SASKBOOKS

SaskBooks Summer 2018 Conference Notes Day 1
Creative Industries Multipurpose Room
1831 College Avenue, Regina, SK

Industry Updates

Donovan Bergman, Friesens Printers, Sales Representative

- one of the things that Friesens is dealing with right now is an increase in paper prices and availability; for the first time in a long time Friesens has had two paper price increases twice in sixth months, quite possibly with a third on the way
- one of the outcomes from the lack of availability of mill time is longer lead times; every chance Friesens has to order extra truckloads, they do so to prepare for the Fall
- the total impact of the paper price increase can be about 2 to 3% per project
- Friesens has a new UV machine, which allows for 3 different UV levels (standard, up to 50 or 100 micron level), providing lots of variation and opportunities
- a couple of new presses have been installed, including a 5 colour 29 inch press, which completely autofeeds plates (which allows one operator to run both feedin and receiving) this will be used for shorter run covers
- the newest piece of equipment is the new 8 colour press being installed. It's the first LED press Friesens has ever had; LED sheets will allow them to move forward on projects quickly because the LED light cures the colours so the sheet is ready to go to the binder right off the press (other presses can take as long as a week or two weeks for the ink to completely dry)
- Friesens has also installed a brand new hardcover binding line, which has just recently started producing jobs. This new binding line is a 0make ready line, which makes projects faster and should reduce overrun to an extent

Courtney BatesHardy, Saskatchewan Book Awards PD

- Book Awards received 186 submissions, which is on par for the last five years
- there were 26 Saskatchewan publishers, including selfpublishers, who submitted
- 39 jurors from outside Saskatchewan were recruited jurors considered between 1 and 31 titles between November and January
- shortlist was announced at concurrent events in Regina Public Library and Saskatoon Public Library in February it was hosted by Andrew Battershill as Writer in Residence in Regina, and Elizabeth Phillips in Saskatoon
- feedback was received regarding the small size of shortlists; previously, the size of the shortlist was at the discretion of the juries, but the process and criteria are going to be reviewed prior to the call for submissions in September

- after the shortlist announcement, shortlist titles are promoted at a series of reading events, with partnerships including Vertigo, McNally Robinson, Regina Public Library, and Cathedral Village Arts Festival, and Sage Hill. Festival of Words is coming up as is the Legislative Library Reading
- one of the readings in Saskatoon was made accessible for people with hearing disabilities, which was successful; this was also incorporated at the Awards Ceremony this year. There were some technical difficulties at the Awards Ceremony, but it is hoped these can be improved upon
- this year was the 25th anniversary of the Book Awards it has been operating since 1993. The ceremony was attended by 230 people, including Saskatchewan's new Lieutenant Governor. Zarqa Nawaz was the host, and the Minister of Parks, Culture, and Sport and a representative from the city of Regina brought greetings. Book sales were once again provided by McNally Robinson a portion of the profits supports the organization. The silent auction raised just over a $1000 this year
- there was one unsponsored award this year (Children's Literature) it was decided by the board that the cash prize would still be provided, from the organizations reserve, but this is likely the last year such a move would be available
- the $5,000 sponsorship still proves difficult for many organizations, but the Book Awards has had good luck with smaller, discrete sponsorships
- a new board has been elected, including Donna Woloshyn as Chair, and Brenda Niskala as Publisher Representative
- if you would like Book Awards updates, you can sign up for the newsletter or follow the organization on Facebook
- there is a survey available for feedback regarding the Awards Ceremony and future direction of the organization feedback is greatly appreciated
- SaskBooks and its members extend a huge thanks to Courtney BatesHardy for her great work with the Saskatchewan Book Awards

How to Reach Focused Markets Libraries, Educators, and Universities with Judy Nicholson and Heather Phipps

