

Publishing Trends

News and opinion on the changing world of book publishing

April 2010

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Free Speech? Not So Much

IT'S OFTEN SAID THAT SOCIAL MEDIA IS NO SUBSTITUTE FOR FACE-to-face interaction. But Twitter, Facebook, and other electronic modes of communication, along with the decline of bricks-and-mortar bookstores and the bad economy, have changed the ways authors communicate with readers, and have shaken up the roles of speakers' bureaus since we last wrote about them in 2006.

That year, **HarperCollins** had just become the first publisher to launch its own in-house operation. Today, all the major houses have bureaus, but the question is whether to outsource them or keep them in-house. When **Simon & Schuster** opened its speakers bureau in 2008, it partnered with **Greater Talent Network**; **Hachette Book Group** followed suit in 2009. On the other hand, **Penguin Speakers Bureau**, launched in 2006, and **Macmillan Speakers**, launched in 2009, are both in-house. The **Random House Speakers Bureau** was launched in 2006 as the in-house **Knopf Speakers Bureau** and was rolled out company-wide in 2009 at **Markus Dohle's** initiative. Each division (**Knopf Doubleday**, **RHPG**, **Crown**, and **Children's**) has a separate director who is a voting member of the bureau. The in-house bureaus are generally separate from publicity departments, with the main difference being that publicity departments handle unpaid events.

Jamie Brickhouse, Director of the HarperCollins Speakers Bureau, draws a crucial distinction between in-house and outsourced bureaus: "Book sales are one of the main reasons HCSB was created. As we point out to our author speakers, unlike outside speakers bureaus, book sales are crucial to what we do. We do it a few different ways, depending on the particular event: find a local bookseller to sell books at the event; have the event venue buy books from a bookseller and sell the books themselves at the event; have the event venue buy the books from a bookseller and give books to attendees; or have the event venue purchase from our Special Markets department and sell or give away the books." The HCSB also works with publicity to augment book tours by booking paid engagements at reduced fees in markets not on the scheduled book tour. "We did this recently with **Gregory Maguire**, **Wally Lamb**, and **Adriana Trigiani**," Brickhouse says.

"The primary reason [for creating an in-house bureau] was not to increase our bottom line by 20%," says **Paul Bogaards**, EVP, Executive Director of Publicity, Knopf Doubleday and head of the RHSB, adding that Random House does not include speaking event book sales in its bottom line. "The compelling reason to go down this road was an effort to broaden the readership for our authors. If you look at the asset basis publishers lean on, some of them are shrinking. They're not making as many

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April 2010 Roundup

PEOPLE

Bill Lynch moves from President & COO of **bn.com** to CEO of **Barnes & Noble, Inc.**, reporting to Chairman **Len Riggio**. COO **Mitchell Klipper** moves up to the newly created position CEO of the Retail Stores Group. **Steve Riggio** steps down as CEO but will keep the position of Vice Chairman. **Dan Gilbert** has been named EVP, Operations and Customer Service, responsible for the company's fulfillment and warehousing for its retail and digital operations. He was VP, Customer Operations at **Cisco Systems**.

Bob Miller has left the division he started, **HarperStudio**, to become Group Publisher of **Workman**, including **Algonquin** and **Artisan**. **Peter Workman** continues as President and CEO. Miller starts May 3.

Melissa Possick, who was Director of Marketing at Workman, has joined the **Random House Publishing Group** as Associate Publisher, RH Trade Paperbacks, reporting to **Jane Von Mehren**. Kim Hovey, VP, Associate Publisher for **Ballantine** and RH Trade Paperbacks, moves full-time to Ballantine.

Houghton Mifflin Harcourt Publisher **Gary Gentel** announced that the company's trade and reference division has joined its sales and marketing groups under **Laurie Brown**, who has been named SVP, Sales and Marketing. She was SVP, Sales. **Maire Gorman** has been promoted to VP, Sales and Children's Book Marketing from VP, Sales. **Bridget Marmion**, SVP Marketing, is leaving the company after eleven years and may be reached at bridgetmarmion@gmail.com.

