

FPA *Sell More Books!* Newsletter

May 2008

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Amazon's Book Surge Gambit Changes Digital Landscape: *A Wake-Up Call for Publishers*

By Lloyd Jassin
(reprinted by permission)

Recently, the industry was shaken by an announcement by Amazon that the company was changing its order fulfillment policy. In a nutshell, Amazon threatened to disable a book's "Buy Now" button if that book's publishing company did not subscribe to Book Surge Print, an Amazon owned print-on-demand (POD) printing service. Many called it a blatant attempt at a monopoly, because Book Surge is the only POD option available if one wishes to sell books through Amazon using its coveted "Buy Now" button.

As the market evolves and embraces digital distribution options, we at the Center for Independent Publishing (CIP) find Amazon's move both troubling and exciting. Amazon wants to be active all the way along the digital supply chain from production to marketing to distribution. By force of will its Book Surge gambit will make Amazon the de facto virtual digital warehouse for hundreds of thousands of digital book files. What role will Amazon play in helping (or hindering) our members to make better use of their digital assets?

It strikes me that from Amazon's large and powerful river might flow not just POD books, but e-books, books disaggregated and re-purposed for mobile hand held devices, audiobooks and other digital derivatives – whether now known or hereinafter invented. Our hope is that in the swirl of that digital river, we will see new digital revenue streams emerge for smaller and independent presses. If Amazon remains committed to the indie press segment, and acts as a bridge not just between publishers and traditional readers, but between publishers and digital readers, it becomes an enabler, and, perhaps, the best friend an indie publisher could have. However, Amazon's favoritism to Book Surge is a slippery slope that could easily decrease diversity. Amazon is steering consumers to books that are produced by its owned-and-operated press.

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Submission Guidelines

When submitting items for future newsletters, please follow these guidelines:

1. Send email submissions by the 15th of the month prior to publication to FPAbooks@aol.com.
2. Trim the submission content and try to follow the newsletter's editorial style.
3. Using the following list, identify in which section of the newsletter your item might belong and include that in the subject line of your email submission:

Events Calendar • Member News
Online • Awards/Contests • Library
Regional Reports • News
Affiliations • Wanted
Production • Helpful Hints
Publications • Media • Other

President's Message

I'd like to thank Betsy and MyLinda for producing the FPA Publishing Retreat conducted on April 12-13 at the FFA Leadership Training Center in Haines City. By all accounts, the program was productive, the setting serene, and the socializing enjoyable.

In just a few short months, we will have our annual general membership meeting in conjunction with the Ed-U-Conference.

At that meeting members will have several important decisions to make, including the selection of a new board of directors and whether to approve proposed revision of the FPA Bylaws. I encourage all members to attend this opportunity to vote on the future of our organization and to participate in this wonderful educational conference.

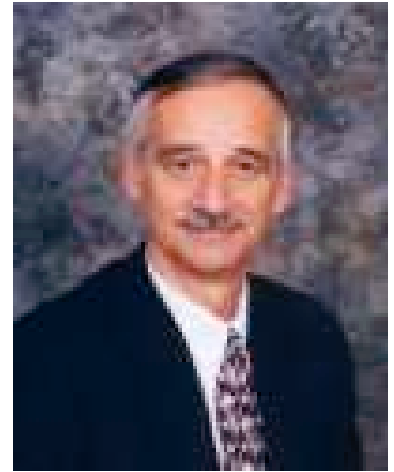
In a few days, a Nominating Committee will be appointed by the Board to handle the announcement that Board positions are open and to receive nomination applications from members interested in becoming FPA Board members. The Nominating Committee gathers the applications, produces the background information on each candidate and makes it available on a ballot for a vote at the general meeting, with the results announced immediately. This process is even more important this year because two current Board members, Vice President MyLinda Butterworth and I, have decided not to seek re-election. We both believe it is time for others to have a chance to lead our great association.

Also in a few days you will hear about the President's Book Award program for 2008. As usual, the winners of this statewide contest will be announced at the Ed-U-Conference. Stay tuned for more information and get your books entered quickly. There's nothing like a juried book award winner's sticker on the front of a book to help with sales!

I look forward to your continued support of FPA and its many programs to benefit our members through education, networking, and resources.

All the best.

Frank Gromling



FRANK GROMLING

Publications

Book Marketing Matters. Current and past issues of Brian Jud's outstanding, bi-weekly, special-sales/marketing newsletter can be viewed at:

www.bookmarketingworks.com/mktgmatters.asp

Spaceports & Spidersilk. A new ezine for children ages 8 and up. Provides stories with science fiction and fantasy elements. More information:

<http://samsdotpublishing.com/spacesilk/main.htm>

Listen. A magazine for teens that stresses positive lifestyle choices and avoiding drug, alcohol and tobacco use.

www.listenmagazine.org

Education

Seminars, Webinars, and more. Check out FPA's Events Calendar (last page) for upcoming educational opportunities.

Online

Education.com, a website for parents of preschool–grade 12 children, will attend BEA this year to meet with publicists and publishers with books of interest. They also reviewing books and work with publishers to provide author interviews, worksheet or activity excerpts from books, and guest articles. They also provide a click-through for Amazon.com purchases. The site enjoys 700,000 visitors per month. If will have a booth at BEA, and have books of particular interest to the education.com audience, send a quick note to Danielle Wood, editorial@education.com.

Pat Schroeder, CEO of our affiliate group, Association of American Publishers, thinks all authors should view this humorous/realistic view of how to launch a book today:

www.youtube.com/watch?v=yxschLOAr-s

HerOrbit.com is a women-centered social networking site connecting members to family, friends, businesses, and other people with similar interests worldwide. The site offers sales of members' products. More information:

<http://www.HerOrbit.com/store/provider/home.php>

“Book Publicity 101 for Self-Published Authors: How to Build Book Buzz” (from an email) Offered June 2-27, 2008, the class is taught in an online forum format, with lessons and homework assignments posted online in a private, password-protected forum. More information:

www.buildbookbuzz.com/workshops/self-published.htm

Marketing

How to Make the Most of your Book Expo America Experience by Bob Goodman (PMA Board member, and founder of Publishers and Writers of San Diego), is a 45-minute teleclass presented last week to the San Diego group. He has graciously consented to allow other PMA affiliate group members (such as FPA) to receive a free recording of the session. It can be downloaded from the bottom of the following page:

www.publisherswriters.org/audio.html

Customized folders. The Leslie Company provides customized pocket folders (and more). More information:

www.leslieco.com

Marketing. (from an email) Having 35 years writing and copy editing experience, I am highly organized, deadline-driven, precise and accurate. I can write an author's feature or press release, take a photograph or copy edit for a publisher. As a past editor, I have worked in the media as a lifestyle and a managing editor of statewide and local publications and as a marketing assistant. As a journalist, I know my way around the various media, how to interview and do research. I know what book editors are looking for because I have worked both sides of the features desk – also being a book page editor for more than 10 years. More information: Brenda Eggert Brader at Eggert Brader Freelance, bbrader@tampabay.rr.com or call (863) 604-6630.

Production

Indexing by the Book. Cindy Coan offers indexing services, with emphasis on health and self-help titles, based on the *Chicago Manual of Style*. She makes a point of applying the standards of indexing experts such as Nancy C. Mulvany, author of *Indexing Books*. Cindy Coan, PO 12513, Tucson, AZ 85732-2513, cjcoan@dakotacom.net, www.indexingbythebook.com, phone (520) 750-8439.

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Florida Book Manufacturer. FPA member Whitehall Printing Company offers printing services for paperback books, from textbooks to software manuals, novels, catalogs, directories, cookbooks, and more. Whitehall now offers Express PDF, an exclusive new service that allows production teams to create high-quality, print-ready PDFs. More information: 1-800-321-9290,

www.whitehallprinting.com

Illustration. Sarasota artist Jason Martin creates colorful children's illustrations, storyboards, concept designs, character designs and animations. More information:

www.ConceptCreature.com

Masterfile. Stock photography. www.masterfile.com

Illustration. Orange Park artist Donald M. Warren provides illustration, graphic design, layout design and type design. Top-flight animal illustration. More information: warrenartist@clearwire.net

Derekfell.net. Plant and garden stock photography. More information: derekfell@verizon.net, DerekFell.net

Duck of All Trades. Jeffrey Duckworth is a graphic designer/layout artist with a degree from the College of Design at North Carolina State University as well as 10 years experience in graphic design, layout, illustration, and pre-press. "I recently decided to form a freelance design studio and thus created Duck of All Trades. Duck of All Trades is a full service design solution for publication layout and illustration. My goal with Duck of All trades is to bring professional and fast design to publishers, companies, and individuals at an affordable price. My publication experience includes laying out publications (ranging from a few pages to 100's of pages), illustrating covers for novels, and illustrating full color children's picture books. My services also include promotional media such as brochures, business cards, flyers, postcards, announcements, web graphics, websites, etc." jduckworth@duckofalltrades.com, <http://www.duckofalltrades.com>

Children's Illustration. Randy Wollenmann creates professional illustrations for children's publications. Outstanding work, which can be seen at <http://www.randywollenmann.com>

National Litho is a minority-owned printing company with four locations in South Florida. They offer full web, half web, sheetfed and digital printing, along with complete in-house finishing for magazines, catalogs, newsletters,

brochures, flyers and more. Contact Chuck Fuller at National Litho, 7700 NW 37th Ave., Miami, FL 33147, phone (305) 835-7600, fax (305) 835-7274, email: cfuller@natlcom.com.

