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# Publishing Trends

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*News and opinion on the changing world of book publishing*

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## Freelance Publicists 2011

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In recent years, it has become essential for publicists to offer some digital services, but the wealth of digital opportunities for promoting new books and authors has expanded, so in this year's Freelance Publicity Roundup, we highlight some publicists who work solely within the digital realm.

**Jim Hanas**, Director of Social Media at **Sonnet Media**, says the shift towards digital media changes the way publicists need to see their roles. "Even 15 years ago, the borders between journalism and publicity were straightforward... But now there are so many more options—as well as so much more competition. So in some cases, [as a publicist,] it makes more sense to just create the content yourself—and take it directly to your audience—rather than expend the resources trying to get a media outlet to create it for you."

One way in which digital-only publicists are creating these outlets is by using their expertise to train authors in how to most effectively self-promote on the internet. "To be honest, online PR is not rocket science," says **Fauzia Burke**, Founder and President of **FSB Associates**. "A diligent author can do a great job. However, done well, it is time-consuming and labor-intensive work. We've been building relationships with online media for 15 years so our in-house database is a big asset to us. We also keep copious notes on the likes and dislikes of online editors and bloggers which helps us target the right media for the right project."

In fact, if an author can effectively communicate through social media platforms, he or she even has the potential to inspire stories or headlines, instead of requesting them. "What we are seeing is that journalists are increasingly heading online to look for story ideas and sources when they need interviews—which means that Google can often be an author's best publicist," says **Rusty Shelton**, a Principal at **Shelton Interactive**.

With authors being put on the spot to do more and more of their own promotion, one wonders what role publicists will have in the future as up-and-coming generations become more digital-savvy. But when it comes to perspective and strategy, publicists still offer important insights. "The challenge authors face is that they are often too close to it and can't separate themselves from their message," says publicist **Penny Sansevieri**.

So while authors now have more tools at their disposal to promote their books themselves, digital-only publicists use their traditional PR experience to translate online presence into sales. It's not enough for authors to be on the internet; they need to focus their message through a strategic online campaign.

As publicist **Cindy Ratzlaff** says, "Being active on social platforms can be like producing a television show all about the author. It's live. It's available on demand and it's highly focused on the author's genre or subject matter."

*Freelance Publicity Roundup on pp. 4-5*

## People Roundup

### PEOPLE

**Carrie Kania**, Publisher of **Harper Perennial**, **Harper Paperbacks**, and **It Books**, will be leaving **HarperCollins** at the end of August to become an agent in London with **Conville & Walsh**. (See *Promotions and Internal Changes on p. 2*.) Meanwhile, **Leah Wasielewski** announced that **Katie O'Callaghan** has joined the Harper imprint as Associate Director, Marketing. She was at **Ballantine/Bantam Dell**.

**Rakesh Satyal**, Senior Editor at HarperCollins, has left the company and may be reached at [rakesh.satyal@gmail.com](mailto:rakesh.satyal@gmail.com). **Mark Landau**, VP, Director of Custom Publishing, has also left and may be reached at [mark.landau@rocketmail.com](mailto:mark.landau@rocketmail.com). In all, about forty people have left HC since June.

**Pete McCarthy**, VP Corporate Digital Marketing at **Random House** is leaving the company to join **The Orchard** as SVP, Marketing.

**OverDrive** announced that **Brian Gurewitz**, formerly President of Library Sales for **Books on Tape**, a division of Random House, Inc., has joined its team as Director of Content Sales.

**Andrew Malkin** has left **Zinio** where he was VP, Book Content, and may be reached at [andrewmalkin@yahoo.com](mailto:andrewmalkin@yahoo.com)

**Julia Cheiffetz** has been named Editorial Director of **Amazon's** New York-based publishing imprint under **Larry Kirshbaum**. Cheiffetz was most recently senior editor at HarperCollins.

VP, Executive Editor, **Bob Weil** has been named Publisher of the **Livright** imprint, which **Norton** has owned since 1974, and will hire his own staff, including a second editor, a publicist, and editorial assistants. As reported earlier, **John Glusman**, VP Executive Editor at **Crown**, has succeeded **Star Lawrence**, who has been made Editor-at-Large.

**Heather Lazare**, who was Editor and Publishing Manager of **Crown Trade Paperbacks**, has joined **Touchstone** as a senior editor, reporting to Editorial Director **Sally Kim**. Prior to **Crown**, she worked at the **Sandra Dijkstra Agency**.

**Jason Pinter**, who was formerly an editor at **Three Rivers/Crown** and **St. Martin's**, and an agent at **Waxman Literary**, will become Senior Marketing Manager for **Grove/Atlantic** and the **Mysterious Press** imprint, which they are relaunching this fall. VP Associate Publisher **Eric Price** has left the company.

**Brian Ulicky** has moved from **S&S**, where he had worked with **David Rosenthal**, to **Blue Rider Press/Penguin**, where he will be Publicity Manager. . . **Andrea Walker** has joined **The Penguin Press** as a Senior Editor. She has been at **Reagan Arthur Books** since 2009,

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prior to which she worked for five years in **THE NEW YORKER's** Books department.

**Rachel Holtzman** has left **Gotham/Penguin** to freelance, ghostwrite and edit: She may be reached at [Holtzman.rachel@gmail.com](mailto:Holtzman.rachel@gmail.com)

**Ruta Rimas** is joining the **Atheneum and Margaret K. McElderry** imprints as Associate Editor, reporting to **Justin Chanda**. She has spent the last three years at HarperCollins at the **Balzer & Bray** imprint.

**Airie Stuart** has left **Palgrave Macmillan** after seven years with the company, most recently as SVP and Publisher.

There were a number of layoffs at **Kaplan**, including **Sheryl Stebbins**, who may be reached at [sherylstebbins@nyc.rr.com](mailto:sherylstebbins@nyc.rr.com)

**Sarah Odedina**, who has been with **Bloomsbury Children's** since its founding, is leaving to become Managing Director and Publisher of a to-be-named children's fiction list at **Bonnier** in the UK. **Margaret Miller** is leaving **Bloomsbury Children's** US, where she was an editor, to pursue a graduate degree. **Ann Treistman** has left **Skyhorse** and may be reached at [atreistman@gmail.com](mailto:atreistman@gmail.com)

**Monika Krauss**, head of the **Abu Dhabi Book Fair**, has left the organization. She may be reached at [monikakrauss09@googlemail.com](mailto:monikakrauss09@googlemail.com)

**Peter Phillips** becomes SVP and GM of the **Digital Media Group** for **Marvel**, where he will build Marvel's digital publishing, social networking, and online initiatives at **Marvel.com**. He was most recently EVP for **LivePerson**.