LibreDigital has appointed former **Oracle** executive **Tom Lavey** to the position of EVP, Worldwide Sales. Lavey will help support publishing and consumer electronics clients in their efforts to deliver digital content across e-reading devices.

Kat Meyer (www.thebookishdilettante.com) has gone to **O'Reilly Media** as Community Manager for **Tools of Change**. She has been President of **Next Chapter Communications**,

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Visit our website for updates throughout the month: www.publishingtrends.com

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a marketing and communications firm focused on bringing books, authors, and publishers into technology.

Cindy Loh has been named Editorial Director of **Sterling Children's**. She was most recently consulting, and previously at **Scholastic** as VP, Editorial School Continuities. Meanwhile, **Peter Norton**, who handled co-editions at **B&N Publishing**, is leaving the company.

John Brodie has joined **Grand Central's Business Plus** imprint as Executive Editor, reporting to **Rick Wolff**. He was Assistant Managing Editor at *Fortune*.

Kate Bittman, who was at **Scribner** for five years, has been named Publicity Manager at the *New Yorker*.

Jen Besser has gone to **Penguin** as Publisher of **Putnam Children's**, reporting to **Don Weisberg**. She was Executive Editor at **Disney Hyperion**. . . . **Courtney Nobile** has returned to Penguin as Senior Publicist at **Plume** and **Hudson Street Press**.

Following the departure of co-founder **Mary Ann Naples** (who went to **Open Sky** as VP Development), the remaining staff of **The Creative Culture** has joined **DeFiore and Company**. Agents **Debra Goldstein**, **Laura Nolan**, **Matthew Elblonk**, and **Karen Gerwin** bring the total to nine agents.

Liz Querio has joined **Sourcebooks** as Marketing Manager. She was Senior Marketing Specialist at **OfficeMax**.

Lorin Stein succeeds **Philip Gourevitch** as editor of *The Paris Review*. Stein has been editor at **FSG** since 1998.

PROMOTIONS AND INTERNAL CHANGES

Jeanette Larson has been promoted to VP and Editorial Director, **Harcourt Children's Books**, an imprint of **HMH Children's**. She was previously Editorial Director of Picture Books. She will be moving to the East Coast.

Rachel Geiger has been named Senior Sales Manager at **Chronicle**.

Lots of promotions and movement at RH imprints: **Sally Marvin**, Publicity Director, **Random House**, **Spiegel & Grau**, and **Dial Press** announced that **Barbara Fillon** has been named Deputy Director, **London King** is Associate Di-

rector, **Jynne Martin** is Associate Director, and **Ashley Gratz-Collier** is Associate Publicist. And at **Bantam Dell**, VP, Director of Publicity **Theresa Zoro** announced that **Susan Corcoran** has been promoted to Deputy Director and **April Flores**, **Diana Franco**, **Alison Masciovecchio**, and **Joe Scalora** have all been promoted to Publicist. . . . **Matt Schwartz** has been promoted to VP, Director of Digital Marketing and Strategy for **RHPG**.

At **Grand Central**, **Ben Greenberg** has been promoted to Senior Editor... **Matt Martz** has been promoted to Associate Editor at **St. Martin's**, continuing to report to **Kelley Ragland**, Editorial Director of **Minotaur**. **Katy Hershberger** has been promoted to Senior Publicist at **St. Martin's**.

Jamie McDonald has been promoted to Senior Publicist at **Dutton**.

Big changes at *Publishers Weekly*: **Cevin Bryerman** has been promoted to Publisher from Director, Business Development. **Jim Milliot** and **Michael Coffey** have become co-Editorial Directors, taking over from **Brian Kenney**, who becomes Editorial Director of *Library Journal* and *SLJ* under their new ownership by **Media Source** (which also owns *Horn Book*). **Ron Shank**, who was Group Publisher of **Reed's** publishing division, is leaving with Kenney to become publisher at *LJ* and *SLJ*.