Judy Nicholson

- Two types of Libraries Systems: School Libraries and Public Libraries
- different contexts for both types
  - School libraries have similar collections, with different degrees of variation. Because of the limited budgets, a lot of the money goes into text series. There are over 700 schools in the library, and each one has some type of library. It can be staffed by TeacherLibrarians, or Teachers who are just pulled into the position (untrained in library work). Big systems are more centralized, but in smaller divisions with smaller schools, a lot of the ordering happens at the school level. A lot of the resources are selected from the recommendations list provided by the Ministry
  - Public libraries are part of 10 systems representing over 300 branches. There are 7 regional, 1 federated, and 2 municipal systems, and each system has trained librarians somewhere

School Libraries

- the focus is on curriculum, interest of learners, and interest of teachers
- curriculum is becoming a lot more accessible and demanded
- supporting treaty education is a mandate in a lot of jurisdictions
- budgets are determined at a school level from decentralized funds assigned to the school (therefore budgets depend on how central administration works, and as a result, budgets are often quite small)

Getting Information to School Libraries

- Social Media actively promote friends and follow
- The Bulletin the monthly educator newspaper published by STF
- SaskBooks and SLA partner on fall mailing to school libraries, First Nations, and special libraries
- School libraries like to have author visits increases reader interest in relevant materials work with the SWG to promote school tours
- Regular jobbers like Book and Briar, McNally Robinson or large chains Amazon, Chapters
- Regina Catholic SD has an annual book display that is usually visited by all RCSD, PVSD, and other SD to preview and select book
- Submit books to Explore Pathways to Learning for evaluation and recommendation for use in schools
- Raising awareness of materials and suggestions how they could fit within curriculum is very helpful to the school sector
- Promoting provincial award programs in schools profiles new materials
  - The Willow Awards and Saskatchewan Book Awards

Pathways to Learning
- partnership between Ministry of Education and Saskatchewan Teachers Federation
- submit materials for the areas currently being developed
- find out about criteria for evaluation

https://www.stf.sk.ca/professionalresources/stewartresourcescentre

"Welcome to Curriculum Website" is a useful page

right now the focus is on high school resources
- french books are also being renewed right now

Public Libraries
- PNLS orders school and public library materials for all the shared facilities in the north as well as stand alone public libraries and a central collection
- Regional libraries do much of the ordering for the branches
- Getting Information to Public Libraries
- Publishers catalogues and websites (if they know who publishers are)
- SaskBooks website (www.skbooks.com)
- McNally Robinson upcoming events, or any place that has visiting authors
- Read Saskatchewan catalogue
- enewsletters (DriverWorks Ink, e.g.)
- author promotions and readings
- Willow Awards and Sask Book Awards, One Book Program
  SLA Conference and other Conferences

ThinkPairShare Results
- we should have a Book Day (like the scholastic book fair)
- direct mailouts are usually completed with the aid of school division offices or regional library offices; make sure to contact the division offices first, however
- when you're publishing a book for children, you really really have to think about marketing it, because your target audience has no money
- Suggestions from the Field
- prepublication newsletter of all books published in Saskatchewan
- quarterly or biannual updates
- wholesalers like ULS and Whitehots provide a list of curriculum approved titles, maybe Saskatchewan publishers could approach companies for something like this
- Teach Saskatchewan Catalogue Project
- the focus will be on linking Saskatchewan published books to the outcomes outlined in curriculum
- Using books in print and published up to February 2019
- SaskBooks will issue a call for books
- Research and development end March 31, 2019
- Consultation with the Pathways to Learning current Ministry recommendations noted
- marketing ideas to follow