**Robert O'Dell** has been appointed as the President and General Manager of **Jouve North America**. He was most recently President of **SPi**, and previously at **LexisNexis**.

At **Chronicle Books**, **Allison Elsby** has been hired as Director Distribution Client services. She was formerly Director of Merchandising at **Borders**.

New additions to **Bloomsbury Children's** include **Laura Keefe**, Associate Director of Digital and Trade Marketing. Most recently she was Online Publicity Manager at **Little, Brown**. And **Kim Burns**, Director of Trade and Digital Marketing, Children's who most recently was the eBook Channel Manager at **Macmillan**. Also, **Doug White**, Trade Sales Operations Manager reporting to **David Wightman**, who was most recently National Account Manager at **Diamond Book Distributors**. **Ryan Tozzi**, Academic Operations Manager, reporting to **Ilise Levine**. **Tozzi**

held Production management positions at **The Princeton Review** and **Sterling**.

**Erin Edmison** and **Peter Harper** have formed **Edmison/Harper Literary Scouting**, an international literary scouting agency. They can be reached at [erin@edmisonharper.com](mailto:erin@edmisonharper.com) and [peter@edmisonharper.com](mailto:peter@edmisonharper.com)

## PROMOTIONS AND INTERNAL CHANGES

(Continued from p. 1.) **Jonathan Burnham**, SVP, Publisher of the Harper Division, will assume responsibility for Harper Perennial, and **Cal Morgan** has been promoted to Senior Vice President and Publisher of It Books. In publicity, **Gregory Henry** and **Anne Tate** will move over to report to **Tina Andreadis**, VP, Director Publicity. **Michael Signorelli**, Editor, will join the Harper editorial team. **Liate Stehlik** assumes responsibility for the Harper paperbacks titles and the list will be combined with the **Morrow Paperbacks** imprint. Editor **Stephanie Meyers** moves over to the Morrow group, reporting to **Jennifer Brehl**, and **Kendra Newton** and **Julia O'Halloran** move to **Seale Ballenger**, VP, Director of Publicity. At **HCSB**, **Caitlin McCaskey** has been promoted from Assistant Manager to Manager and **Wade Lucas** has been promoted from Assistant to Associate.

**Melissa Possick**, Random House Trade Paperbacks Associate Publisher, has moved over to the newly-created position of Director, Marketing P Partnerships, reporting to **Sanyu Dillon** and working from home. Current VP, Associate Publisher for Mass Market **Gina Wachtel** at **Del Rey/Spectra & Digital** will expand her role to VP, Mass Market & Trade Paperbacks, reporting to **Jane von Mehren** in her new role with Random House Trade Paperbacks, and will continue to report to **Libby McGuire** on the Mass Market list..

**Maggie Richards** has been promoted to Deputy Publisher at **Henry Holt**, in addition to her current responsibilities as VP, Sales and Marketing.

At Norton, **Jane Searle** will become Director of College Production, and **Eric Pier-Hocking** will become Senior Production Manager.

**Scholastic Media**, a division of **Scholastic Inc.**, announced that **Lynne Karppi** has been promoted to Director of Creative and Product Development for the Consumer Products division. She is responsible for working with licensees and partners around the world on the design and development of Scholastic Media's full portfolio of products, packaging and merchandising; she joined the company in 2004.

**Barnes & Noble** has appointed **Miwa Messer** as Director of their **Discover Great New Writers** program. She joined BN in 1998 as Author Promotions Manager.

**Kate Lloyd** has been promoted to Assistant Director of publicity at **Scribner**.

**Andrea Colvin** has been promoted to Director of Publishing Operations for **Open Road Integrated Media**.

## UPCOMING EVENTS

The **Center for Fiction** has posted the following note: Are you looking to slim down your book collection? We can make it easy to donate your used books to our nonprofit bookstore. We're sending a van to pick up boxes of donated books on the UWS next Monday, August 1, so if you have any that you'd like us to take off your hands, please call us at (212) 755-6710. If you have lots of books to donate and are not located on the UWS, please contact our Head Librarian, Brenda, [atbrenda@centerforfiction.org](mailto:atbrenda@centerforfiction.org) to discuss other delivery options.

Meanwhile, **The Center's Annual Gala** will take place on December 6, and honors **Nan Graham**.

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**BISG** has issued its calendar for the fiscal 2011-2012 year. Highlights include:

- Sept 20—Annual Meeting of Members
- May 3—Making Information Pay 2012 Conference

A full calendar of meetings is available at [www.bisg.org/events/book-conference.php](http://www.bisg.org/events/book-conference.php).

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On October 10 at the **Frankfurt Book Fair**, the new **Publishers Launch E-books Around the World** conference, which looks at the digital landscape in major territories around the world, takes place. It is followed, on October 11, by a half-day conference, **Children's Publishing Goes Digital: New Markets, Players, and Platforms**. Both events will look at how the digital marketplace will change in the coming year, and what publishers need to know to prepare for it. For details, go to <http://bit.ly/q7OJI4>

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**CLMP's** annual Spelling Bee takes place on Monday, October 24, at the **High-line Ballroom** in the **Standard Hotel**. For tickets, details and contributions, go to [www.CLMP.org/Bee](http://www.CLMP.org/Bee). . . .

**Words Without Borders** has just announced that its annual benefit will take place on November 14. For details go to: <http://wordswithoutborders.org>

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# Giving Them What They Want

## Keeping Up With the New Demand for Audiobooks

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The face of the audiobook consumer has changed dramatically over the past couple of decades, as audiobooks have moved into the mainstream and become a leisure activity enjoyed by older, upper-middle class multi-taskers (instead of a resource reserved for children and the vision impaired). In a recent essay for **THE NEW YORKER**, even **David Sedaris** sings the praises of his **Pimsleur** language learning CDs, without which he would never know how to say “There is a bank in front of the train station” in Japanese.

