are labours of love on their designers' part, requiring a huge amount of personal commitment, and 'a real bargain for the buyer'.

Within our current cycle of production, a book designer may find they are working with a minimal budget to produce an item that is required to have mass appeal. A switch towards short-run printing in the not-so-distant future would make a more creative and experimental approach towards book design possible and allow design budgets to be more flexible.

*Jacinda Torrance, Designer, Verso Visual Communications*  
[jacinda@versovisual.co.nz](mailto:jacinda@versovisual.co.nz)

## INDUSTRY PROFILE



### NICOLA McCLOY

*What is your role?*

That depends what day of the week it is! For three days a week I'm the New Zealand Commissioning Editor for Allen & Unwin, which I've been doing since July this year. It's really exciting to be working for such a dynamic independent publishing company. Then the rest of the time, I'm either doing freelance work for other publishers or writing my own books.

---

*How did you become involved in the industry?*

I'd spent some years working in corporate communications and didn't really enjoy it. I was living in London and one of my friends was working as an editor at Random House and I realised that I really wanted to work with books. I'd already tried being a librarian but I was too noisy. So I moved to Auckland and enrolled in the Whitireia publishing course. Before long I was getting freelance work and then I was offered a job at Random House and I've never looked back.

*How has the industry changed since you began?*

I think the biggest change I've seen is the increase in the number of books being produced in New Zealand each year. When I started freelancing at Random House, we did about 40 a year. By the time I left about six years later, that number had tripled. I think it's partly driven by a greater desire for New Zealanders to see their own stories in print, which is fantastic.

*What is your favourite part of publishing a book?*

From the commissioning end of it, I love the excitement that comes at the start of the process. Coming up with an idea, talking to authors, then making sure that enthusiasm is shared by other people in the company. As a writer, the most satisfying part is when you complete a manuscript, hand it over and find out the commissioning editor likes what you've written!

*What issues do you think the industry is facing currently?*

There's not much I can do to change the economy, exchange rates or offshore print prices. One issue that everyone in the industry can have some influence over is environmental sustainability. It's great to see printers regularly offering FSC-certified and wood-free papers as an option. In the office at Allen & Unwin we're really conscious of printing only what we need to and recycling as much as we can and that's something that's carried through to my home office too – so much so that I don't even have a printer!

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

I think there will be an increase in demand for electronic publishing and that's one of the things that Allen & Unwin are really working on, particularly in specialised areas such as business and academic books. In terms of the New Zealand industry, I think the demand for well-told and well-produced New Zealand stories will continue to grow.

*What books are you reading at the moment?*

I tend to go through phases with my reading and currently it's all about Africa. I have just finished Martin Meredith's *The State of Africa*, which is a phenomenal survey of Africa since independence. At the moment I'm reading Tim Butcher's *Blood River*, which is particularly salient because of recent events in the Congo. I'm looking forward to getting my hands on *Hang the DJ*, edited by Angus Cargill, as I had a sneak preview of the chapter on the Dunedin Sound and it was fantastic! I'm also looking forward to getting stuck into Louis Nowra's new novel, *Ice*.

*Nicola McCloy, Commissioning Editor, Allen & Unwin, and freelancer  
nicolam@allenandunwin.com*

---

---

# SUPPLIER PROFILE



## HAMISH WRIGHT

It's Christmas – which in the bookselling world is fun time. This is where the action happens and the proverbial pedal hits the metal. Since October we have had the 'big' books roll through the door. Beautiful books. Bestselling author books. Potential bestselling author books and the odd, well, dog. However, that is all in the mix of things and all part of the dark art of bookselling and publishing.

I have been a bookseller all my life yet for only nine years. My great-grandfather was a bookseller, my grandfather was a bookseller, my mother is a bookseller, my father is a bookseller and I am a bookseller. We go back four generations in bookselling, yet there was no way that I wanted to be a bookseller. But it is funny how life operates. My wife and I had come back from spending many years overseas and my parents were looking to install a POS and inventory control system and so they asked for my help. How can you say no to your parents? Nine years later and I am still there – a little wiser, a little more knowledgeable and now, finally, in charge as they have retired.

Yet nine years is considered a short time with many booksellers and publishers. There are reps who sold books to my grandfather! There are booksellers who remember him and used to go to bookseller conferences with him. There are people, bookshops and publishing companies that have been around a long time and have seen and experienced many changes: the introduction of the paperback, the dominance of overseas publishers, firm sale versus sale or return, an open market, the rise and fall of chains, shorter lead times, the rise and rise of New Zealand publishing, and globalisation to name a few.

Change is not new in the book industry. Older booksellers will nod in agreement. So will there be changes in the future? Without doubt. The only difference will be that the changes will potentially come quicker and harder.