Heather Phipps

Faculty of Education and French Education

- it's very exciting to consider the opportunities to connect publishers with students in the education classroom
- Heather is very interested in diversity in publishing, and how diverse voices will be heard by children and teachers; research indicates that most classrooms and school libraries remain mainstream
- we have great, diverse material in Saskatchewan; the difficulty is how to access them
- considering that literature may contribute to building a sense of community, these are spaces with will open up imagination
- in reading books by and even better, meeting with local authors, children can see themselves in texts and also see themselves as future creators
- *Honouring the Buffalo* has been a useful text in the classroom because the book itself makes extensive reference to the curriculum; it's also great because it's available in French through Nouvelle Plume
- a great way to contact professors at the University is to make desk copies available
- educators often attend public book events to learn about new literature (as well as Sask Book Awards, public book launches, etc.)
- Academic conferences are also a great way to connect with professors
- having author visits to classrooms is an opportunity to transform the way that people engage with and understand the text
- multilingual texts made titles more accessible, and are great pedagogical tools
- Question: "Is there merit in translating poetry?". Answer: "Yes, I would definitely believe there is merit in translating poetry, and I use poetry in translation. It depends, of course, and there are choices to be made on what to translate or not."
- sometimes keeping things in the original language is a valuable statement; language is power
- words are very important consider who wrote the story, and the authors
  - publishers should promote the authors when reaching out to schools, and provide biographical information and information about the artists
- a very important element of books is the way the books are designed
- publications about the books that are coming out are very important
- social media is also an important avenue for discoverability as are public book clubs

Audiobooks and Rights

Michele Cobb

Forte Business Consulting

- Why audio and why now?
  - what we're seeing in audio is a massive increase in production. This is happening for a number of reasons Audible decided that more product was required to make the market bigger, so suddenly the biggest retailer became the biggest producer as well. As a result, everyone started producing their own audiobooks to stay competitive. This glut has driven smaller independent audio producers to smaller publishers to find rights there are opportunities
- in 2016, almost 43,000 books were produced in audio. Some of that's coming from independent authors using their rights
- over the past five years, we are seeing double digit growth each year. Ebooks and print books aren't necessarily growing, but right now audio books are growing
- the advent of digital media is a big part of the growth audio
- what publishers have done to keep CDs alive is to shift to production on demand for CDs
- smartphones are the other key part of the digital equation leading to the rise of audio books
- close to 75% of frequent audiobook listeners are doing so on their smartphones
- in the beginning, we always thought that people were using audiobooks while doing something else. However, further research demonstrated that the large majority of people actually listen to audiobooks at home
- there has been an amazing cycle of growth more sales means more press means more sales. Sales, press, authors, celebrities, listeners, publishers, sales.
- marketplace environment review: increased production, distributions, and options increased awareness younger listeners from format changes
- one of the big places for discovering audio books is the library. Long before OverDrive had ebooks or video, they had audiobooks
- in 2017, almost half of the frequent audiobook listeners were under the age of 35
- podcasts are a good gateway drug for audiobooks

Successful/Profitable Audio Publishing: Benefits
- expanded fanbase to listening only consumers
- offer consumers of your print or ebook another format
- opportunities for bonus content (author interviews, calls to action, teasers for upcoming material); marketing opportunities!
- increase profits
- Why not?
- you do need special knowledge for audiobooks (wav vs different formats, how to track, etc.)
- the technology requires experience

- multiple partners may be required for production and distribution
- marketing
- What to consider?
- 6 things: Genre, Length, Material, Current Topics, Channels, Territory
- Top print genre is mystery/suspense/thriller. Top audio genre is also mystery/suspense/thriller
- nonfiction can be a great place to go. Start by looking at the things that are doing well, or your own bestsellers
- length is important, particularly because of the credit system of Audible; we've trained an audience to look for longer products
- on the "allyoucaneat" model you can get more play from shorter products; otherwise, you can consider bundling smaller products for the credit model
- consider the material; if you've got a bunch of charts and graphs and beautiful photos, it might not be a great fit for audio. You can work around a lot of stuff, but be realistic
- Current topics look around at what's current; you could have a book in your backlist that's relevant to today
- Channels: do you have a book that does really well in libraries? Make that title audiobook available in libraries in that case
- Territories: opportunities for French, for instance
- the backlist is a great guide; in the old days, you were looking at 10%. These days, if your book did well in print, it will probably do well in audio. Sometimes books that don't do well in ebook can still do well in audio
- best advice is to do your big stuff simultaneously, but at the same time, you can go into your backlist and choose titles that have done well don't be afraid of the past!
- Reviewing Your Backlist
- Prioritize
- Subject Matter
- Subrights Opportunities
    - selling your subrights can provide you some cash to put toward your own production
    - independent producers are hungry for audio rights
- Partnerships
- The Impacts of Expanding Consumption
- Diversification
- New purchase options
    - you can sell your audio yourself on your own website
- Discoverability
    - find your niche and start marketing to your people
    - in part marketing directly to your retailers and in part marketing directly to consumers
    - find out where audiophiles are going to get their information (Audiophile Magazine)
- Where are We Going?
- growth
    - the trend is continuing upwards