Digital audiobook downloads have steadily been increasing, and the latest **AAP Sales Report** shows that downloaded audiobook sales were up 17% in May. With this rise in digital audiobooks and digital subscription services, they have also been attracting the 18-34 year-old crowd, bringing with it a new generation of tech-savvy and voracious listeners. “...We are heartened to see that nearly one quarter (23%) of listeners are between the ages of 18 and 24.” says **Michele Cobb**, **Audio Publishers Association (APA)** President and VP of Sales and Marketing at **AudioGo**, “What we want to see is these younger listeners remaining lifelong listeners.”

However, rapid expansion does not come without challenges. One area of dissonance is simply a numbers game: digital downloads are selling more units, but CDs are still accounting for more revenue, signifying that, while cheaper price points may be bringing in wider audiences, they are still not as profitable as more expensive tangible formats. APA President **Janet Benson** called attention to this issue in a recent article where she mentions that the 2009 Sales Survey released June 2010 showed a 4.7% increase in audio-book unit sales but a 12% decline in publisher net revenues.

Many publishers have adjusted the formats and channels through which they make audiobooks available in order to keep up with digital sales. Monthly subscription services have become mainstays for online retailers like **Audible** and **eMusic**, and publishers have quickly adapted to the popularity of digital audiobooks by making bestselling titles available for download through their own websites, **Audible**, **eMusic**, and **iTunes**. **Recorded Books** even has a Netflix-esque CD rental service that offers unlimited audiobooks through the mail for a monthly fee, mimicking subscription services while still using physical formats. Preloaded Digital Players like the **Playaway** have also helped introduce new audiences to audiobooks by offering easy lending through libraries and schools, and sales of the preloaded audiobook format have steadily been increasing over the past four years.

What publishers are facing, however, is how to deal with lower digital price points. “Publishers are sensitive to the fact that price is a major factor in the buying process,” explains Cobb. “From a production standpoint, no publisher wants to compromise the quality of the work. Publishers are exploring new channels like combining audiobooks and e-books, releasing some new titles as ‘download only’ and bringing more titles to market to increase sales opportunities.”

Bringing more titles to market seems to be an especially intriguing prospect considering that audiobooks have long been limited to the popular titles that could justify production costs, and with the avid digital audiobook market, having a variety of product is important in growing and keeping the interest of younger tech-savvy customers.

“More than 40% of our members have never listened before join-

ing Audible,” says a spokesperson from Audible, “but once they become Audible members, they download an average of over 17 books a year.”

In response to the demand, Audible has launched the **Audio-book Creation Exchange (ACX)**, a program that connects audiobook rights holders (authors, agents, publishers) with producers and narrators. “On ACX, rights holders can hire a producer in a market-optimized environment—often a narrator with a professional home studio—or create partnerships with producers in a shared royalty structure to produce audiobooks without upfront costs to the rights holder. ACX pays no advances but offers very generous royalties that escalate as sales increase,” explains an Audible spokesperson. Many ACX projects are already in the works, including ACX-supporter **Neil Gaiman’s** line of handpicked audiobook titles called **NEIL GAIMAN PRESENTS**, which will be launched later this year.

As rights holders and ACX work to publish more titles, a question then arises of whether or not more titles can find a long tail market the way ebooks have. Many are optimistic, especially as the rise in technology has also presented new marketing opportunities. With consumer research consistently showing that consumers who listen to audiobooks buy more print books than consumers who don’t listen to audiobooks, creatively making audiobooks available where books are sold can help give visibility to new titles both online and in stores.

“Technology, including the rise of social media, has allowed audio publishers to have their content featured and sampled in more marketing campaigns and on more websites than ever before,” says **Christopher Lynch**, EVP and Publisher of **Simon & Schuster Audio**. “Through QR codes, technology has even allowed us to offer customers in bricks and mortar stores the ability to sample an excerpt from a CD before buying. We must continue to experiment with new audio-specific digital marketing tools that allow people to sample our titles as the productions are often our greatest ally.”

Finding the right retailer is also important for reaching the ideal audience. eMusic has already seen interest in less conventionally popular audiobook titles with its independent music-oriented crowd. “Our consumers are independent-minded,” explains **Rob Wetstone**, eMusic’s Vice President of Content. “Not mainstream pop-culturists, so their tastes in both music and audiobooks are different. Because of this, we give publishers access to an audience that is more likely to buy less popular titles. We see this proven through sales—the titles that top our bestseller lists are not the same as other retailers.”

With more title variety and more diverse consumers, creativity and innovation will be the factors that will set the standard in helping set audiobook publishers apart. In fact, the audiobook industry can learn a lot from the music industry when deciding how to forge ahead in the digital frontier.

“The labels and artists that have seen the most success in the digital space are the ones that have been willing to experiment, take risks, and think beyond the conventional models and economics,” Wetstone observes. “Over the next few months, we’ll see increased competition in the audiobook retailer space. Competition breeds innovation, whether in the form of new technologies, or new business models, or marketing strategies.”

## PT's Publicity Contact Sheet 2011

Asterik (\*) denotes nonfiction only.