Media

New Age Retailer features reviews of giftware, books, DVDs, music and spoken-audio CDs in each of its seven issues. *New Age Retailer* trade magazine is the leading trade magazine for independent, specialty retailers selling giftware and media for the conscious consumer. Spirituality, healing, wellness, global vision, self-discovery – everything from Angels to Zen. "Fine Print" features independent book reviews by retailers and staff; "Play List" features New Age, healing, and world music reviewed by Anne Williams; "Media Mix" features spoken-audio CDs and DVDs reviewed by contributors and staff. To have a product considered for review, submit two copies of your book, CD, or DVD (Note: CDs and DVDs must be in finished form). Be sure to include promotional material with the release date, wholesale order information (phone number and price list), website, and your contact information. Send materials to:

Reviews

New Age Retailer

2183 Alpine Way

Bellingham, WA 98226

Bookstores

Call for Authors (from an email sent by Southern Independent Booksellers Alliance). Page After Page Bookstore in Elizabeth City, NC, is looking for authors to participate in their annual literary festival For the Love of Books Literary Festival, Saturday, June 28th, 11 a.m.-7 p.m. All Authors are invited to participate: children's, young adult, adult fiction/nonfiction, mystery, history – all genres are welcome. We will be scheduling times for authors who would like to read a portion of their book, and we are especially looking for children's authors willing to do so. The written word has been a key part of life – from the drawings on the cave wall telling a story to the first printed book, to the book on tape and the e-book which we may use - these are all tools of telling a story – We at Page After Page applaud those who can put the story in writing for us to enjoy – this event is to express our LOVE OF BOOKS. We hope you will attend. Please contact the

store via phone/email with your interest and we will forward to you registration forms. This event is free to the public and is to support Literacy in North Carolina. For more information, interested authors and publishers may contact Susan Hinkle, Page After Page Bookstore, 111 So Water Street, Elizabeth City, NC 27909, phone (252) 335-7243, fax (252) 338-3782, pageafterpage@mchsi.com.

Call for Authors (from an email sent by Southern Independent Booksellers Alliance). ABDebs Books & Gifts, an independent bookshop in Knightdale, NC, is looking for authors to participate in its inaugural Bookclubs and Authors Reception on Thursday, June 12th, at 6 p.m., the purpose of which is to provide an opportunity for bookclub members and authors to meet and share their common interests and, hopefully, expand and acquire new ones. The basic idea behind the concept is that bookclubs and authors need and rely on each other, but have limited opportunity to become familiar with how each approaches their common interests – books. The reception will give each an opportunity meet face to face, become friends, and share their passions for books. The store is looking to attract mystery authors, relationship authors (romantic and otherwise), suspense authors, science fiction writers, authors who focus on life in the south. “I really hope the authors will be those who write the books that we can’t put down until we reach the last page and become upset because we have. These authors may not have written the ‘45 weeks on the bestseller list,’ but their books tell such a damed good story and are so well written they make you want to hang on to the story forever!!!!” said store owner Alyce Boyd Stewart. For more information, interested authors and publishers may contact Alyce Boyd-Stewart, (919) 217-6976, ABDebsBooksGifts@bellsouth.net. The authors are expected to bring a copy or two of their best and/or their latest release. They will have a few minutes to introduce themselves and their work. Afterwards, they are expected to meet and mingle with bookclub members and talk about their books. The authors who wish to participate should call Alyce Boyd-Stewart in advance with the titles they wish to promote so the store can have them in stock for purchase. Most importantly, a buffet dinner will be served! The event is free and open to the public, but reservations are required by calling (919) 217-6976.

Member Offerings & News

Eiffel Press. (from Denny Fried) “I created Eiffel Press in 1999 to publish my dog Genevieve’s first book, *Memoirs of a Papillon: The Canine Guide to Living with Humans*

without Going Mad (www.dogtellsall.com). It’s done very well since its publication in 2000, having sold 20,000 copies to date. We did a lot of touring, along with radio and TV interviews, which were rather easy to get because the combination of the adorable little dog with the low opinion of humans and a biting wit is like catnip(!) to the media. We also had features and reviews in such publications as *Time* magazine, the *Boston Globe*, *Dog World* magazine, etc.

“Several years ago I queried about 25 agents to see if they’d be interested in trying to sell the book to a big house. I had pretty much done all I could do to promote the book and I felt there was still a lot of untapped potential in it. I got back the usual “not for us” replies (if I got a reply back at all), but a couple were kind enough to write a personal note indicating that they thought the book was good, but that it had already been so successful that they didn’t think another publisher would take it. This was a new kind of rejection!

“Genevieve has also barked a sequel to her first book (*More Memoirs of a Papillon: Diary of a Mad Dog*) and I, in a rather futile attempt to prove to Genevieve that I could write a successful book without her help, wrote and published *A Tongue in the Sink: The Harrowing Adventures of a Baby Boomer Childhood*.

“*A Tongue in the Sink* sold about 1,000 copies but I, being completely objective about it, think it’s the funniest book ever written by a human and that it should be the only book sold in bookstores the world over (okay, along with Genevieve’s books).

“So several months ago I once again queried about 25 agents, and I included a copy of *Tongue* in the mailing. And once again I got the usual non-replies and form replies, along with one interesting letter that indicated the agent thought the book was very funny, but that these days authors needed national platforms and so I should get famous first and then contact her again after I did. I don’t know why I hadn’t thought of that myself.

“But one agent apparently had more imagination than the others. He replied that *Tongue* was good, but that to start with I’d have a much better chance to sell the most successful book first, which was Genevieve’s first book. And if I wanted to go that route, he believed he could help.

“So I signed with the agent (David Fugate, LaunchBooks) and in less than two months we had a deal with Simon Spotlight Entertainment (imprint of Simon & Schuster),

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with a 25K advance. The book will be repackaged, with some new content and a new title: *When I Want Your Opinion I'll Bark for It: The Canine Guide to Raising and Training Humans*. It will be out some time next year.

"I suppose there's a moral to the story, but I don't know what it is. Yet.

No Regrets! Enterprises, Inc. (from Lore Raymond) Add your own unique energy to an exciting, Tampa Bay inaugural event – "WomanSpirit: Express Your Creative Soul" on Saturday, May 31. . . . eight creative sessions will fill the beautiful campus of First Unity Church in St. Petersburg, Florida. "You really, really won't want to create and connect with some of the most dynamic and powerful women in Tampa Bay that I know and have met through this adventure!" View Lore's video email here:

http://app.talkfusion.com/talkFusionStudio/view.asp?186419_1653895

Lore Raymond, Speaker ~ Columnist ~ Radio Talk Show Host Talk Fusion, 1319 Kingsway Road, Brandon, FL 33510, cell (727) 254-0342, Office ph/fax (727) 368-8694, loreraymond@yahoo.com, www.LoreRaymond.com

Bavender House Press, a locally-owned publishing company in Naples, Florida, announces a new title, *ZigZag Pass: Love and War*, by Leon Hesser. The book is a memoir of Hesser's chilling experiences as a teenage Infantryman in battles in the Philippines during World War II and his later service in the Army of Occupation in Japan. Interwoven is a love story. When he returned home to the girl he left behind, they married as soon as he turned 21. They had two children and farmed in Indiana until he was 30, when his city-bred wife convinced him to sell the farm business and enter Purdue University as a freshman. He and his wife both earned doctorates. They were drawn to careers that relieved hunger and poverty in many countries. Hesser attributes their climb to the world stage to his being fascinated by cultures in The Philippines and Japan that differed from those he had grown up with in the Midwest of the United States. The book offers a challenge to young people to set their sights high, to reach for the stars. A quick introduction to the book may be seen on www.zigzagpass.com.

Display Opportunities

Florida Association for Media in Education

2008 Conference (from an email) FAME cordially invites you to participate as an exhibitor at the FAME Annual Conference in Kissimmee, Florida. Join us and the expected 1,200-plus members dedicated to the improvement of education through the effective use of book, media, technology and learning resources at this very special event. If your company provides library services and/or products for elementary through post secondary education – this is a meeting you won't want to miss! Go to www.floridamedia.org for exhibitor packets and information. (NOTE: FPA will have a booth at FAME. Display details can be found at

www.flbookpub.org/fame.html

Association Book Exhibit will have a combined exhibit at the **Association of Jewish Libraries – 43rd Annual Convention**. Deadline for Listing is June 5 and Books are due is June 11. Contact Marjorie Gallahan for details, Association Book Exhibit, 9423 Old Mt. Vernon Road, Alexandria, VA 22309, phone (703) 619-5030, fax (703) 619-5035, info@bookexhibit.com.