- more producers
  - if you have your own audio rights, consider producing your own content. It's expensive but worth it
- celebrity participation
- efficiencies in production
  - benefit from improved technology, like no more page turning and better recording methods
- marketing
- mobile
- downward pricing pressure
- home devices
- Options for exploiting your audiobook rights?
- Partner with an audiobook publisher
  - you get some money, but you have little or no control over the final product
  - if you do sell rights, try to get involved in the process of marketing even if it's a different publisher, it's still your title
  - independent audiobook publishers are looking to buy, and they already haev relationships with all the major retailers
- you can create your own audiobooks
  - review licensed titles (and determine unlicensed)
    - make a list of your rights!
  - evaluate inhouse resources
    - do you have someone in house who can devote 20 hours/week to audio?
    - create your P&L
    - you need a business plan, and you need inhouse consensus
    - do outreach for your agreements or amendments
    - backend distribution set up (direct, aggregator)
- Territorial Rights Exploitation
- North American market is the biggest audio market in the world, so start there
- US market is biggest, so if you have US rights, start there
- examine your existing ebook chain4
- world rights titles have biggest potential so can guide backlist choices
- Content Distributions
- The making of an audiobook
  - what is the gender of the narrator or narrators? Does it require accents?
  - often nonfiction authors want to read the book themselves, but it is much more expensive to take an author who has never read before rather than a professional narrator
  - any enhancements can add to the cost (sound effects, music)
- Optimizing internal and external resources
  - decide if you have even have the knowledge to do this, or partner with an outside studio
- preparing your audio catalogue (rights, pricing, category selection, other metadata)
  - there's a lot of talk right now about what should be/needs to be included in metadata

- Formats, devices, and operating systems
    - it's actually a different master for CDs (it has to be cut off every 60 minutes or so)
- Metadata
    - currently there are no standards in metadata for audio
    - Kobo is pushing for a lot more data in their tagging keywords; so this is coming to audio if you're dealing with this in audio
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- Audiobooks = Finished Hours
- One finished hours = about 9300 words
- the industry is working with people who have lots of knowledge in the area on how to make audiobooks more accessible
- when it comes to other formats (plays/poetry/etc.), it's about breaking down the product in a way that makes sense: by act, by poem, or whatever works with the format
- Sales
- Working with Digital Distributors and Aggregators
- Sales and Marketing Activities
- New and Emerging Delivery Options
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  Phases of audiobook production
- Preproduction: casting, preparation, production
    - after you cast the book, you have to supply the narrative and make sure the narrator prepares
    - any narrator worth their salt should have a list of questions (such as how things are pronounced)
- Narration
    - this part can be quite delicate; you want to get about 15 or 30 minutes and listen to it before you move ahead
    - you have to balance your idea of perfection with what is possible/reasonable
- PostProductions: Editing/Proofing, Corrections, Mastering, QC
    - when you get to the editing process, you want to have someone take this over and do things like take out most of the breaths (not all!)
    - trust your editor
    - your editor can do the mastering, or someone else
    - it is valuable to have a seperate QC (quality control) pass. Ideally the listener will listen while reading along with the book
- Distribution
-
- Do it Yourself Platform
- provides authors and publishers a single service to create and distribute audiobooks (distribution network depends on the platform)

Q&A
Q: Is there a sort of a standard subright contract?