<b>Andrea Burnett Public Relations*</b>	(510) 232-8351; www.andreaburnett.com; andrea@andreaburnett.com	A wide offering, not exclusively for books/authors: Media and Analyst Relations, Special Events, Advertising, Graphic Design, Internal Communications, Trade Shows, more.
<b>Anne Sullivan*</b>	(646) 373-0382; miracleworkerpr.com; anne.a.sullivan@gmail.com	Targeted primarily at providing support for in-house publicity in non-fiction, traditional nationwide print and broadcast.
<b>Blue Slip Media</b> (Barbara Fisch, Sarah Shealy)	(619) 938-3193; www.blueslipmedia.com; barbara@blueslipmedia.com; sarah@blueslipmedia.com	All children's: close relationships with SCBWI and teachers/curriculum builders.
<b>Carol Fass Publicity &amp; Public Relations</b>	(212) 691-9707; www.fasspr.com; cfass@fasspr.com	Publicity and public relations related to books, authors, publishers, and the publishing industry. Also handles event planning and launches.
<b>The Carriere Company</b> (David Carriere)*	(413) 243-6767; david@davidcarriere.org	Traditional media PR for illustrated and children's.
<b>Danzig Communications</b> (Jill Danzig)*	(212) 579-5215; jill.danzig@earthlink.net	Traditional PR for serious NF.
<b>Deborah Sloan &amp; Company</b>	(978) 684-5005; www.deborahsloanandcompany.com; sloan@deborahsloanandcompany.com	Traditional PR for juvenile, YA; <b>KidsBuzz</b> marketing service ( <a href="http://www.authorbuzz.com/kids">www.authorbuzz.com/kids</a> )
<b>February Partners</b> (Dee Dee De Bartlo, Gretchen Crary, Kimberly Cowser)	(212) 255-2034; www.februarypartners.com; debartlo@februarypartners.com	Full media and marketing campaigns: platform/image development, events, tours, speaking engagements.
<b>Gail Leondar Public Relations*</b>	(781) 648-1658; www.glprbooks.com; gail@glprbooks.com	Emphasis on progressive social change books; heavily focused on public radio.
<b>Goldberg McDuffie Communications</b>	(212) 705-4211; www.goldbergmcduffie.com; bookpr@goldbergmcduffie.com	Consulting services, social media strategy, and ongoing connections to interest group blogs.
<b>Graf-Martin Communications</b> (Tim Underwood)*	(519) 342-3703; www.grafmartin.com; info@grafmartin.com	Publicity, social media marketing, and strategic marketing services to publishers, small businesses, nonprofits, and authors.
<b>Gregory Mowery Public Relations*</b>	(503) 477-4832; www.stovetopreadings.com; gregorybnyc@yahoo.com	Cook who specializes in cookbook publicity.
<b>GT/PR</b> (Gene Taft)*	(301) 593-0766; www.genetaftpr.com; genetaftpr@gmail.com	Straightforward publicity, specializing in politics, current events, history, and pop culture.
<b>The Hendra Agency</b> (Barbara Hendra)	(718) 622-3232; bhendra@thehendraagency.com	Literary fiction, business, economics.
<b>Hilsinger-Mendelson</b>	(212) 725-7707; www.hilsingermendelson.com; hmi@hmiest.com	Brand awareness, book awareness campaigns; organizes press kits, book tours, publication parties, annual events/galas, satellite media, internet campaigns, VNRs, product launch publicity.
<b>Jane Wesman Public Relations</b>	(212) 620-4080; www.wesmanpr.com; jane@wesmanpr.com	Strategic planning, marketing programs, press kit preparation, publicity tours, radio-phoner campaigns, television satellite tours, newspaper and magazine campaigns, internet publicity, special events, coaching and media training.
<b>Jessica Jonap PR*</b>	(305) 864-5521; www.jessicajonap.com; jessica@jessicajonap.com	Traditional and viral publicity campaigns print, broadcast and online media.
<b>Kathleen Purcell</b>	kpurcell1@verizon.net	Book tours, press materials, media escorting.
<b>Kelley and Hall Book Publicity</b> (Jocelyn Kelley)	(617) 680-1976; www.kelleyandhall.com; jocelyn@kelleyandhall.com	Largely author-focused promotion, marketing, and media relations; creates effective book buzz as well as author branding.
<b>Krupp Kommunications</b> (Heidi Krupp)	(212) 886-6700; www.kruppkommunications.com; jgarbowski@kruppnyc.com	Media relations with producers, editors, reporters; consulting and strategic partnerships; high-profile projects.
<b>The Lisa Ekus Group*</b>	(413) 247-9325; www.lisaekus.com; lisaekus@lisaekus.com	All culinary: serves as publicist and agent; provides media training, career development, and spokesperson development.
<b>Little Bird</b> (Sarah Burningham)	(917) 546-6866; www.littlebirdpublicity.com; sarah@littlebirdpublicity.com	Campaigns with broadcast, print, and online media, branding strategy, sponsorships and corporate partnerships, web platform development, media training, blog and radio tours, national event and speaking tours, press kit development.
<b>Marian Brown PR</b>	(917) 541-5814; www.marianbrownpr.com; mbrownpr@gmail.com	Events planning, satellite tours; offers publishers both fulltime and fill-in services.
<b>Maryann Palumbo Marketing Concepts</b>	(718) 680-6483; mpmarkcon@aol.com	Traditional marketing campaigns for celebrity, women's issues, political issues, health, mystery, parenting, art, and YA.
<b>Meryl L. Moss Media Relations, Inc.</b>	(203) 226-0199; www.mediamuscle.com; meryl@mediamuscle.com	City-by-city book tours, long-lead magazine campaigns, newspaper, national radio phone campaigns, internet promotion/blog outreach, author speaking engagements.
<b>Michele Karlsberg Marketing and Management</b>	(718) 351-9599; michele.karlsberg@me.com	Straightforward marketing; print and electronic media for the mainstream, lesbian, gay and feminist market.