Distribution./Display. New Leaf Distributing Co. offers display of its publishers' titles at the International New Age Trade Show West (INATS) in Denver, June 28–30. More information: www.new-leaf-dist.com and www.newleafvendors.com

Florida Festivals & Events

(Note: Most festivals and events require those who wish to have a booth to register many months in advance. If your book will sell well at Florida events, begin now by checking May booth availability with the event/venue of your choice. Many of these small-town events are preferred to book fairs because so many of the book fairs, such as the Miami Book Fair, are open to remainder dealers, who compete with you by selling hurt, discontinued and remaindered books for \$1 each. Remainder dealers don't typically attend the smaller, non-book-fair events.)

www.southfest.com/florida.shtml

www.floridasmart.com/subjects/ent_festivals.htm

www.festivalusa.com/states/flofest.htm

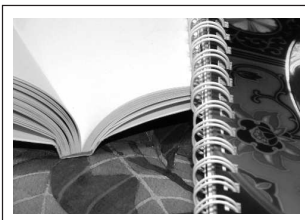
www.ffea.com

www.flcities.com/membership/festivals.asp

http://goflorida.about.com/od/eventsfestivals/Florida_Festivals_and_Events.htm

<http://festivalsandevents.com/festival.php?state=FL>

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Retreat Door Prize Winners

Thanks a metric ton to our door prize donors for providing a fantastic group of door prizes. Door prize distribution was done at the end of the retreat, and attendees had to be present to win.

You're on the Air: The Secrets of Performing on Television and Radio (a VHS tape, \$29.95 value) by Brian Jud. Won by

Michael "Sam" Williams

Perpetual Promotion: proven tips for getting on television and radio shows (a softcover book, \$9.95 value) by Brian Jud. Won by

Elissa Wilds

Beyond the Bookstore: How to Sell More Books Profitably to Non-Bookstore Markets (a softcover book, \$24.95 value) by Brian Jud. Won by

Jane Pugh

Two copies of *Writing Nonfiction: Turning Thoughts Into Books* (a softcover book, \$14.95 value) by Dan Poynter

Noble Planet (Rod Williams)
New Chapter Publisher (Chris Angermann)

Two copies of Dan Poynter's *Self-Publishing Manual: How to Write, Print and Sell Your Own Book* (a softcover book, \$19.95 value) by Dan Poynter. Won by

The McCarty Group (Valerie McCarty)
Linwood House (Sherwood Zern)

Two copies of *Is there a book inside you? Writing Alone or with a Collaborator* (a softcover book, \$14.95 value) by Dan Poynter & Mindy Bingham. Won by

Day to Day Enterprises (Linda Day)
Tools for Transformation (Rita Milios)

One hour of free consultation, and writing/distributing one press release (a \$750 value) from Pam Lontos of PR/PR. Won by

The McCarty Group (Valerie McCarty)

The Right Way to Write, Publish and Sell Your Book: Your Complete Guide to Successful Authorship (a gift certificate for a book, \$19.95 value) by Patricia Fry. Won by

No Regrets! Enterprises, Inc. (Lore Raymond)

Smart Self-Publishing: An author's guide to producing a marketable book, Third Edition (a softcover book, \$16.95 value) by Linda and Jim Salisbury. Won by

Deborah Fagan

Two copies of *Niche Publishing: Publish Profitably Every Time!* (a softcover book, \$19.95 value) by Gordon Burgett. Won by

Linwood House (Sherwood Zern)
New Chapter Publisher (Chris Angermann)

Gift certificate for a gift box filled with Vermont Specialty Food Products from the Vermont Country Store in Weston, Vermont, donated by Cornerstone Fulfillment Service, LLC. Won by

Noble Planet (Rod Williams)

Two copies of *The Writer Within You: A Step-by-Step Guide to Writing and Publishing In Your Retirement Years* (a softcover book, \$19.95 value) by Charles Jacobs. Won by

Jane Pugh
Day to Day Enterprises (Linda Day)

One gift certificate for a membership or renewal in PMA, The Independent Book Publishers Association membership or renewal (a \$119 value), donated by Terry Nathan, Exec. Dir., PMA, The Independent Book Publishers Association. Won by

No Regrets! Enterprises, Inc. (Lore Raymond)

Linn Random's Guide to Driving Book Sales Through Public Relations & Promotions: Online and Real World Strategy, an ebook by Linn Random (a \$3.99 value). Won by

The McCarty Group (Valerie McCarty)
Michael "Sam" Williams
Elissa Wilds

For those attendees who left early – we're sorry, but you had to be present to win! Next time, stick around!

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While it doesn't look like the cost of gaining access to the number one online bookstore has gone up (except for duplication costs associated with files formerly entrusted to other POD printers), the CIP is concerned about Amazon's monopolistic intentions. The company's claim that it is not seeking exclusivity (i.e., requiring POD titles be printed exclusively through Book Surge), seems to be a subtle bit of specious reasoning. Amazon's gain is the ability to monopolize the POD market. It is offering a single printer option. Just as Amazon deserves our praise for having been a good publishing partner for our publisher members, it deserves our scrutiny as it moves from online bookstore to what is beginning to look suspiciously like a celestial publishing house.

Traditionally, bookselling was separated from publishing, with booksellers (including Amazon) realizing the benefit of combining the wares of many publishers. Now that Amazon has the ability to perform all of the activities that take place between delivery of an edited manuscript and delivery of finished books to readers, the publishing industry needs to take a hard look at its current business model. Publishers have the potential to get squeezed on both ends. For example, there is the Barnes & Noble - Sterling combo with an increasing number of book sales being titles self-published by B&N. It is the same deal with Amazon, which is actively going after new product to self-publish with Createspace as well as original audiobook projects from Audible. To the extent publishers covet virtual shelf space at Amazon (with one-click ordering), Amazon's move should give indie publishers pause.

What if this virtuous publishing partner determines that it is profoundly profitable to publish their own books? If Amazon does not use its great size and ability to bring its own books to the attention of readers, we will be very surprised. When Amazon does this, we fear it will be at the expense of independent publishers whose distinctive personalities are reflected in the books they publish. To date, Amazon has been a good partner, but operating under the aegis of a publicly traded company who has shown the ability to act arbitrarily is disconcerting to the CIP and our publisher members. Publishing is a competitive business. It is likely to become more competitive if Amazon starts favoring its own self-published books.

So, as a general proposition, vertical integration is a bad thing. Perhaps, the market will correct itself, as publishers move over to www.barnesandnoble.com, and other digital asset distributors and new e-tailers pop up. Likely, that won't happen with any great speed. Book distribution is not sexy enough, and Amazon is like the slightly abusive partner we tend to tolerate for the benefit of the kids. If the industry

doesn't get an order of protection from the Justice Department, then perhaps we need a Plan B.

Physical distribution of books is largely the preserve of large conglomerate publishers and a handful of large independent distributors. It's not a pretty business. It employs the equivalent of Yankee peddlers who hand-sell books to brick and mortar stores, with full return privileges for oversold books. If we extrapolate, the Book Surge gambit may be seen as a relatively painless first step in managing the digital distribution of titles to e-tailers and licensees. Amazon has the amazing ability to manage and organize content. It also offers a painless online experience for the consumer. Instead of Amazon merely being the recipient of digital assets, it's easy to imagine Amazon providing comprehensive consultancy services to our members, helping them prepare their content for digital distribution for and beyond the traditional Amazon platform. Is the Book Surge gambit a disguised opportunity for indie publishers? Perhaps. Indie publishers are the small furry mammals scurrying around the legs of large dinosaur publishers. The digital meteor has hit. To survive, indie publishers need to be able to present content in a variety of digital formats. Is Amazon a friend or a foe? Only time will tell.

If I had to guess, I'd say in the next 24-months Google buys Ingram (Googlegram?) for its digital group assets (including Lightning Source), and it out-Amazons Amazon by creating the ultimate digital warehouse/distributor in the sky.

If Google were to exhibit digital favoritism, it would steer book buyers to its wholly owned and super-efficient Lightning Source imprint. Amazon owns the online store. Google owns the web. Amazon merchandises books. Google sells them contextually. Balance is restored to the planet.

The short- to mid-term changes in trade publishing are going to be dramatic. Large publisher dominance is shrinking in the new media economy. When the change comes, we believe the main winners will be independent publishers. The music industry taught us that. Amazon has confirmed it.

###

Lloyd Jassin is a publishing and entertainment attorney and Chair of the Executive Committee of the New York Center for Independent Publishing. Not all of the views expressed in this editorial are the views of the NYCIP. An earlier version of this editorial appeared on Foreword Magazine's blog. Mr. Jassin can be contacted at Jassin@copylaw.com.