The potential changes are all well documented. Digitisation, print on demand, technological opportunities via tools such as Kindle and the e-reader, sales channels, and green issues to hit the big ones – these are all changes that are coming. There are no surprises there. Therefore the key will be how we, as a book industry, react and adapt to the changes. The book model has been around for many years, so do we have the capability to change? Do we have the flexibility to react to the fact that the book may not exist in its current state in the future? Can we work as an 'industry' to facilitate change for both the trade and the consumer? I don't have the answers but I am worried. I am concerned that the book industry won't react positively and with cohesion to create solutions and pathways for that adaptability and flexibility.

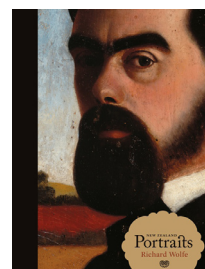
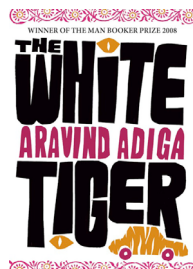
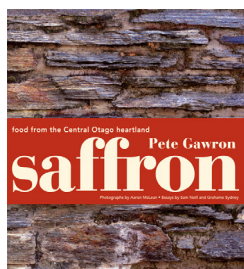
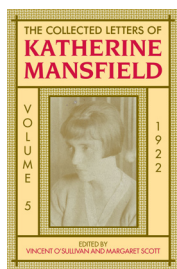
---

There are positive signs. We are talking to each other, we all recognise the need, and as a bookseller I welcome these talks. As a bookseller I can look back at a long line of committed people who love books, love reading and love hearing the voices of our community. If we can remember the reasons why we are here, then we can apply those reasons to moving forward together.

*Hamish Wright, owner of Wrights Bookshop and Chair of Booksellers New Zealand Board of Directors*  
*RMWright@xtra.co.nz*

## WHAT IS ON YOUR WISHLIST THIS CHRISTMAS?

To mark the festive season we invited a few publishers to tell us what they would most like this Christmas from other publishers' lists . . .



### NICOLA LEGAT, RANDOM HOUSE

I'd love someone to give me Richard Wolfe's *New Zealand Portraits* (Viking, \$80). I like to think Random House is publishing some of the best illustrated books around but I have to admit that this beauty from Penguin is completely covetable!

### KEVIN CHAPMAN, HACHETTE LIVRE

I can't only do one book so hope you will humour me. In fiction what I really want is the advance proof of the follow-up to *The Girl with the Dragon Tattoo* by Stieg Larsson (Quercus). The second book in this Millennium Trilogy doesn't come till next year but the first was so good I want the second one NOW! To back that up, I would like Aravind Adiga's *The White Tiger* (Atlantic, \$38), the first Man Booker decision I have agreed with in years. And to make the kitchen bookshelf look beautiful, *Saffron* by Pete Gawron (Random House, \$90) makes me feel good about being from Otago.

### MARY VARNHAM, AWA PRESS

Antarctica is my Dreamland – ephemeral, pure, elusive, uninhabited. This is not real. The place is not just swarming with penguins but loaded with scientists, riddled with tourists, and home to an ever-changing inspectorate of New Zealand artists and writers. One of them has

---

been Graeme Sydney. I am hoping that I'll receive his book *White Silence: Graeme Sydney's Antarctica* (Viking, \$99.95) this Christmas so I can lie on the beach and dream some more, maybe even fantastically.

## EMMA NEALE, LONGACRE PRESS

This year, I would be happy to forego all other presents for Christmas (and even my early January birthday) if I were given *The Collected Letters of Katherine Mansfield: Volume Five 1922–1923*, edited by Vincent O'Sullivan and Margaret Scott (Oxford University Press, \$220). I've read and studied all the other volumes, and for years after submitting my PhD thesis, found that of all the work I'd written on for that degree, Mansfield's letters were the only primary material I could bear to reread. Their glittering wit, the brightly lit imagery, the way they capture an era and a milieu, their modernist use of ellipsis, the way they articulate the elusiveness of identity, and confront tough questions about self even when pushed right up to the precipice of mortality – all these things make the letters speak with an urgency and richness that shed the years since they were written. They offer the strange kind of solace that even uncomfortable truths can, when spoken by someone who's seen right into the mind's labyrinth.

## JULIA MARSHALL, GECKO PRESS

I would love a copy of *Painting Out the Past: The Life and Art of Patricia France* by Richard Donald (Longacre Press, \$44.99). I love her paintings of whimsical old aunts. I was lucky as a student to spend many evenings in her house, full of paintings and with beautiful food and martinis and bird-conversation that went from politics to art to family, friends, pets and books – anything. I was very shy but it all had a huge influence on me. I wasn't alone – she had lots of people like me who went to visit.