At **HarperCollins**, **Barbara Fitzsimmons** announced that **Sasha Illingworth** has been promoted to Art Director of the Children's division.

Stephanie O'Cain has been promoted to Associate Marketing Manager at **Little, Brown Books for Young Readers**.

At **HarperCollins UK**, **David Roth-Ey** has been promoted to Group Digital Publisher, a new position, from Director of Biz Dev. **Eric Winbolt**, formerly Head of Digital Marketing, is now Group Director of Innovation. Both report to **Charlie Redmayne**, Global EVP, Digital, and **Belinda Budge**, **HCUK** Publisher.

DULY NOTED

Downtown Bookworks, the children's packager started by **Julie Merberg**, is becoming a publisher. It will launch with ten titles this fall, eventually publishing 20 to 25 titles a year for 0- through 12-year-olds, with distribution by **S&S**. It will con-

tinue to package on the side.

Yale University will launch the new **Yale Publishing Course** this summer, bringing "emerging industry leaders from around the world together with experts in their respective fields to tackle the most compelling issues facing publishers." The first session is July 18–23, 2010, with subsequent sessions held annually. The week-long program is geared to middle- and upper-level professionals in book, magazine, and online publishing and aims to "fill the gap left by the closure" of the **Stanford Professional Publishing Course**, which ran from 1978 to 2009. The course will be limited to 80 students, about 40% of whom will be international. **Tina Weiner**, who has spent most of her career at **Yale University Press**, heads the new venture.