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www.copylaw.com

PMA, The Independent Book Publishers Association Speaking Out Against Amazon's Recent Policy

(from an email) PMA, The Independent Book Publishers Association, representing more than 4,000 independent publishers, is speaking out against Amazon's recent policy aimed at publishers who use print-on-demand technology to sell directly on Amazon.com. The company has directed that publishers either must print their books on demand exclusively at Amazon's subsidiary printer for fulfillment of orders placed with Amazon, or incur additional cost to print elsewhere and maintain inventory with the online retailer.

"This policy imposes a significant financial burden on tens of thousands of small and independent publishers who can least afford it," points out Executive Director Terry Nathan. "Without the opportunity to benefit from competitive pricing, small publishers risk at best an expensive and needless overhaul of their manufacturing process, and at worst, the loss of their livelihood.

"On behalf of all the small and independent publishers whose businesses are in jeopardy, we urge Amazon to reconsider its position," continues Nathan. "Over the years, Jeff Bezos and his company have given small and independent publishers a level playing field to compete with the largest of companies. Suddenly, this magnificent playing field has been converted into a 'members only' club, to the detriment of those very publishers who have contributed to Amazon's success. We will continue to monitor developments in the weeks ahead."

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2008 FLA Door Prize Winners

Pelican Pete Gift Basket:

Chris Hielscher
eLibrary South Lakeland
4740 S. Florida Ave.
Lakeland, FL 33813
(863) 838-4507
christina.hielscher@lakelandgov.net

Box o' Books::

Melinda Meyer
Miami Dade Public Library
9211 SW 152 St.
Miami, FL 33157
(305) 233-8324
meyerm@mdpls.org

Box o' Florida Books:

Susan Stover
Mote Marine Lab Library
1600 Ken Thompson Pkwy.
Sarasota, FL 34236
(941) 388-4441, ext. 333

Bag o' Romance & Mystery:

Laura Minor
Jacksonville Public Library
303 N. Laura St.
Jacksonville, FL 32202
lminor@coj.net

The Best PDFs

By Julie Shaffer

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What makes a PDF file print-perfect? Ideally, the application used to create the original layout should be true design software, such as InDesign or QuarkXPress. All too often, content creators use a product like Microsoft Word as a layout application. This is like baking a “mock” apple pie with Ritz Crackers and expecting it to taste exactly like a pie made with real apples. Word is not a graphic design application; it is a word processor! As anyone who has submitted (or received) a Word document for print output knows, the text in the document has a good chance of reflowing once the document is opened.

Microsoft Word obtains font metrics from the operating system based on the resolution/characteristics of the target output device, not from the device- and resolution-independent font metrics. So when you create a Word document with your desktop printer set up as the default, the text in the file is set up to output at that printer’s resolution, usually 600 dpi. If you change the target output device to another printer with a different resolution (like your 2,400-dpi CTP engine), or even to the Adobe PDF/Distiller virtual printer, and the text flow is very likely to change, as well.

Content creators can avoid this problem simply by setting Distiller/Adobe PDF as the default printer on their computers. Every subsequent new Word document will be set up to Distiller’s metrics. When a PDF file is created, the text will not change. “Won’t the text reflow when I try to print the file to my printer?” you might wonder. Not if you open the PDF file in Adobe Acrobat or Reader and print to the target printer from there! When it ships, Word 12 will allow users to directly export PDF files without going through a printer driver – a feature that should eventually alleviate some current headaches.

What every PDF should have

Simply using the proper design-oriented software doesn’t guarantee print-perfect PDF files. Bad PDF files have been created from every application that can write PostScript or export PDF.

Although there is no such thing as a typical print project, there are characteristics common to a print-viable PDF file. These include:

- All fonts used are embedded (fully or subset to include only glyphs used).

- All included bitmap images are of sufficient resolution for the final print method.
- If compression is used for images, it is lossless (zip) or highest-quality JPEG.
- Illustrations are encoded as vector data: no erroneous conversion to bitmaps.
- Colors are specified in the correct color space (as intended to print).
- Physical dimensions of page size are correct and sufficient to include bleed objects.
- There is a plan for how, when and where to flatten live transparent objects.

Don’t forget the fonts!

Because a font must reside on the computer from which the file is being printed, most output providers ask content creators to send fonts along with a job for print output. While font foundries have different rules for the exchange of their products (based on the license agreement that we usually glibly “agree” to so we can install the font), the typical agreement allows fonts to be sent along with a job for print output, but the output provider also must have a license to use that font. This can be a problem if the designer uses an obscure font. In PDF this shouldn’t be an issue, because most foundries, Adobe included, allow font embedding for the purpose of print and preview, and the printer does not have to own a license for the font to print the job.

So why are there still so many font-related problems? While most default PDF creation methods are set to embed fonts, it still is easy to inadvertently *omit* a font from the final PDF file. Consider Distiller, Adobe’s flagship PDF creation tool. Distiller ships with several canned “PDF settings” (a.k.a. job options), but it is easy to create or edit new settings. At the application level, fonts can be included in the PostScript that is sent to Distiller or not, depending on the user-selected print settings. On the Windows platform, when a PDF file is created through an Adobe PostScript printer driver, TrueType fonts can be handled in one of five different ways, depending on the option selected in the “send fonts as” or “TrueType download” dialog (where this dialog can be found varies depending on the version of Windows used.) A TrueType font can be converted to the Type 1 equivalent, sent as Type 42 (native TrueType), converted to outlines, converted to bitmaps, or not included at all. If Distiller can’t access the fonts through the PostScript file, it will look at the available fonts on the system. If it cannot find them there, and the

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font settings are set to something other than “cancel” the job if fonts cannot be embedded, then the PDF file will be created without them. Font embedding is user selectable from the print or PDF export settings in QuarkXPress, but InDesign and Illustrator force inclusion of fonts for PDF export.

Even if the PDF creation tool is set to embed them, OpenType and TrueType fonts can be restricted to disallow embedding of any kind. While very few modern font foundries would offer such fonts, fonts acquired in the late 1990s, such as those packaged with CorelDraw, might include this restriction. Some applications will not allow the user to place restricted fonts in a layout (the Mac version of QuarkXpress 6.5 and 7, for example). Others (such as InDesign CS) will warn that the font cannot be embedded in a PDF file. Still others will offer no warning at all that a restricted font is being used.

Using the “Document Properties” option available in Adobe Acrobat or Reader lets users confirm a font is embedded in a PDF file. If a font is listed as “embedded,” all of the glyphs that are part of that particular font are included in the PDF file. If it is listed as “embedded subset,” only the glyphs used in the document are included. If fonts are not embedded, there are two options for font preview and print. Acrobat or Reader can use the Adobe Multiple Master font that installs with the application to simulate the missing font for preview and print. This substituted font seldom matches the original, but at least it allows the viewer to read the text. If the called-for font is available on the local computer, it will be used for preview and print from Acrobat products. This doesn’t help if the PDF file is not being printed directly from Acrobat, however. In this case, the local font can be embedded into the PDF file using the touch-up text tool or with a third-party editing tool like Enfocus Pitstop Professional.

Glyph glitches to avoid.

The only thing worse than a missing font is a missing or substituted individual character. Have you ever seen a character replaced by a rectangular box or an entirely different glyph than the one called for in a PDF file, even when the font is embedded? Even worse, the glyph might be correct when the file is viewed on screen, but substituted with another glyph in the output file. How does this happen?

Typically this results from differences in font types and font encoding, combined with differences in computer platforms. PDF files can contain three of the most common type of font formats: PostScript Type 1, TrueType and OpenType. When

it comes to Latin-based languages (i.e., English) there are less than 128 commonly-used characters, which neatly fit into seven of the eight bits available in an ASCII format file. Most operating systems use the same character set for these 128 “low ASCII” characters, so any common character (a lower case “a,” for example) will be the same no matter which application or OS writes out the file. The remaining 128 characters (that eighth bit), which generally are less common characters, are not necessarily encoded the same way on the Mac and Windows platform, and might be different depending upon the application writing or printing the file. This is the cause of much substitution of nonstandard characters like ligatures and fractions.

When a font is embedded in a PDF file, it should not matter that the file is printed from a computer running a different operating system than the one on which the PDF file was created; the embedded font is to be used for both preview and print. Font substitution at the RIP can happen, however, if a font of the same name but with different characteristics is resident at the RIP. (Adobe representatives have been heard to claim this will not happen on Adobe-based RIPs, though many in-the-trenches users report glyph substitution on output.) Subsetting fonts, in addition to making a PDF file smaller by only including the glyphs actually used in the layout, also renames fonts in the PDF file. So, if Helvetica is used in a document and the PDF file is created with font inclusion set to subset embedding, Helvetica will be included as something like EFGWXX+Helvetica. Theoretically, this means the RIP will not recognize that font and, therefore, will not use the RIP resident version of it for print. In prepress environments, fonts never should be resident on the RIP, especially for general commercial printers.