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<b>Mouth Public Relations</b> (Justin Loeber)	(212) 260-7576; www.mouthpublicrelations.com; talk@mouthpublicrelations.com	Traditional media, internet marketing, (web sites, SEO, iPhone apps, and more), promotional video, media training: publicity boot camp, B2B, brand-building, parties/special events, crisis management, book proposal prep, and agent/publisher introductions.
<b>Nancy Berland Public Relations</b>	(800) 308-3169; www.nancyberland.com; nancy@nancyberland.com	PR for romance and other genre fiction.
<b>Newman Communications</b> (David Ratner)	(617) 254-4500; www.newmancom.com; david.ratner@newmancom.com	Specializes in in-person publicity (media tours, readings, etc.).
<b>One Potata Productions, Inc.</b> (Diane Mancher)	(212) 353-3478; www.onepotata.com; info@onepotata.com	National campaigns, long-lead, radio, preparation of press kits, and other traditional PR.
<b>Over the River Public Relations</b> (Rachel Tarlow Gul, Jennifer Richards)*	(201) 503-1321; www.overtheriverpr.com; info@otrpr.com	Consultations, pre-pub marketing plans, galley letters and press kits, print media campaigns, reading group discussion guides, internet campaigns, social networking, appearances & speaking venues, newsletters, awards nominations, op-ed submission.
<b>rhalee hughes public relations + marketing</b>	(212) 260-2244; www.rhalee.com	Campaign strategy and execution, media relations, marketing communications, branding, corporate communications, corporate social responsibility initiatives, press kit development, special events planning, national tours, online strategy.
<b>Rose Carrano Public Relations*</b>	(646) 638-2181; www.rosecarranopr.com; rosecarrano@earthlink.net	Traditional media focused, publisher-services focused; preparation of media kits, long-lead print campaigns, multi-city tours, radio phone interviews, local and national market publicity.
<b>Scott Manning &amp; Associates</b>	(212) 614-7892 ; www.scottmanningpr.com; scott@scottmanningpr.com	Special events planning and media placement via long-standing contacts with print and online journalists, book reviewers and broadcast producers.
<b>Shreve Williams Public Relations</b> (Suzanne Williams, NY; Elizabeth Shreve, DC)	(908) 375-8159 (NY); www.shrevewilliams.com; suzanne@shrevewilliams.com; elizabeth@shrevewilliams.com	Media placement, specializing in TV appearances.
<b>Skye Wentworth Public Relations</b>	(978) 462-4453; www.skyewentworth.org; skyewentworth@gmail.com	Creative planning, strategy development, writing press releases, press kit development, package design, media relations, author promotion and book publicity tours, special events.
<b>SoCal Public Relations</b> (Rebecca Grose)	(619) 460-2179; www.socalpr.net; rebecca@socalpr.net	Children's and YA: author tours, online campaigns, media coverage, target special markets; schedules appearances, author coaching, media escorting in Southern California, and consultation services for self-published/print-on-demand books.
<b>Stephanie Barko</b>	(512) 291-6188; www.stephaniebarko.com; steffercat@austin.rr.com	Blog tours; print, TV, and radio exposure; platform creation and more.
<b>Tandem Literary</b> (Gretchen Koss, Meghan Walker)	(212) 629-1990; www.tandemliterary.com; gretchen@tandemliterary.com; meg@tandemliterary.com	Online marketing and third party cross-promotion, consulting, copywriting, author tours, review and feature coverage, national & local broadcast media, radio phoner campaigns, press materials, online media.
<b>To Press and Beyond</b> (Gail Kearns)*	(805) 898-9941; www.topressandbeyond.com; info@topressandbeyond.com	For self-published authors: traditional marketing & promotion, blog-targetting, podcast and book trailer production, Youtube and iTunes campaigns.

## Digital-Only Freelance Publicists

Freelance publicists focused on digital strategy and web services.

<b>Author Marketing Experts</b> (Penny Sansevieri)	(866) 713-2318; www.amarketingexpert.com; penny@amarketingexpert.com	Features its own in-house SEO team.
<b>AuthorBuzz</b>	www.authorbuzz.com, AuthorBuzzCo@gmail.com	Offers online marketing/advertising packages directly to authors.
<b>AuthorsOnTheWeb</b> (Carol Fitzgerald)	(212) 246-3100; www.authorsontheweb.com; carol@bookreporter.com	Specialize in author website design as well as email newsletters and online contests; authors featured on the Book Report Network for potential reviewers to view.
<b>Cindy Ratzlaff</b>	cindyratzlaff.com; cindy.ratzlaff@gmail.com	Digital social media publicity strategies for authors and publishers; branding and building social online communities.
<b>FSB Associates</b> (Fauzia Burke)	(908) 204-9340; www.fsbassociates.com; fsburke@fsbassociates.com	Consulting, complete online marketing plans, ebook-focused marketing, website construction.
<b>Shelton Interactive</b>	(512) 206-0229; www.sheltoninteractive.com; rusty@sheltoninteractive.com	Relationships with online media sources, exclusive forums, blog coaching, website building, custom social media platform construction, SEO.
<b>Social Media PR Solutions</b> (Pam Perry)	(248) 426-2300; www.socialmediaprnsolutions.com; info@socialmediaprnsolutions.com	Media management, keyword research, SEO copy writing, guest blogging placement services, online press coverage, social media training, blog tours & social media campaigns.
<b>Sonnet Media</b> (Sean Concannon)	sonnetmedia.net; seanconcannon@sonnetmedia.net	Website design and maintenance, Facebook page design, social media advising, and content strategy for authors and publishers.