A: People ask all the time for templated audio rights contracts, but lawyers recommend that you work with a lawyer to setup your own contracts, and review it frequently. It's like a publishing contract, but it's worth having a lawyer review it to prevent you from making some of the big mistakes (like artwork, being included or not). Audiobooks are usually priced on length when it comes to the retailer, but subright costs are all over the market. Good contracts will also include "other formats yet to come"

when you are working with a publisher on subrights, it's about developing a partnership. If you can do something like preparing joint press releases, you'll benefit. When it comes to selling subrights, it's like preparing to sell to a retailer, with as much information as you can provide (accolades, markets, hooks, cover artwork)

some books sell better in audio and some books sell better in print, and at the moment we don't know exactly why. Sometimes a certain title is more accessible in a certain format (easier to get into a dense literary tome when it's read, for instance) or you might get into some algorithm which benefits the book

use a narrator from where the audiobook is set; if you are selling subrights, sell world rights (it will likely improve your chances of making a sale)

SASKBOOKS

June 8, 2018

SaskBooks Summer 2018 Conference Session Notes Day 2
Creative Industries Multipurpose Room
1831 College Avenue, Regina, SK

Keyword and Metadata Best Practices

Joshua Tallent, Firebrand Technologies

Metadata Quality and Enhancements
- Metadata quality is very important because in the 21st century as a publisher you are marketing your books to the end user
- metadata drives sales; the data around your books drives sales
- the better the data, the better the sales
- a Nielsen study showed that of 2.5 million different titles with sales, 100,000 (4%) account for 86% of sales
    - your book is competing with every single one of 2.5 million different titles
- Nielsen found that basic metadata (ISBN, title, binding type, publication date, BISAC subject codes) made for 75% higher sales
- if nothing else, get the basics. It makes a big difference in how people find your book
- cover image alone accounts for 51% higher sales
- book description, author bio, and reviews = 72% higher sales
    - all 3 are important
- keywords = 34% higher sales
    - this is important because this area is up and coming in publishing
- the quality of your data impacts directly the sales of your books

How can you create better quality metadata?
1. put all your metadata in one place (preferably a useful place!)
   a database is great if you can get it; if not, a google doc, or a spreadsheet columns!
- if you put it all in one place you will start to see differences between your titles (only one BISAC code, short description, long description, etc.)
- get to a point where you don't have to go search for your metadata
- you should have all of your data in one place, but it should work for you, not the other way around
    - there are tools available for this; use them!
2. Clean up and enrich your metadata
- go to every single title you sell and look at the data; do you have correct and up to date data?
- the biggest causes of inaccurate data are human error, a lack of internal manual resources, inadequate data strategy, lack of skill needed to correctly use existing technology, lack of internal communications between departments, inadequate senior management support
- you have data issues! The first step is acknowledging you have a problem

- the biggest internal challenges to improving data quality are lack of knowledge and skills, lack of human resources/employees, timetovalue expectations, lack of/underperforming data quality tools, no dedicated owner to drive forward a longterm strategy
- you will find that you have more time later if you invest time in developing basic processes
- 65% of companies wait for a specific data problem to occur before they try to fix data issues; don't be one of them

3. Track your metadata in the marketplace
- this is one of those things lots of publishers ignore, even big publishers
- once you've got metadata management down you have to consider how it's seen by consumers
- online sales have totally changed how data is handled by publishing
- data is not 1to1; the data is not just going from you to the retailer, but to other partners
- the real path that your data takes in the marketplace is all over the place
- you can't really control all the things that happen to your data, but you can control the initial quality of the data that goes out
- you need to have actionable market intelligence
- the average % of titles that go to third party sellers is 5% on a regular basis
- the total number of third party sellers on Amazon is 2514, only 17 of those have appreciable sales
- the average third party for sale price is 3550% off the list price
- some third party sellers are fulfilled by Amazon, but others ship their own products
- the impact of third party sellers on your books can differ dramatically from other publishers
- Your metadata is evergreen
- everything you do as a publisher should be focused on creating good quality data; right from the very beginning
- afterwards, you have to remember to go back and update your data on a regular basis
- if you're not updating your data on a regular basis, people aren't finding your books
- how often should you update?
    - before publication: as often as needed
        - do not send out proof book covers, though
    - 03 months: every few weeks; take advantage of the connections you're making and the marketing you're doing
    - 36 months: as needed; update the data when you get new reviews, etc.
    - 6+ months: all titles as needed, best selling titles every 23 months