Subset fonts in PDF files are not without problems, either. Merging multiple PDF files with subset fonts can, on rare occasions, result in missing characters in the merged PDF file. Subsetting a font will rename it, as shown above, with a random generation of six alpha characters plus the base font name. Unfortunately, Acrobat will use the first version of a particular font name that it detects, creating a problem when two PDF files that happen to have the same six-character prefix are merged within Acrobat – only the glyphs used in the first merged file will be available for all of the other sections of the file. So if a new glyph is used in the subsequent PDF file merged into the first, it will not display or print, and a blank space will appear instead.

When it comes to editing text in a PDF file, Acrobat’s built-in touch-up text tool is rudimentary, at best. The font must be loaded and available on the computer where the editing is taking place, making editing of a PDF file created on the

Mac OS via a Windows PC virtually impossible. Conversely, Mac OS X offers the ability to load and use Windows TrueType as well as OpenType fonts. This is not to say it's easier to work with fonts on the Mac platform. In Windows 2000 and XP, fonts are found in only one location. On the Mac, as any user knows, fonts can be found just about anywhere and it's very easy to have duplicate fonts. To make matters worse, OS X includes Apple's new dfonts, which are simply the Mac version of the most commonly used fonts, like Helvetica and Times. When it comes to PDF creation, this variability can result in the wrong version of a font being embedded in a PDF file with the possible outcome of different spacing, kerning or even inclusion of a glyph that is entirely different from the one originally set in the page layout.

Put down those pixels

When creating a high-resolution graphic for print output, the rule of thumb is to allow two image pixels per halftone dot on the press. So, for a project that is to print on an offset press at 150 lines per inch (lpi), a pixel-based image optimally should contain 300 pixels per linear inch (ppi) (a.k.a. dots per inch or dpi) of effective resolution. More resolution than that is unnecessary and only will slow the RIP process. For that reason, most PDF creation tools include a down sampling option. Unfortunately, in an attempt to make the file smaller, a user might toss out too much pixel data.

Sometimes this down sampling happens unintentionally, as when the "standard" Distiller job option setting supplied with the base Distiller application is used. This standard setting, by default, sets image down sampling to 150 dpi, roughly half of the optimal amount for the average offset print job. Tools that can be used to repurpose PDF files, such as the optimizer built into Acrobat 6 or 7, also can be set to down sample image data, which is fine for making soft proof versions of PDF files but not so good if those files with lower resolution images then are used for high-resolution printing. Photoshop and other applications (like Genuine Fractals) that offer sampling algorithms notwithstanding, once you strip pixels out of an image and make it a lower resolution file, there is no way to make it look as good as it did originally.

DCS + .qxd = Arghh!

Some PDF creation methods can convert a perfectly well made vector-based Encapsulated PostScript (EPS) graphic into a low-resolution bitmap image in the resultant PDF file. The PDFWriter printer driver, a tool no longer bundled with Adobe Acrobat products but still in circulation, writes PDF files in which EPS graphics are converted into low-res bitmaps. The best solution is to not use PDFWriter at all, especially if

any EPS graphics are included in the original layout.

The Quartz-based "save as PDF" option that is available from every print dialog window in Mac OS X does the same thing to placed EPS graphics. In addition to converting vector-based EPS graphics to low-resolution bitmaps, the "save as PDF" option also converts the color space of those graphics to RGB. It is possible to tweak a Quartz filter through the ColorSync Utility to control some aspects of PDF creation via the "save as PDF" method, including converting RGB color back into CMYK. Duotones (Device N) and spot colors, however, will be lost and included only as RGB (or converted to the CMYK) colors – not as the original specified spot colors. While the "save as PDF" method is easy, once again, it is not a good way to create PDF files for print production.

A PDF file also can lose high-resolution image data when a Desktop Color Separation (DCS) file is placed into certain layout applications. DCS files are pre-separated and include a channel for each color, process and/or spot, along with a low-resolution placeholder image. The high-res data from DCS image files placed in QuarkXPress (any version) will not be included in a resultant PDF file; rather, the low-resolution display image will be included. The same is true of Illustrator CS(2). From Word, we've seen just the additional channel's data included in a PDF file, and not the process color channels at all. PDF files exported from InDesign CS(2), on the other hand, will include the high-resolution data from placed DCS images. So if you must use the DCS format, build the page in InDesign.

EPS can prevent Word RGB woes

Here's another common PDF woe: Bitmap and vector objects aren't in the proper color space for output – specifically, color is in the RGB space, rather than process CMYK or spot. For color-managed workflows, this might be intentional, as ICC-tagged RGB images can be converted to CMYK in the RIP. Conversion to RGB, however, is a side effect of any number of PDF creation methods. As we already mentioned, using the "save as PDF" option from any print dialog on Mac OS X will result in all color converting to RGB, unless a special Quartz filter is used to convert color back to CMYK.

Microsoft Word is the most well-known RGB converting culprit. Color in Word is based on the RGB-based graphics model of the operating system, which is GDI under Windows. When a file is printed from Word (or any Office application), it uses the PostScript driver to generate color, which will be in the RGB color space, including text that should be black.

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To avoid this RGB conversion from Word, include all graphics saved in the EPS format. The driver will not convert any color in EPS graphics to RGB. Rather, it will pass through unaltered – so process and spot color will remain as intended in a PDF file. To prevent black text from being included in a PDF file in the RGB color space, use the Adobe PDF driver that is installed along with Adobe Acrobat or Reader.

Commonly, graphics applications convert color as a part of the printing or PDF creation process. InDesign and QuarkXPress can convert RGB to CMYK on output, depending upon the selected output settings. Adobe CS2 includes what the company refers to as a “safe CMYK workflow.” This allows RGB objects to convert to CMYK while leaving placed CMYK objects alone, preventing any additional color alteration of CMYK objects. When selecting options for CMYK conversion in the print or export PDF dialog boxes, select “preserve CMYK numbers” to cause RGB images to convert to CMYK based on the profile selected while leaving CMYK data untouched.

In QuarkXPress, conversion of RGB images to CMYK happens automatically when the print colors option is set to “composite CMYK.” Depending on whether color management has been enabled, this can result in terrible or not-quite-terrible conversion of RGB images to CMYK. Device N colors also can be converted to a process equivalent during the PDF creation process, especially in PDF files created from QuarkXPress 6.x or lower. Device N colors include objects that are a mix of colors from more than one color space, like a spot-to-spot blend or a grayscale TIFF image assigned a spot color to make a “fake duotone.” Prior to QuarkXPress 6, you had to have a special Xtension from Agfa, Creo or another vendor to prevent spot-colored TIFF images from converting to process (although placed duotones saved in the EPS format pass through unchanged). QuarkXPress 6.x includes the Device N Print Color option, rendering those Xtensions unnecessary. In QuarkXPress 7, the Device N moniker was discarded in favor of the more comprehensive “process CMYK and spot” color option setup. When you export PDF files or print PostScript to Distiller, use Device N instead of “composite CMYK,” and colorized TIFF images or spot blends will come through into the PDF file as expected.

Device RGB color can be converted to process easily using the “convert colors” option in Acrobat 7 Professional. Found on the prepress production toolbar, the option will convert color based on an ICC profile-based color space, and it can be set to convert “RGB black” text to a solid black instead of a process build. There are a number of third-party plug-ins that offer more extensive color conversion options, including Enfocus Pitstop Professional (www.enfocus.com), callas

Software’s pdfColorConvert (www.callassoftware.com), Quite Software’s Quite a Box of Tricks (www.quite.com), and ARTS PDF’s Crackerjack (www.artspdf.com).

Bleed and page size issues

Most graphics applications include an option to set a bleed amount in the PDF Export or Print dialog boxes. This is one area where the Export PDF method trumps the PostScript via Print Dialog method, as this is the only setting required to ensure that the PDF is created at the correct page size, including bleed. Creating a PDF by printing PostScript through the Print dialog requires the second step of selecting the correct printer driver and entering a physical page size that is large enough to accommodate the trim, bleed, and registration or slug information. This will set the media box for the resulting PDF file.

If the media box is set too small and bleed is cut off of the PDF file, it can be enlarged to accommodate bleed by changing the custom page size in Acrobat 7’s “crop pages” dialog box, or with an Enfocus Pitstop Pro option. If there are bleed objects on the page, expanding the media box will reveal them. If no bleed amount was set within the original application, however, there will be nothing in the PDF to work with, so the bleed objects will have to be cloned or edited to fill the expanded page size – a daunting, but doable, task.

Bake someone happy.

If only content creators could simply follow a single recipe from an all-purpose PDF cookbook to crank out batch after batch of perfect PDF files. Unfortunately, we’re dealing with too many different ingredients – but some simple rules apply to just about every process:

- Ensure there is sufficient image resolution in the original images and don’t remove too much through down sampling.
- Use fonts that can be embedded and don’t forget to embed them.
- Don’t use a PDF-creation method that converts color unnecessarily, and have a plan for transparency flattening.