UPCOMING EVENTS

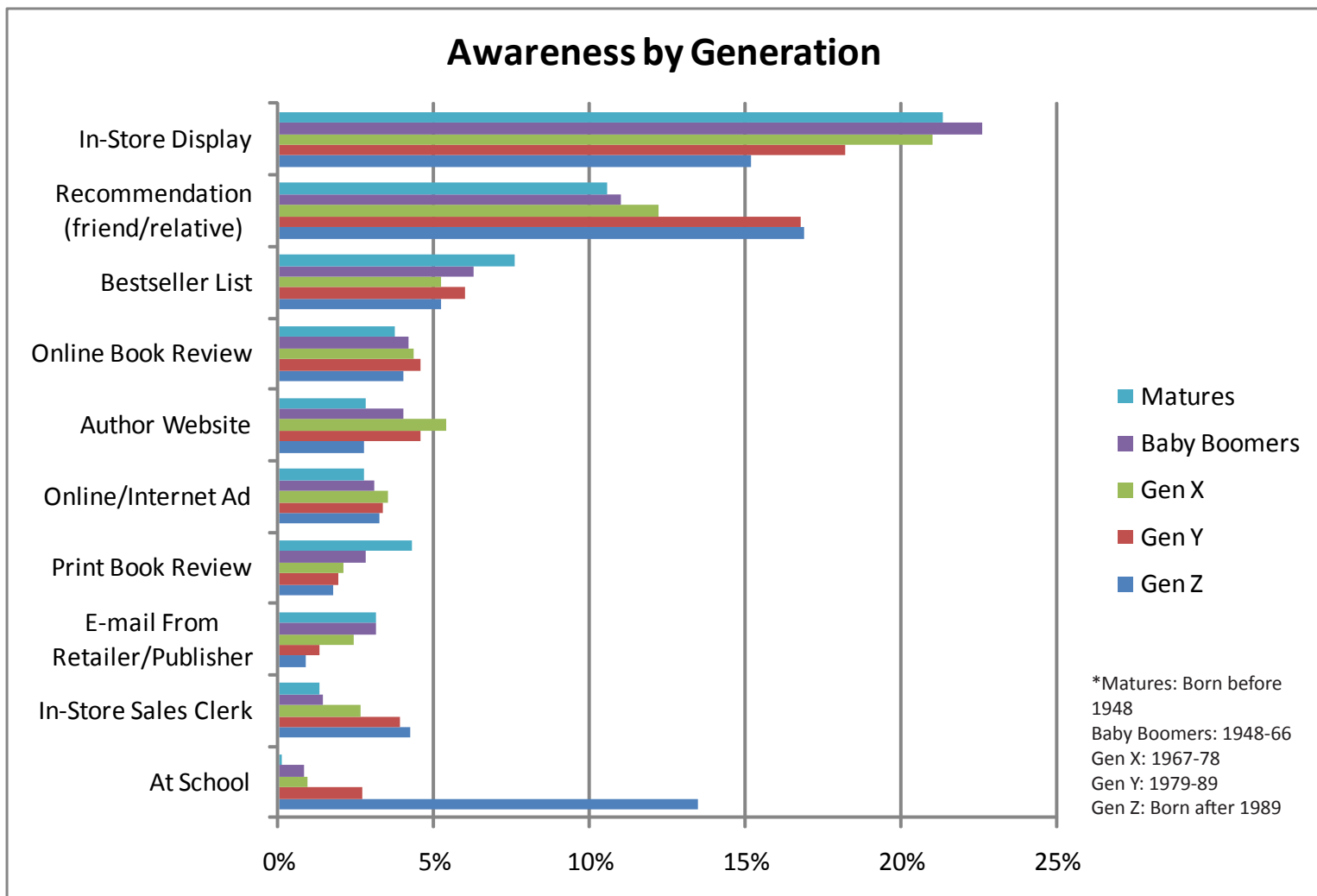
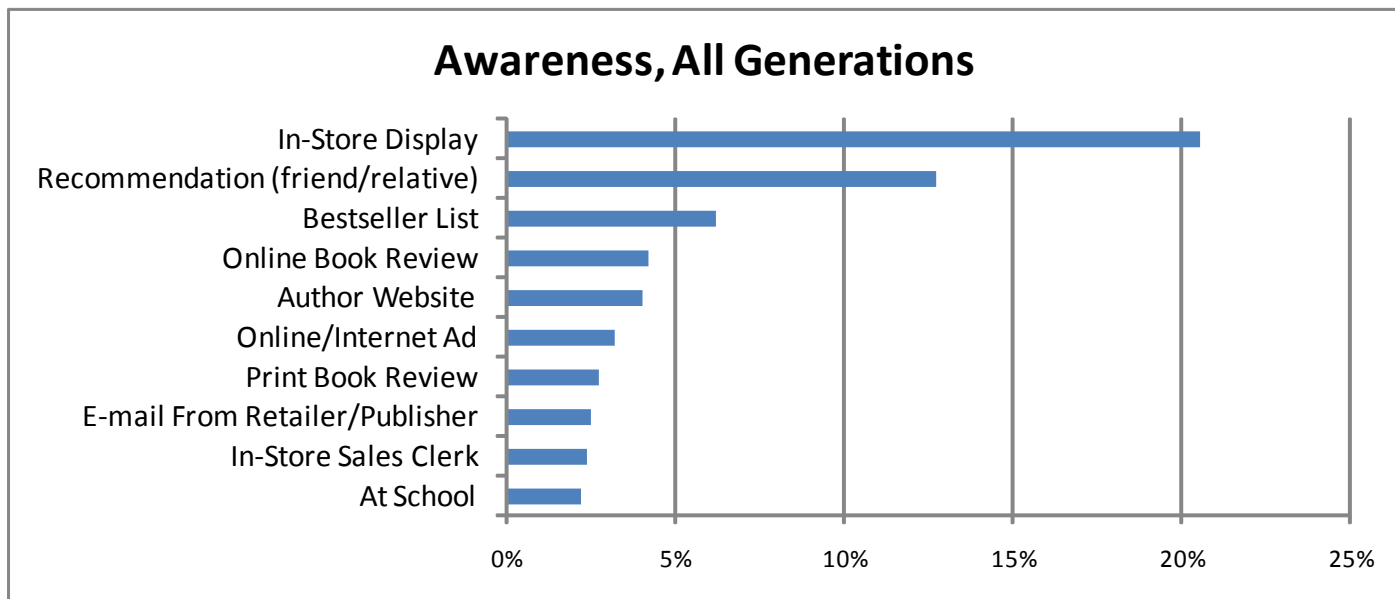
"**Who Owns Creativity? Copyright and Our Culture**," a panel discussion, will be held April 8 at **CUNY's Macaulay Honors College** (35 W. 67th St.), from 6–8 PM. **Bill Goldstein**, founding editor of the books page for **NYTimes.com** and frequent moderator for **Times Talks**, will moderate the group, which includes **Brian Napack**, President of **Macmillan**; **Michael Oreskes**, Managing Editor of the **Associated Press**; **Josh Greenburg**, **NYPL** Director of Digital Strategy and Scholarship; and **Ann Kirschner**, University Dean of **Macaulay**. RSVP at <http://macaulay.cuny.edu/rsvp/?q=node/272>.