4. Take advantage of newer advancements and trends in the metadata world
- ISNI (international standard name identifier) (isni.org/isni.ca) like an ISBN for your author
    - your author is a unique person, and all of their works should connect with them
    - creative people need to have consistency in the naming of their books and other database connections

- ○ ISNI can resolve inconsistencies like pseudonyms and middle initials
- Metadata Formatting
  - ○ how you put your data in your ONIX file can be really really important
  - ○ a lot of times publishers go too crazy; sometimes they don't go crazy enough
  - ○ make sure you're coding properly in HTML; if you're doing it in Word, Word has crap coding behind the scenes
    - ■ Helpful HTML elements: <p> = Paragraph, = unordered (bulleted) list, <li> = list item, <b>/<strong>= bold, <i>/<em> = italic, &amp: = &
- Citations
- in addition to just including citations, you would benefit from using a more structured form of citations in ONIX
- !ndigo only shows the last citation in a group

Keywords
- What is a keyword?
- a word or phrase used by search engines
- not for consumer consumption; for search engine consumption
- keywords are an augmenter of, not a catalyst for, search visibility
- right now Amazon is the only retailer that uses keywords that they're given, but it's coming
- a lot of times you have to make the decision to do keywords at the same time as your marketing
- when you're building out keywords, you have to think about how people learn about your book (recommendations, advertisements, bookstore, online store, searching)
- the most important way learn about books is recommendations
- most customers find books via search, not by browsing
- the thing about searching, is that people are looking for words that mean something to them
- the way that people buy books online is different than the way they buy other things online
- there are two different types of search engines: retailer and Google
- Google has a specific way of looking at searches; they care about showing people relevant information
- the way that Google gathers information is through long form content
- Google cares about how often you update your data; that's why blogs are important. Writing a blog post every week or two and linking it to relevant information can make a big difference in how Google sees your product
- Amazon cares about selling people products, and their search engine is specifically geared to that fact
- keywords are just a list of words or phrases that Amazon brings in and uses in particular ways
- What is a good keyword for Amazon?
  - ○ a good keyword for Amazon is one that makes the book show up in search results
  - ○ you want your book to be at the top of the list, or at least high

- - - your marketing and editorial teams are often not thinking about keywords that are useful to consumers
      - terms like "harsh realism" or "noir atmosphere" aren't useful to consumers when it comes to searching
    - sometimes the target audience is not the audience you think it is
      - understand your audience so you can write keywords that relate to them
- a good keyword will help someone find the book on the website, and they'll typically do it by looking for things that are not just one keyword ("long tail queries")
  - the more detail you give your search, the more detail Amazon has to provide your
- results ("romance" vs. "historical romance in florence")
- a long tail query ties in somewhat to the way you think about BISAC codes
- the difference for you as a publisher is the High Commercial Intent
  - on Google, High Commercial Intent is indicated by how you search ("Buy", "Get", "Discount(s)", "Deal(s)")
  - Amazon judges High Commercial Intent by the Long Tail Query (more details = higher Commercial Intent)
- the key to capturing the High Commercial Intent sales on Amazon is keywords
- the real key with keywords is lots of keywords; you need a large list of keywords to make an impact
- keywords are the way to make your book show up in more longtail queries
- Amazon doesn't just take the keywords and give a search result; Amazon can also produce derived keywords from your list ("Japanese cooking" and "Farmtotable" becomes "Japanese Farm")
  - therefore more keywords makes a difference in how many derived keywords can be produced
- the effect of keywords on your visibility is a Virtuous Cycle
  - you apply a keyword, which gets a certain rainking ("1. Keyword Rankings")
  - that leads to page view increases ("2. Page Views Increase")
    - sales rank of your book is not the number of times your book is sold; it's a complex algorithm that also includes things like page views, engagement, etc.
  - as the page views increase, sales increase ("3. Sales Increase")
  - Sales increase leads to Amazon Recommendations, which is the holy grail. Free marketing! But they only do this when they've reason to do so (4. "Amazon Recommendations")
- why use keywords?
  - they are more successful than just book descriptions
  - other publishers aren't really doing it yet
  - most keywords are completely ineffective
- 500600 characters is *not* the limit on keywords; if you can come up with a list of keywords that's 1500 characters, amazon can still use them
- more keywords = more chances to show up in more search queries