If you and your clients follow these general rules, soon everyone should be cooking up great, print-ready PDF files.

Three simple rules

- Ensure there is sufficient image resolution in the original images and don’t remove too much through down sampling.

- Use fonts that can be embedded and don't forget to embed them.
- Don't use a PDF-creation method that converts color unnecessarily, and have a plan for transparency flattening.

Flattening transparent objects

The trouble with transparency is that PostScript doesn't understand it. Transparent objects have to be "flattened" prior to output to any kind of PostScript-based printing device. Where this flattening should happen, and by whom, is a key issue.

In Adobe CS2 applications, a graphic object is a source of transparency if any of the following applies:

- It has an opacity of less than 100 percent or an opacity mask (Illustrator).
- It has any blending mode other than Normal.
- It has a drop shadow or feather.
- It has a inner glow or outer glow effect (Illustrator).
- Its fill or stroke has a style, brush, pattern or filter effect that has any of the previous properties.
- It is a placed Photoshop file (native, PDF or TIFF) with a transparent background.
- It is a placed Illustrator file (native or PDF) that contains one or more objects with any of the previous properties.

QuarkXPress 7 also includes the ability to create drop shadows or otherwise add transparency to objects, but because all output from Quark is PostScript-based (even PDF export), transparent objects have to be flattened to a specific bitmap resolution or removed when the PDF file is created. In Adobe CS2 and Acrobat 7, the transparency flattener will rasterize or outline objects, based on the types of objects being flattened, the file's complexity and the settings that are in effect when the flattening takes place. Three default settings are provided by Adobe, "high resolution" being the best option to maintain as much vector data as possible, although it is easy to create custom flattener settings to do things like convert everything to bitmaps or convert all text to outlines.

Flat and unhappy

Transparency flattening can lead to many problems. Any text that touches a transparent object can be rasterized during the flattening process. In most RIPs, text is imaged at a higher resolution than raster objects (usually at the highest resolution of the output device). Rasterized text is especially unsightly when just a portion of a line is converted to bitmaps, while the rest of the line remains text and is imaged at a

higher resolution.

Text also can be converted to outlines by the flattener, which can result in a thickening of the stroke making up the outline of each letter. If the user chooses the option to outline all text, every text object on the page will be outlined, whether or not it touches a transparent object. Even if this option is not selected, the flattener might outline the text that is involved with transparent objects anyway, making for a possible unsightly difference between the outlined characters and the rest of the normal text on the page.

Flattening also can break all objects involved in transparency into "atomic regions." Suppose there is a spot-colored vector object with a blend mode of "multiply" sitting on top of a bitmap image with a drop shadow beneath it, on top of a background of another spot color. When the vector object and the drop shadow are flattened, all of the objects involved likely will be broken into new objects or atomic regions that might be vector- or bitmap-based, depending on what it takes to render the transparency into something a PostScript device can digest.

For example, the flattener might use overprinting commands (supported in PostScript) to create transparent effects using opaque objects, especially when flattening a transparency that interacts with a spot color. In fact, in order to print or view a PDF file containing flattened transparent objects correctly, it is necessary to use software that supports overprinting. Without overprinting support, overprint objects will knock out whatever is beneath them. If you've ever used Acrobat or Reader to preview a PDF file and instead of seeing a soft drop shadow behind an image, you see a white box around a harsh black box instead, it probably was because overprint preview wasn't enabled. The same is true at print time – if the device doesn't support overprinting, objects that have been flattened and require overprint capabilities to render properly will knock out.

Some users report seeing white, hairline-like artifacts at the edges of some atomic regions when they view a flattened PDF file in Acrobat or Reader. Turning off the "smooth line art" and "smooth images" option in the page display area of Acrobat's general preferences will cause the preview of these lines to disappear. It is important for prepress operators to see these, however, because they can predict where similar lines can appear in the actual printed piece when it's output through certain systems. It seems that, in some cases, InRIP trapping will create a "choke" or pull-back trap between the atomic regions, creating an actual gap between them. While turning off InRIP trapping typically eliminates this problem, you've then removed *all* trapping from the file. Note that it

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might be necessary to disable only “image to image” trapping, to eliminate this problem while still allowing the rest of the job to trap as it should.

Save the vector data

Optimally, transparency settings should be set to retain as much vector data as possible, because rasterization converts objects into uneditable fixed-resolution bitmaps and makes the file larger. Opening a PDF file with transparency into Photoshop will convert the entire file into a single, large bitmap image. Conversely, using the flattener in InDesign or Acrobat and setting the raster – vector slider all the way to the raster side will not rasterize the file into a single large image. Instead, it will break it into a bunch of atomic regions, the size and number of which will vary depending on the page contents.

A brighter day is coming. In time, the transparency problem will fade away as the industry gradually shifts from PostScript-based RIPs in favor of new platforms, such as Adobe’s PDF Print Engine, that can render PDF files natively.

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Praise for the First Annual FPA Publishing Retreat

“Thanks so much for putting on a very nice program this weekend. I enjoyed having the opportunity to be part of the 1st FPA retreat. I think once people figure out what they missed, they’ll be eager to show up next year.

“I appreciate being part of the association and look forward to supporting you going forward.”

Phil Knight, Director of Sales, Color House Graphics, Inc.

“I had a wonderful time at the FL Publishers’ Retreat. Thanks to all of you who put so much time and effort into it. . . . Look forward to seeing you at another FPA event.”

–Rita Milios, LCSW, The Mind Mentor, author, psychotherapist & speaker on topics of writing, education and personal development. www.ritamilios.com

“I enjoyed the retreat and looking forward to the next one.”

–Sam Williams

“I just wanted to say thanks again for the great conference—great value for the money!”

–Linda (Conference Attendee and Thrill Seeker) Zern

The FPA 2008 Ed-U-Conference and Book Awards Ceremony

is scheduled for Saturday, September 13, at a Gulf coast location (between Sanibel and Sarasota). You will receive a direct email when decisions have been made regarding location/registration/speakers, etc.

The FPA 2008 Book Awards Competition

will get underway shortly for books with a copyright year of 2006 & 2007. You will receive an email with submission guidelines the week after Memorial Day. The awards ceremony will be held in conjunction with our FPA 2008 Ed-U-Conference, and awards will be bestowed during an awards banquet the evening of Saturday, September 13.

Our Affiliate Groups

PMA, The Independent Book Publishers Association

PUB-U. Grow your book publishing company AND expand your personal network. Let more than 200 book-industry experts at the 19th Annual Publishing University in LA, May 27-29 show you how—and enjoy an affiliate discount.

Should the book's cover be red or blue?
Will my book sell from my web site?
How can I get booked on more radio shows?
Is direct mail effective for selling books?

These are just a few of the questions that small publishing companies, independent publishers, and even established publishers ask themselves. Yet hiring a variety of expert consultants is often cost prohibitive.

What if publishers could get answers to these and hundreds of other questions they have in just a few days? Well, you can!

More than 200 seasoned industry professionals will be in Los Angeles, CA, at the pre-BEA 19th Publishing University May 27-29, sharing their knowledge, insight and tips with hundreds of individuals from self-published authors to publishing house executives. This year's University—which offers more than 80 sessions during the three full days—is aimed at guiding new and expanding publishers from start-up to “grown-up”—and beyond. Attendees also glean helpful information and new ideas from fellow attendees. The Publishing University is presented by PMA, the Independent Book Publishers Association, celebrating 25 years as the largest trade association for independent publishers in the world.

In addition to eight separate educational “tracks” including Sales, Marketing, Editorial, Publicity and Finance, an Advanced track dedicated to more experienced publishers, the 2008 Publishing University features:

Dominique Raccah, president and CEO of Sourcebooks, one of the fastest-growing independent publishers in the industry sharing her insights and experiences as she built—and continues to build—her successful company.

David Steinberg, CEO of Perseus Book Group, named by Publishers Weekly as the 2007 Publisher of the Year, and Johnny Temple, Publisher of Akashic Books, whose success has been built on “out of the mainstream” urban and

political fiction, in a panel discussion on the future of independent publishing.

Sara Nelson, Editor of *Publishers Weekly*, the key book industry trade magazine, speaking exclusively to the Advanced track Publishing University attendees from her unique perspective as both a participant in, and observer of, the book industry.

Past attendees say it best:

“I learned so much at Publishing University and was so impressed with the workshops and the facilitators. Everyone was helpful and accessible. It was an experience that has propelled me to another level with my publishing company.”

—Deborah Bellis, President, Reflections Publishing, Inc., Inglewood, CA

“Now I know why colleagues told me it is so worth the money! I gathered more information and made more contacts than I could have in probably three years of work on my own.”

—Pamela Waterman, The Discovery Box Publishing, Mesa, AZ

“I made great connections, I learned a boatload, and most importantly, I learned the areas where I really need to improve our capabilities. Small publishers face a huge amount of hurdles in the marketplace. The Publishing University gives you a vital leg up.”