# University Summer Publishing Program Round-up

	NEW YORK UNIVERSITY Summer Certificate* since 1978	UNIVERSITY OF DENVER Summer Certificate since 1976	COLUMBIA UNIVERSITY Summer Certificate since 1947 (at Radcliffe)	YALE UNIVERSITY Mid-Career Program since 2010 (formerly Stanford)
<b>Contact Info</b>	Andrea Chambers, Executive Director 212-992-3232 andrea.chambers@nyu.edu	Joyce Meskis, Director 303-871-7691 joyce.meskis@du.edu	Lindy Hess, Director 212-845-1898, lah129@columbia.edu	Tina Weiner, Director 203-436-4547 tina.weiner@yale.edu
<b>2011 Summer Session Length</b>	June 5-July 15	July 10-August 5	June 19-August 1	July 10-15 (Magazine) July 24-29 (Books)
<b>Tuition</b> (not including room and board)	\$5,000	\$4,375	\$4,400	\$4,995
<b>Students in 2011</b>	101	95	101	110 (sessions combined)
<b>Notable Faculty</b>	Sonny Mehta, Knopf; Bob Miller, Workman; David Steinberger, Perseus; Jonathan Safran Foer	Michael Pietsch, Little, Brown; Mel Parker; Dominique Raccah, Sourcebooks	David Young, Hachette; Bob Gottlieb, Knopf; Tina Brown, The Daily Beast & NEWSWEEK	Michael Jacobs, Abrams; John Sargent, Macmillan; Jeff Gomez, Penguin
<b>Sample Courses</b>	Cover Design and Production; Creating Author Platforms;	Book Packaging, Role of the College Sales Representative, Legal Aspects of Publishing	Reinventing the Reading Experience, Making of a Bestseller (with Tea Obreht and her Random House team)	My Biggest Mistakes in Publishing; Legal Issues in Multi-Platform Publishing
<b>Digital Focus</b>	EPub Formats; Writing and Editing for the Web; Online Marketing	E-Books from a Library Perspective, Multi-Media Publishing, Marketing on the Internet	Madeline McIntosh, RH; Carolyn Pittis, HC; Nicholas Callaway; Evan Schnittman, Bloomsbury; The Atavist; Byliner; Open Road Media	Digital Supply Chain; Leveraging Digital Business Models to Create New Ventures
<b>Grads have gone on to jobs with...</b>	Simon & Schuster, Random House, Rodale, Scholastic	HarperCollins, Random House, Penguin, Wiley	Free Press, Scribner, HarperCollins, Wylie Agency, VOGUE	N/A
<b>To see resumes/find the perfect new assistant, contact:</b>	Andrea Chambers, Executive Director 212-992-3232, andrea.chambers@nyu.edu	Amy Hall, Program Administrator 303-871-7690 amy.m.hall@du.edu	Susan Caplan, Assistant Director 212-854-9775 sc2719@columbia.edu	Jackie McGrath, Senior Admin Asst, 203-436-4547 jacquelyn.mcgrath@yale.edu

\* Also offers 2-Year Masters Program

**Publishing Trends'** playful amalgamation of Columbia Publishing Course's talented students into one single, super-human grad is a time-honored tradition. What you read below only scrapes the surface of 2011 students' accomplishments. Those wishing to learn more about hiring this year's graduates may email **Susan Caplan**, Assistant Director of the Program at sc2719@columbia.edu.

*And now, ladies and gentleman, prepare to feel thoroughly underaccomplished...*

**Columbia Student Extraordinaire's** charmed life began on her **NEW YORKER** cartoonist parents' small property, "Funny Farm" in Rhinebeck, NY—the place where her childhood hand-caught and framed butterfly collection still hangs on display. She carried these creative beginnings with her to college, where her first accomplishment was to design and print an illustrated, hand-bound edition of "The Fall of the House of Usher." She then spent her junior year abroad in Scotland, where, of course, she learned to bagpipe and analyze Gaelic poetry, and returned to the US to write her thesis on **Stephen Colbert**.

Post-graduation, Extraordinaire worked as a recreations contractor for the Department of Defense in the German Alps, and lived for a few months each as a Buddhist monk in Taiwan, a furniture-maker in Ohio, and a cheese maker/monger in New Jersey. In her journeys around the world, she lived briefly with a Maori tribe and was formally introduced to members of the **Yakuza** (better known to some as "the Japanese mafia"). She also observed the Rwandan war crime trials, and thereafter became the first Westerner to interview the junta-leader of Guinea, **Dadis Camara**, before he was shot.

After these sobering experiences, our heroine elected to return home to New York. It was there she had her true introduction to publishing, after befriending an 86-year-old Alaskan explorer named **Yukon Yates**, who hired her to edit and publicize his memoirs. She went on to work as a freelance editor for Caribbean boating publications and completed a book of supernatural realism in Latin-American families. Among her many accomplishments, though, she says her proudest moment by far was when she once shouted the entirety of **THE GREAT GATSBY** to disrupt a demonstration by doomsday extremists.

## International Bestsellers

### UK Small Presses

1. **SEVEN DAYS ONE SUMMER**, Kate Morris (*Short*)
2. **THE GREAT GATSBY**, F.S. Fitzgerald (*Wordsworth*)
3. **WORLD WAR Z**, Max Brooks (*Duckworth*)
4. **BATTLE OF THE FANG**, Chris Wraight (*Black Library*)
5. **THE WALKING DEAD #1**, Robert Kirkman (*Image*)
6. **THE ELEGANCE OF THE HEDGEHOG**, Muriel Barbery (*Gallic*)
7. **LOVE & FREEDOM**, Karin Slaughter (*Choc Lit*)
8. **INTO THE DARKEST CORNER**, Elizabeth Haynes (*Myriad*)
9. **WUTHERING HEIGHTS**, Emily Brontë (*Wordsworth*)
10. **AGE OF DARKNESS**, Christian Dunn (*Orion*)

Source: *The Bookseller*, 7/16/2011

### Italy

1. **THE GAME OF MIRRORS**, Andrea Camilleri (*Sellerio Editore*)
2. **NO ONE IS SAVED ALONE**, Margaret Mazzantini (*Mondadori*)
3. **THE SECRET BOOK OF DANTE: THE HIDDEN CODE OF THE DIVINE COMEDY**, Francesco Fioretti (*Newton Compton*)
4. **FOREVER**, Susanna Tamaro (*Giunti Editore*)
5. **A KICK IN THE MOUTH DOES WONDERS**, Marco Presta (*Einaudi*)
6. **HOTEL BRUNI**, Valerio M. Manfredi (*Mondadori*)
7. **WHITE AS MILK, RED AS BLOOD**, Avenia D'Alessandro (*Mondadori*)
8. **THE PAST IS A FOREIGN LAND**, Gianrico Carofiglio (*BUR Biblioteca Univ Rizzoli*)
9. **A LITTLE OIL**, Angello Hornby Simonetta (*Sellerio Editore*)
10. **THE PATH TO THE SPIDERS' NESTS**, Italo Calvino (*Mondadori*)

Source: *Il Corriere*, 7/15/2011

### UK eBooks\*

1. **THE UNREMARKABLE HEART**, Karin Slaughter (*Cornerstone*)
2. **LIFE AND LAUGHING**, Michael McIntyre (*Penguin*)
3. **GAME OF THRONES**, George RR Martin (*Bantam*)
4. **CATCH YOUR DEATH**, Louise Voss and Mark Edwards (*Amazon*)
5. **THE FAMILY**, Martina Cole (*Headline*)
6. **BONE & CANE**, David Belbin (*Tindal Street*)
7. **THE BASEMENT**, Stephen Leather (*Amazon*)
8. **THE TIGER'S WIFE**, Téa Obreht (*Random House*)
9. **CONFESSIONS OF A GP**, Benjamin Daniels (*HarperCollins*)
10. **KILLING CUPID: A PSYCHOLOGICAL CRIME NOVEL**, Louise Voss and Mark Edward, (*Amazon*)