# NOTICEBOARD

Publishing industry positions can now be advertised in *The Publisher*, which appears quarterly. Rates are \$50 per ad on the BPANZ website only, or \$80 for the BPANZ website and *The Publisher*. Contact Anne de Lautour: [anne@bpanz.org.nz](mailto:anne@bpanz.org.nz)

## CHILDREN'S PUBLISHER, Scholastic New Zealand

Scholastic New Zealand, a leading publisher of children's books, are seeking an experienced, enthusiastic and innovative Children's Publisher to join our publishing/editorial team. The role will be responsible for the day to day management of editorial functions and the development of their list.

Reporting to the Head of Publishing, you will be involved in all aspects of the publishing process from manuscript selection through to production. To succeed in this role you will be highly organised with excellent communication skills. Proven project management skills are desirable as are experience in substantive and copy editing. It is envisaged that the successful applicant will have at least five years experience in the publishing industry.

---

Applicants will need to have a good understanding of the current children's book industry in New Zealand, demonstrated experience in team management, the ability to analyse publishing trends, a flair for product selection and strong relationship-building skills. Experience with Microsoft Word and Excel are also essential.

Confidential applications should be emailed to:

Shelley Liefing

jobseekers@xtra.co.nz or ph 09 520 1121

**DEVELOPMENTAL EDITOR – HIGHER EDUCATION**, Pearson Education New Zealand  
Pearson Education seeks to employ a Developmental Editor within the Higher Education publishing team. The role is responsible for developmental work on all Higher Education titles with specific responsibility for shaping key titles. To achieve this, you will be working closely with the Acquisitions Editor and authors.

The role includes developing content across traditional print products and new/emerging media. In addition you will be developing supplementary and instructional materials that accompany key titles.

The role requires outstanding communication skills and an ability to recognise what constitutes effective pedagogy. Your ability to help authors shape their writing to meet the needs of a continuously changing market will be critical.

The world of educational publishing is transforming rapidly as new media and learning technologies transform the learning environment. This role is pivotal to ensuring that Pearson's products continue to be the most relevant resources in the market.

Key attributes to succeeding in this role will include an understanding of the Higher Education environment, an interest in technology and a willingness to continually develop an understanding of what students need to be successful.

Experience in Higher Educational publishing would be useful but is not mandatory.

Please send your confidential letter of application and resume before 5pm Monday 12 January 2009 to:

Yvette Mackay

Human Resources

Pearson New Zealand

yvette.mackay@pearsonnz.co.nz

---

# EVENTS CALENDAR

## FEBRUARY

- 17 February, 5pm, BPAZ *After 5* in Auckland – A Day in the Life of a Publicist. Details to follow. Contact Chris Baty: [baty@xtra.co.nz](mailto:baty@xtra.co.nz)
- 24 February full-day workshop – WHK Gosling Chapman Exporting for Book Publishers Workshop facilitated by Bob Ross. Contact Rachel Moss: [rachel.moss@whkgc.co.nz](mailto:rachel.moss@whkgc.co.nz)

## MARCH

- BPAZ Presentation Skills Course. Originally planned for December 2008, this course has been postponed until March 2009. Contact Anne de Lautour: [anne@bpanz.org.nz](mailto:anne@bpanz.org.nz)
- 16 March–10 April, Takapuna, Auckland – High Impact Programme for Book Publishers. One full-day workshop per week for the four-week period, covering all aspects of publishing a book (finance, law, production, digital capture, marketing, publicity, export). Full details to follow. Contact Rachel Moss: [rachel.moss@whkgc.co.nz](mailto:rachel.moss@whkgc.co.nz)
- 23–26 March – Bologna Children’s Book Fair, <http://www.bookfair.bolognafiere.it>

## APRIL

- 20–22 April – London Book Fair, <http://www.londonbookfair.co.uk>

PLEASE NOTE: If you would like to contribute to the upcoming issues of *The Publisher* or would like to suggest topics for future issues, please contact Linda Cassells: [linda@calico.net.nz](mailto:linda@calico.net.nz)

Back issues of *The Publisher* are available on our website.

*The Publisher* is produced by students of the Diploma in Publishing at Whitireia Community Polytechnic.



**BOOK**  
PUBLISHERS  
ASSOCIATION OF  
NEW ZEALAND

Private Bag 102 902, North Shore City 0745  
Tel +64 9 442 7426 • Fax +64 9 479 8536  
[anne@bpanz.org.nz](mailto:anne@bpanz.org.nz) • [www.bpanz.org.nz](http://www.bpanz.org.nz)