—John DiCocco, BallMarker Press, LLC, Belmont, MA

As a member of FPA, you can use the special discount code AFF08 when registering and save \$50. For details on Publishing University, visit The Independent Book Publishers Association's website or contact Terry Nathan, Executive Director, The Independent Book Publishers Association at (310) 372-2732. Register today and join us for three days of knowledge and networking at the 2008 Publishing University.

Mike Shatzkin, The Idea Logical Company, and Andrew Savikas, O'Reilly's Tools of Change, to speak on *Maximizing Your Bottom Line Online: Doing Business on the Internet*. PMA Midsize Publishers Technology Forum seminar to take place May 29, 2008 in Los Angeles.

Mike Shatzkin, founder and CEO, The Idea Logical Com-

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pany and Andrew Savikas, General Manager, O'Reilly's Tools of Change headline a field of industry experts who will be speaking, teaching and networking at the PMA Midsize Publishers Technology Forum in Los Angeles on May 29. Presented by PMA, the Independent Book Publishers Association, this year's Midsize Publishers Technology Forum is a small-group educational opportunity crafted especially to provide the experienced publisher with the inspiration and applications they need right now to grow online sales.

Limited to no more than 50 participants, *Maximizing Your Bottom Line Online: Doing Business on the Internet*, allows midsize publishers to spend the day not just listening and learning, but interacting and networking personally with proven leaders in the publishing industry—and each other. Attendees will meet:

- Andrew Savikas, General Manager of O'Reilly's Tools of Change for Publishing division, program chair for the Tools of Change for Publishing Conference, and member of O'Reilly's corporate steering committee;
- Mike Shatzkin, founder and CEO of the Idea Logical Company and of BaseballLibrary.com, visionary with four decades of experience in all facets of the book industry and respected worldwide as a provocative industry observer and publishing trend forecaster;
- Tim O'Leary, CEO of Respond2 Communications, one of the largest independently owned marketing agencies in the country, whose entertainment division markets classic music and video libraries for Johnny Carson, Bob Hope, Sonny & Cher, and many others. Recently featured in *Forbes Magazine*, Tim is also the author of a new business book *Warriors, Workers, Whiners, and Weasels*;
- Allan Giagnocavo, President and founder, Fox Chapel Publishing, who has grown his company into a successful publisher of more than 200 titles, adding 30 new books each year;
- Howard Fisher, President, the Fisher Company, with 30 years of publishing industry experience including founding, building and selling several publishing companies. Howard will moderate a panel featuring Bryan Pellegrini, VP Marketing & Sales, The Media Services Group and Fran Toolan, President/Chief Igniter, Firebrand Technologies, discussing the pros and cons of application service providers to help midsize publishers make the best technology choice for their company;

- Vice Presidents of Business Development, Ingram Publisher Services, Janet McDonald and Mark Ouimet will answer the question “The Consumer Found Me, Now What?” talking about, among other topics, website options—what to build and what to borrow.

Moderated by Tom Woll, President of Cross River Publishing Consultants with more than 20 years experience in the publishing industry, this year's Midsize Publisher Technology Forum www.ibpagraduateschool.com offers a rare educational experience in an intimate setting that encourages a give-and-take between presenters and attendees not often seen in a world of webinars and huge meeting rooms.

For more information on speakers, program schedule and registration, visit the Midsize Publishers Technology Forum website www.ibpagraduateschool.com or contact Terry Nathan, Executive Director, PMA, The Independent Book Publishers Association at (310) 372-2732.

FPA Discount. Current FPA members qualify for a \$26 discount off their PMA membership or renewal. Indicate on your PMA renewal that you are a “Publisher Affiliate Member” and the discount will be applied. Information on joining or renewing can be found at <http://www.pma-online.org>.

SPAN – Small Publishers Association of North America

Author 101 University (from a SPAN email) will be held on May 29, from 8:00 AM - 6:00 PM, Westin LAX, Los Angeles, CA. Top publishing expert will reveal techniques to get your book published and increase your income. Join Mark Victor Hansen, Rick Frishman, Brendon Burchard, Barbara DeAngeles, David Hancock, and Alex Carroll for this

premier publishing event. Some of the key topics that will be covered include:

- How to write and present your book proposal to an agent
- What publishers look for in a new book
- What you need to do to make your book a bestseller
- How to create “hooks” for yourself and your business
- How to get rich and become famous by being a guest on radio shows

To register, go to the Author 101 University website: www.author101university.com

Maximizing Sales Through Quality Data (from a SPAN email), a free webinar presented by Bowker for SPAN members, is scheduled for June 25, at 7:00 p.m. Eastern Time. Bookstores are looking for your book. Can they find it? Learn how to sell more books by effectively using Bowker's *Books in Print* and other free services. To register, email Denielle.Starr@Bowker.com.

SPAN membership. SPAN offers FPA members a \$35 discount on membership as part of its Partner Program. Regular membership for authors and publishers is \$115/year, but with an FPA membership, you pay only \$80. To learn more, contact:

Small Publishers Association of North America (SPAN)

1618 W. Colorado Ave.

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www.SPANnet.org

AAP – The Association of American Publishers

May Is “Get Caught Reading Month” AAP’s Popular Campaign Has a Multi-Lingual, Multi-Format Dimension

(from an email, dated May 9, 2008): The love of reading takes center stage this month as “Get Caught Reading,” the Association of American Publishers’ popular reading promotion campaign, heads into its ninth year. The campaign, which centers on celebrities and public figures “caught reading” favorite books, has grown beyond its original framework to encompass a Spanish-language component, *¡Aja! Leyendo*, and a new audio book component, Get Caught Listening, to be unveiled soon.

The roster of new Get Caught Reading celebrities for 2008 includes children’s book author Jenna Bush, tennis star Nicole Vaidisova and the Disney Channel’s Dylan and Cole Sprouse. The dynamic duo are eager to share their own love of read-

ing: “Kids are wrapped up in video games and computers, but reading is important. We make it a point to read as often as we can and want other kids to be as excited about it as we are,” Dylan Sprouse said. Cole Sprouse added: “We hope kids are as psyched as we are by all the books they can find at their local bookstore or library. Reading is a fun brain-feeder and it stays with you for a lifetime.”

Pro bono support from the broadcast and print media has helped get the word out through a television PSA featuring Whoopi Goldberg, which aired on national networks and local ABC, NBC and Fox affiliates. Leading newspapers and magazines including *USA Today*, *The New York Times*, *Miami Herald*, *People*, *Vanity Fair*, *National Entertainment Weekly*, and *Esquire*, among many others, have generously provided ad space.

New for 2008: complementary learning tools are available on the web site, www.getcaughtreading.org, along with electronic wallpaper, screensavers, and postcards to supplement the thousands of posters already in use by teachers across the country.

Get Caught Reading on “The Hill” and Back Home

Get Caught Reading captured the attention of U.S. Senators and Members of the House, who have eagerly turned out to be photographed for the campaign and to send their Get Caught Reading posters to schools and libraries back home. Grassroots support for the campaign is reflected in the creative efforts of thousands of educators who have used it to generate enthusiasm for reading through home-grown commercials featuring students getting caught reading their favorite books that have appeared on local news stations. Teachers, local government officials, students and even university mascots have gotten caught in photographs reading their favorite books, which were shared with their communities. Get Caught Reading contests have been implemented by a host of organizations ranging from local Sylvan Learning Centers to Bob’s Big Boy Restaurants to *National Geographic Kids* magazine.

May Celebrates *Aja! Leyendo* Latino Books Month May

May is also Latino Books Month—part of the ongoing effort to promote books in English and in Spanish by and for Latinos as part of the Spanish language component of the campaign, *¡Aja! Leyendo*. During the month-long celebration, booksellers, librarians, and other “book people” encourage their communities to read books by and for Latinos. The reading lists have been a source of news for the Hispanic Caucus on Capi-

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tol Hill, are being distributed to American Booksellers Association members, and to the National Council of Teachers of English at their Annual Convention in San Antonio. A complementary program featuring titles specifically for children was promoted to celebrate *El día de los niños / El día de los libros* (Children's Day/Book Day), a year-round celebration that is officially recognized annually on April 30, and promoted on Univision Radio.

A Good Book Speaks for Itself . . . Get Caught Listening To Be Unveiled

In recognition of the growing impact of books in audio format, AAP will soon launch a new audiobook extension of the Get Caught Reading campaign. The Association's new public awareness initiative, "Get Caught Listening," will highlight the particular pleasures of books in audio format. The launch will take place at BookExpo America 2008 in Los Angeles, and lead into National Audiobooks Month in June. The heart of the campaign will be prerecorded audio voiceovers of traditional and celebrity authors sharing their passion for audiobooks, complemented by a print campaign of those authors "getting caught" listening to their favorite audio books. As it did with the Get Caught Reading campaign, AAP has enlisted *pro bono* support from radio outlets. XM Radio has already voiced its support and will air the voiceovers on Sonic Theater, XM's book and contemporary theater channel. Authors' voiceovers will also air on the Get Caught Reading web site, which will have a placemark for the Get Caught Listening program at www.getcaughtreading.org/listening. Authors endorsing the campaign and providing voiceovers, photographs, or video will be announced shortly. Get Caught Listening brand extension is expected to attract the thousands of booksellers, librarians and educators who currently visit the site each year for tips on utilizing the campaign in school reading programs. Also included on the Get Caught Listening web site will be information for educators on the value of audio books and programs in fostering a love of reading and as complementary learning tools for the elementary and middle school children.