Source: *FutureBook*, 6/13/2011

\*(See article on VAT below)

### Spain

1. **IF YOU ASK ME, I'LL LEAVE EVERYTHING... BUT ASK ME**, Albert Espinosa (*Grijalbo*)
2. **DON'T OPEN YOUR EYES**, John Verdon (*ROCA*)
3. **MAYA'S NOTEBOOK**, Isabel Allende (*Plaza & Janes*)
4. **THE FORGOTTEN GARDEN**, Kate Morton (*Sum of Letters*)
5. **THE TIME BETWEEN SEAMS**, María Dueñas (*Temas de Hoy*)
6. **THE INDELIBLE MARKS**, Camilla Läckberg (*Maeva*)
7. **GAME OF THRONES**, George RR Martin (*Gigamesh*)
8. **TRUE BLOOD 10: DEAD FAMILY**, Charlaine Harris (*Sum of Letters*)
9. **IN THE LAND OF THE WHITE CLOUD**, Sarah Lark (*Edition B*)
10. **CRUSHES**, Javier Marías (*Alfaguara*)

*El Mercurio*, 7/15/2011

### France

1. **THE FURIOUS ARMY**, Fred Vargas (*Viviane Hamy*)
2. **THE HELP**, Kathryn Stockett (*Jacqueline Chambon*)
3. **THE SUMMER WITHOUT MEN**, Siri Hustvedt (*Actes Sud*)
4. **BEFORE GOING TO SLEEP**, SJ Watson (*Sonatine*)
5. **CALL OF THE ANGEL**, Guillaume Musso (*XO*)
6. **THE STRANGE JOURNEY OF MR. DALDRY**, Marc Levy (*Robert Laffont*)
7. **SEVEN STORIES RETURNING FROM AFAR**, Jean-Christophe Rufin (*Gallimard*)
8. **WHAT DO THE REINDEER DO AFTER CHRISTMAS?**, Olivia Rosenthal (*Vertical*)
9. **DIARY OF A VAMPIRE**, LJ Smith (*Hachette Jeunesse*)
10. **CHARLY 9**, Jean Teule (*Julliard*)

Source: *L'Express*, 7/13/2011

### Germany

1. **THE ORCHID HOUSE**, Lucinda Riley (*Goldmann*)
2. **TWO IN ONE DAY**, David Nicholls (*Heyne*)
3. **MERCY**, Jussi-Adler Olsen (*dtv*)
4. **THEY SOW THE WIND**, Nele Neuhaus (*Ullstein*)
5. **TAKEN BY MIDNIGHT**, Lara Adrian (*Lyx*)
6. **THE EIFEL CONNECTION**, Jacques Bern-dorf (*KBV*)
7. **SNOW WHITE MUST DIE**, Nele Neuhaus (*List*)
8. **THE THURSDAY WOMAN**, Monika Peetz (*KiWi*)
9. **JULY RAIN**, Iny Lorentz (*Knaur*)
10. **THE EYE COLLECTOR**, Sebastian Fitzek (*Knaur*)

Source: *Der Spiegel*, 7/11/2011

## A VAT of Trouble



It's no secret that the war over ebook pricing rages on. In the US, no matter what the price of your ebook of choice, most downloaders don't pay a penny of sales tax, no matter what state they live in. But should you go on holiday to Europe this summer, those US ebook prices—no matter how high—might seem like a dream: currently, all EU countries except for Spain tax ebooks more than their physical equivalents. A lot more.

The European Union's value-added tax (VAT) system, is similar to US sales tax. While the highest sales tax in the US is in Tuba City, AZ at 13.75%, Europe's VAT ranges from 8% in Switzerland to 25.5% in Iceland.

The disparity is a result of the EU's classification system for various products: while printed books—and gas, children's clothing, medicine, helicopters, and so on—were classified as “cultural items,” ebooks were considered “service items” until January 2011. And while service items are always charged the full VAT rate in that country, cultural items garner either a reduced rate or no VAT at all.

Though the EU voted for reclassification of ebooks, allowing individual countries to change their ebook VAT structure anytime after January 2011, only Spain has made changes to their ebook VAT policy. But it's hardly a mystery why other countries have yet to make the move. In Europe, ebook sales continue to skyrocket: they quadrupled in the UK from 2009 to 2010, even when the UK VAT increased from 17.5% to 20% in January. In France, where book sales still outweigh movie and music sales, reclassification has been delayed until 2012.

US ebook consumers should therefore consider themselves doubly lucky: not only are US ebooks almost always a little cheaper than pbooks, but stateside customers remain untouched by VAT when buying ebooks from Europe.

# Calendar of Book Fairs, Conventions, and Conferences

August 5–8, 2011

## CHILDREN'S BOOK WRITERS & ILLUSTRATORS CONFERENCE

Hyatt Century Plaza, Los Angeles, CA  
[www.scbwi.org/Pages.aspx/Conference.aspx-Con=7](http://www.scbwi.org/Pages.aspx/Conference.aspx-Con=7)

August 13–18, 2011

## NEW YORK INTERNATIONAL GIFT FAIR

Javits Center, New York, NY  
[www.nyigf.com](http://www.nyigf.com)

August 14–18, 2011

## GOURMET HOUSEWARES SHOW

Javits Center, New York, NY  
<http://bit.ly/hXP6LL>

August 31–September 4, 2011

## BEIJING INTERNATIONAL BOOK FAIR

Guest of Honor: Netherlands  
China International Exhibition Center  
[www.bibf.net](http://www.bibf.net)

September 7–12, 2011

## MOSCOW INTERNATIONAL BOOK FAIR

All-Russian Exhibition Center, Moscow, Russia  
[www.mibf.ru](http://www.mibf.ru)