- if you've got Amazon Advantage or Amazon KDP, you get 7 keywords so make them good! And change/filter them/update them often to make sure you have the most effective keywords
- make sure you don't duplicate keywords, although you might have to say things with different spellings

Three Methods for Creating Keywords

1. Manual Creation
- Uber Suggests
- Google Adwords Keyword Planner (remember that Google keywords are different from Amazon keywords)
- keywordtool.io
- Pros: DIY approach, does not require a huge investment
- Cons: Takes a lot of time, requires indepth knowledge of the book, can be less effective than automation

2. Book Text Scanning
- Pros: Gives you more details about the book's own language
- Cons: Not the audience language

3. Audience Analysis
- Joshua recommends
- Audience Language or Consumer Signals
  - not just reviews; looking at how consumers classify books
- how your audience thinks about your book is how people will look for it
- there are lots of locations to get consumer language and signals: Amazon, Goodreads, NetGalley, BOOKish, LibraryThings, Blogs, Social Media, Forums
- now do the same thing for all your book's comp titles
- convert raw language into keywords (this is the hard part)
- organize your keywords and send to Amazon (priority order matters)
- track your page views and sales
- keywords are iterative
- having any keywords at all is better than having none; be cautious of just using the index though, because the index is prepared by a professional, rather than the consumer

Creative Saskatchewan Update

Greg Magirescu

What is Creative Saskatchewan?
- still in its infancy, or at least in elementary school
- began in 2013, the result of much previous consultation and some work with consultants
- the government strucated the agency through the Creative Saskatchewan act, and there is parallel legislation called the Creative Saskatchewan Legislation
- mandate is an economic development agency for the Creative Industries
- when CS first opened the doors in 2013, it was the day after SaskFilm closed and programs were rolling out fast and furious.
- the first few years were spent trying to find CS's place as an organization, its place in the community, and its place in government
- then, as now, CS also played an advocacy role
- looking at the triple bottom line: Quality of Life, Opportunities to Attract investment, and provide opportunities to indigenous talent
- Greg came on board in June 2016; some growing pains required remediation, including staffing complement, budget
- one of the things that Greg wanted to bring to the organization was an attempt to bring capacity through collaboration with creative industries, but other groups like education bodies and business community
- four things CS wants to focus on: 1)position the organization (as a whole, not just CS) as an economic driver 2)position ourselves on the national and international stage being recognized as economic drivers but also being recognized as unique and vibrant 3)enhancing research, gathering metrics, and intelligence gathering. Sustainability is predicated upon data. Information shows success stories, but also identifies gaps. 4)
- essentially it is really based on working together
- per the act and regulations, industry associations are the radar, organizations that work to bring to CS and to the province growth
- not only do Industry associations need to grow their members, but under the CS mandate, the idea is that the industry associations are out there with their fingers of the pulse of the province and nationally, and they are the conduit between CS and the members
- some IA are old, like SaskMusic and SaskBooks, others are new, like SaskGalleries
- 99.9% of CS funding comes directly from the Government; budget proposals are submitted in August, but CS doesn't get to know their budget until budget day
- CS also has a small fund from cable companies and SaskTel for screen media
- there is an allocation of funding called the Investment Fund, which largely goes to applicants, and is also parcelled out to Industry Association programs (IA operating funds are not part of the Investment Fund)
- disbursement of funds is regulated to ensure that one industry does not receive an unfair portion of the funds (book publishing is part of the 20% "other")