For more information on Get Caught Reading and ways in which your community can get involved visit the web site at www.getcaughtreading.org.

AAP Announces 10th Anniversary of its Smaller and Independent Annual Meeting Program, May 29 in Los Angeles

(from an email) The event, which this year will be held to coincide with the BookExpo America book trade convention, will take place on Thursday, May 29, at the Los Angeles Convention Center.

The opening keynote session on "How To Successfully Navigate the Life-Cycles of an Independent Publishing House," will feature three dynamic and successful independent publishers-Morgan Entrekin (President & Publisher, Grove Atlantic); George Gibson (Publisher, Walker & Co., A Division of Bloomsbury USA), and Charlie Winton (Chief Executive Officer and Publisher, Counterpoint Press) sharing insights and anecdotes on a range of topics, from handling a bestseller to finding capital and labor, dealing with mergers and acquisitions, distribution and more.

The Annual Miriam Bass Award for Creativity in Independent Publishing will also be presented during the morning by Jed Lyons, President & CEO, Rowman & Littlefield Publishing Group, Inc. and National Book Network.

The morning will close with another strong keynote session: "Meet The Distributors" panel featuring Julie Schaper (President, Consortium); Neil Levin (Senior Vice President, National Book Network); Marc Suchomel (President, Independent Publishers Group), Janet McDonald (Vice President, Client Acquisitions, Ingram Book Group); and Susan Reich (President, PGW).

Throughout the day, there will be sessions addressing Successful Startups; Successful Growth (organically and through acquisition); Marketing When You Don't have a Large Budget; Going Green; Print On Demand, Copyright, and Repurposing Content. Speakers include: Kent Carroll, Publisher, Europa Editions; David Poindexter, Publisher, MacAdam Cage; David Borgenicht, Publisher, Quirk Productions; Roger Rosen, President, Rosen Publishing Group; Sam Scinta, President & Publisher, Fulcrum Publishing; David Oskin, President, Big Earth Publishing; Johnny Temple Publisher, Akashic Books; Richard Nash, Editorial Director, Soft Skull Press/Executive Director, Counterpoint; Ann Sullivan, Publicity Director, The New Press; Martin Rowe, Publisher, Lantern Books; Ellen Loerke, Director of Business Development, Books International; Christopher Kenneally, Director, Author Relations, Copyright Clearance Center, Jan Johnson, Publisher, Red Wheel Weiser/Conari.

"We wanted to present independent publishers with a

thoughtful and insightful forum, to share strategies and tactics that have worked and that are aligned with the economic and distribution realities that are shaping the 21st Century book publishing landscape” said Gene Gollogly, Chairman of AAP’s Smaller and Independent Publishers Committee. “There’s no better way to serve independent book publishers than by bringing like-minded independents together for education, networking, and celebration of our 10th anniversary meeting. We have a roster of powerful and experienced industry leaders as our speakers, and we are grateful to the industry for its support.”

As announced last year, and in an effort to reach out to West Coast based publishers, the committee chose to move their 10th Anniversary meeting to coincide with BookExpo America in Los Angeles. The Committee also hoped to serve the multitude of publishers who attend the convention each year.

Register for the Event; Get a Free BEA Badge

Organizers have also made an effort to take advantage of economies of scale in providing the highest quality educational experience. This includes a BEA convention and exhibits badge with registration for the SIP program. Registration is offered at a discounted rate for those who are AAP members. For AAP members the cost will be \$195 per person, with one complimentary exhibitor badge for BEA exhibitors and access to all BEA conferences. Program rate, also inclusive of a complimentary conference and exhibits badge for non AAP members will be \$250.

The program has also provided a long lunch break so that publishers attending the conference may have time to set up exhibits during exhibit set up hours on Thursday.

The full program to-date can be found at the AAP web site at <http://www.publishers.org> or the BEA web site at <http://www.bookexpoamerica.com>. Registration for the program will be available shortly at www.bookexpoamerica.com.

Got Children’s Books?

Display with FPA at the FAME Exhibit, September 24–26, Gaylord Palms Resort, Orlando.
View display information at
www.FLbookpub.org/fame.html

Should you outsource your order fulfillment?

By Sue Leonard,

Cornerstone Fulfillment Service, LLC

Whether you are a self-published author or independent, small publisher, there are several questions you will want to ask yourself before deciding to handle your own order fulfillment:

1. Do you have the time and where-with-all to invoice your orders, charge your customers credit cards, bank the check payments? Keep in mind you not only need to ship the product but also need to keep track of the financial end of your business.
2. Are you willing to handle order intake by internet, phone, mail order and fax?
3. Do you have time to handle customer service matters, such as product inquiries, tracking lost/delayed shipments or damaged items?
4. Do you have automated software programs set up with shipping vendors to speed the efficiency of order fulfillment? Order fulfillment can be time consuming and costly if good systems are not in place. Are you knowledgeable about how to get your product to your customer the quickest and most economical way?
5. Do you have a system set up for tracking your sales and inventory on a monthly basis?
6. Do you have software for your database of customers?
7. Can you handle proforma invoices from trade accounts?

When you look away from your craft, you lose focus – let a professional handle the order fulfillment and wholesale shipping for you, so you can spend your time doing what you do best – writing and promoting your product!

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Calendar of Events

Many display opportunity events, such as book fairs, offer booth space for publishers and authors. However, booth space is usually booked at a deadline far in advance of the event, so be sure to check listings on events that will happen 2-6 months from now. FPA events and events at which FPA offers display are shown in blue. Our affiliates' events are in green.

May

May, various dates/locations in FL - "Business Writing Basics for Professionals." To learn more or register: <http://www.skillpath.com>

May, various dates/locations in FL - "How to Build Powerful PowerPoint Presentations." To learn more or register: <http://www.Compumaster.net>

May 27-29, PMA's 2008 Publishing University, Wilshire Grand Hotel, Los Angeles, CA. FPA members get a \$50 discount when they use this code: APP08. www.pma-online.org/pmau/2008/template.aspx

May 29, "Starting . . . Growing . . . Maturing . . . How to Successfully Navigate the Life Cycles of an Independent Publishing House," Association of American Publishers' Smaller and Independent Publishers Committee, Los Angeles, CA. www.publishers.org

May 29-June 1, BookExpo America, Los Angeles Convention Center, Los Angeles, CA. <http://www.BookExpoAmerica.com>

June

June (and August). Various locations/dates in FL – "Getting the Most from Microsoft Excel," www.compumaster.net

June 6, "How to Build Powerful PowerPoint Presentations," Fort Lauderdale. To learn more or register: <http://www.Compumaster.net>

July

July 7, Writing & Publishing Your Nonfiction Book, a seminar by Dan Poynter. Books 101: The full New Book Model program. 6:30 to 10:00 PM. IME Enrichment Center, Manny Sarmiento, 8181 NW 36th St, #8-D, Miami, FL 33166, TICKETFL@aol.com, (305) 477-7600, <http://www.imeglobalgroup.com>

August

August. Various dates/locations in FL – "The Florida Conference for Adobe Photoshop Users." www.compumaster.net

September

September 12-13, FPA 2008 Ed-U-Conference and Book Awards Ceremony. Watch your email for details!

September 24-26, Florida Association for Media in Education (FAME, school librarians), Gaylord Palms Resort, Orlando. FPA will have a booth and will offer display space to its members. To participate with FPA, visit <http://www.FLbookpub.org/fame.html>

November

November 14-16, "25th Miami Book Fair International. Giselle Hernandez, exhibitor coordinator, ghernan3@mdc.edu, www.miamibookfair.com

Florida Festivals & Events

(**Note:** Most festivals and events require those who wish to have a booth to register many months in advance. If your book will sell well at Florida events, begin now by checking May booth availability with the event/venue of your choice. Many of these small-town events are preferred to book fairs because so many of the book fairs, such as the Miami Book Fair, are open to remainder dealers, who compete with you by selling hurt, discontinued and remaindered books for \$1 each. Remainder dealers don't typically attend the smaller, non-book-fair events.)

www.southfest.com/florida.shtml

www.floridasmart.com/subjects/ent_festivals.htm

www.festivalusa.com/states/flofest.htm

www.ffea.com

www.flcities.com/membership/festivals.asp

http://goflorida.about.com/od/eventsfestivals/Florida_Festivals_and_Events.htm

<http://festivalsandevents.com/festival.php?state=FL>