September 11–12, 2011

## CIANA REMAINDER FAIR

Business Design Centre, London, England  
[www.ciana.co.uk](http://www.ciana.co.uk)

September 15–18, 2011

## BOUCHERON MYSTERY CONVENTION

USA Guests of Honor: Robert Crais & Charlaine Harris  
Renaissance St Louis Grand Hotel, St. Louis, MO  
<http://bouchercon2011.com>

September 16–17, 2011

## PUBLISHERS LAUNCH NY

*eBooks for Everybody Else*  
New York, NY  
[www.publisherslaunch.com/events/launch-new-york](http://www.publisherslaunch.com/events/launch-new-york)

September 22–25, 2011

## GÖTEBURG BOOK FAIR

Swedish Exhibition Centre, Göteborg, Sweden  
[www.bok-bibliotek.selen](http://www.bok-bibliotek.selen)

September 24–25, 2011

## NATIONAL BOOK FESTIVAL

The National Mall, Washington, DC  
[www.loc.gov/bookfest](http://www.loc.gov/bookfest)

September 26–28, 2011

## THEORY AND PRACTICES OF DIGITAL LIBRARIES (TPDL) CONFERENCE

Erwin Schrödinger-Zentrum, Campus Alderhof, Berlin, Germany  
[www.tpd12011.org](http://www.tpd12011.org)

October 1–6, 2011

## DMA CONFERENCE & EXPO

Boston Conference and Exposition Center, Boston, MA  
[www.dma11.org](http://www.dma11.org)

### FRANKFURT BOOK FAIR

Guest of Honor: Iceland

*all events held in MesseGelände, Frankfurt, Germany*

October 10, 2011

### PUBLISHERS LAUNCH: EBOOKS GO GLOBAL

<http://bit.ly/jT102F>

October 11, 2011, 9AM–1PM

### PUBLISHERS LAUNCH: CHILDREN'S DIGITAL BOOKS

<http://bit.ly/jT102F>

October 11, 2011

### TOOLS OF CHANGE CONFERENCE

<http://bit.ly/jxi20d>

October 11, 2011, 2PM–5PM

### 25TH INTERNATIONAL RIGHTS DIRECTORS MEETING (RDM)

Room Europa, Hall 4.0

<http://bit.ly/ijLGM1>

October 12–13, 2011

### STORYDRIVE

<http://www2.buchmesse.de/en/sparks/storydrive/conference.html>

October 12–13, 2011

### METADATA CONFERENCE

<http://bit.ly/iDUC23>

October 13, 2011

### SOCIAL MEDIA MEETS PUBLISHING

October 13–16, 2011

## NEW YORK COMIC CON

Javits Center, New York, NY  
[www.newyorkcomiccon.com](http://www.newyorkcomiccon.com)

October 14–16, 2011

## SOUTHERN FESTIVAL OF BOOKS

War Memorial Plaza, Nashville, TN  
[www.humanitiestennessee.org/festival/index.php](http://www.humanitiestennessee.org/festival/index.php)

October 14–16, 2011

## INTERNATIONAL CONFERENCE ON THE BOOK

St. Michael's College, University of Toronto, Canada  
<http://booksandpublishing.com/conference-2011>

October 14–16, 2011

## NOVELISTS, INC. ANNUAL CONFERENCE

"Writers in Charge"

Tradewinds Island Grand Resort, St. Pete Beach, FL  
[www.ninc.com/conferences/2011/index.asp](http://www.ninc.com/conferences/2011/index.asp)

October 18, 2011

## MAN BOOKER PRIZE 2011 FOR FICTION

Judges to announce this year's shortlist on September 6.  
London's Guildhall, London, UK  
[www.themanbookerprize.com](http://www.themanbookerprize.com)

October 31–November 2, 2011

## PUBLISHERS LAUNCH STORYWORLD

Parc 55 Wyndham, San Francisco, California  
[www.storyworldconference.com](http://www.storyworldconference.com)

November 3–5, 2011

## PUBWEST

Green Valley Ranch Resort, Las Vegas, NV  
[www.pubwest.org](http://www.pubwest.org)

November 16–21, 2011

## MONTREAL SALON DU LIVRE

Place Bonaventure, Montreal, Canada  
[www.salondulivredeMontreal.co](http://www.salondulivredeMontreal.co)

### INDEPENDENT BOOKSELLERS' REGIONAL TRADE SHOWS

September 17–19, 2011

#### SOUTHERN

Embassy Suites, Charleston, SC  
[www.tradeshow.sibaweb.com](http://www.tradeshow.sibaweb.com)

September 19–21, 2011

#### NEW ATLANTIC

Trump Marina Hotel, Atlantic City, NJ  
[newatlanticbooks.com/fall\\_conference.html](http://newatlanticbooks.com/fall_conference.html)

September 22–23, 2011

#### MIDWEST

The Depot, Minneapolis, MN  
[www.midwestbooksellers.org/trade-show](http://www.midwestbooksellers.org/trade-show)

September 30–October 2, 2011

#### MOUNTAINS & PLAINS

Renaissance Hotel, Denver, CO  
[www.mountainsplains.org/46/Trade%20Show](http://www.mountainsplains.org/46/Trade%20Show)

October 12–14, 2011

#### NEW ENGLAND

Rhode Island Convention Center Ballroom, Providence, RI  
[newenglandbooks.org/Default.aspx?pageId=842945](http://newenglandbooks.org/Default.aspx?pageId=842945)

October 13–15, 2011

#### PACIFIC NORTHWEST

Airport Holiday Inn, Portland, OR  
[pnba.org/show.htm](http://pnba.org/show.htm)

October 14–16, 2011

#### GREAT LAKES

Hyatt Regency, Dearborn, MI  
[gliba.org/tradeshow.php](http://gliba.org/tradeshow.php)

October 22, 2011

#### SOUTHERN CALIFORNIA

Hilton, Long Beach, CA  
[scibabooks.org/afats](http://scibabooks.org/afats)

October 27–29, 2011

#### NORTHERN CALIFORNIA

Oakland Convention Center/City Center Marriot, Oakland, CA  
[www.nciba.com](http://www.nciba.com)

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