- then there are grants
- historically when we look at production for all industries, the CIP (Creative Industries Production grant) was confusing, and it is also difficult to report on a production grant that affects six different sectors
  - as a result, CS consolidated all their grant criteria
- as a result, in terms of publishing, there is one book publishing production grant
- there are other grants that like export/marketing, business capacity, and research that anyone can apply to
- as individual members, the Industry Association is set up to be the conduit to Creative Saskatchewan
- CS is looking at the Industry Association for direction, not the other way around
- like any sound recording projects for CS, you have to own the IP for the sound recording grant (audiobooks)
- it's the same with the market and export development grant; although you could also have a license, if you do not own the IP
- in the Fall, CS staff sit down with the Industry Association to discuss industry intel and work together to develop some recommendations (not direction)
- other direction comes from government (Ministry of Parks, Culture, and Sport) and sometimes directly from the Minister
- direction also comes from the board
- individual stakeholders can provide recommendations
- national bodies also provide recommendations
- CS needs to put in an order in council in order to change their programs
- in terms of the Book Publishing Production grant, there was discussion about author contributions early on (early 2016)
- unfortunately in September there wasn't a chance for CS to work with the Industry Associations
- having said that, there is always room for improvement; just because something was in place this year, doesn't mean it will be in place next year
- after the announcement, a few meetings were held, which resulted in the development of 3 working groups representing 3 different publishing models to work on developing growing the sector (with CS's mandate in mind)
- in the short term, a meeting will be held with CS, SaskBooks, and representatives from submissions model publishing
- under CS legislation, CS is setup to offer loans or equity investments, although thus far they have acted mostly as a granting agency
- the bottom line is always going to be the bottom line, who's selling, who's profiting, and who's taking the risk
- infrastructure is an issue in every industry
- board to board meetings (or board chair to board chair meetings) are a possibility
- CS's number one target to measure is economic impact; it's often challenging to put this into numbers, however
- CS has established quarterly meetings between IA EDs and Investment Director, to conduct an analysis
- good news stories are what interests government; the more good news stories they get, the better they are at standing up for Creative Saskatchewan

SASKBOOKS

Dream Big Round Table BOOKSTRAVAGANZA HUMBLEBRAG

Awesome Things that are Happening

LENP has been experiencing a period of growth over the past two years; in part, thanks to the first increase in over 20 years from DCH, with another increase to come. LENP has also signed a distribution deal with Distribution de Media in Montreal, which has totally changed the sales numbers (more than double!), and starting to reach markets in the US (where there are more French speaking people in Canada)

SAS has developed a game called *Trappers & Traders: A Fur Trade Card Game*, based on some excavations done at Fur Trade House. The game is a pedagogical tool, involving trading, and is a great way for school groups to get hands on to learn about the history of the fur trade

Burton House is excited to survive to its third year! People are noticing Burton House books, and they are appearing in libraries

DriverWorks Ink's *Skye Bird and Eagle Feather* (and a YNWP) appeared in the Canadian Children's Book Centre's summer reading list of Best Books for Children and Teens. *Dear Me: The Widow Letters* is launching in Regina tonight a series of widows writing letters to themselves earlier in their grieving process

Ed Willett is debating the idea of setting up his own publishing house (Shadow Paw Press), to pursue some of his own projects and a few that aren't his own

Flatland Publishing has been in hibernation mode, but is ready to move into full gear moving forward

YNWP has two books go back to press in 3 and 4 weeks, for the first time in its history

Radiant Press has four weeks lined up this year, and has 5 for next year (Fiction, Creative NonFiction, and Poetry)

What can we do to help you be Awesome?

public events at Sundog?

something big for the 30 year Anniversary of SaskBooks (2019)!

Iva Chung could be fun for future PDs (editing/indexing)