The first **Compleat Biographer Conference** will be held May 15 at **UMASS Boston**. It is run by the **Biographers International Organization** and will focus on the practical aspects of the craft and art of biography. www.biographersinternational.org/conference.html.

The 2010 **Ypulse Youth Marketing Mash-up**, May 24–25 in **San Francisco**, focuses on best practices, research, and strategies on marketing to youth with technology. Speakers include **Guy Kawasaki**; **Sean Horvath**, EVP, **Branded Entertainment**, **Alloy Media + Marketing**; and PT alum **Ariel Aberg-Riger**, Creative Development and Marketing Director, **Fourth Story Media**. Visit <http://mashup.ypulse.com>.

How Generations Find Out About the Books They Buy

The below charts, created using data provided by **Bowker PubTrack**, look at fiction titles purchased in 2009 and examine the top ten ways different generations* find out about the books before they purchase them. While seeing the book on the shelf (or in an in-store display or on a spinning rack) drives the most purchases overall, Generation Z (born after 1989) makes most of its purchases based on personal recommendations—and, take note, also learns about them in school (whether from a teacher or as a course recommendation).



physical book stores as they used to. If we as a publisher were going to rely on serendipity to capture book sales, it seemed a little flawed." That said, he describes the RHSB as "a complement to the work that book retailers do" and stresses that it always tries to get local stores involved on the sales side. Booksellers can also act as "programming partners" and share commissions.

Blair Bryant Nichols, Director of the Simon & Schuster Speakers Bureau, agrees that "the trend now is for publishers to move away from having their own in-house speakers bureaus, so they don't have the cost of having the staff themselves."

"One of the things that's happened because of the economy and in light of the recession is that people have realized that the economics of the speakers bureau business is better served by outsourcing it," says **Clea Connor**, Director of Marketing at Greater Talent. "It's an arduous outfit for a publishing company to run."

Arlynn Greenbaum, President of **Authors Unlimited**, acknowledges that publishers' bureaus have cut into her twenty-year-old business. "I have to co-broker much more frequently [than I used to] and I can't really get any new authors," she says. Though she describes the people she's worked with at in-house bureaus as "wonderful" and appreciates being able to contact them directly instead of going through publicists, "eventually we have to split the commission" (usually totaling 20% of the speaker's fee).

Greenbaum also says that established speakers' bureaus like hers perform services and have experience that the newer in-house bureaus do not. "We are much more proactive," she says. "Many groups work with me exclusively [for literary series and library events] because of my track record and my contacts." In-house bureaus, she says, "often don't really know what they're doing, so they're reactive instead of proactive—the phone rings and they handle it. Sometimes they don't know what to charge and they charge too little. I have a couple of authors I share [with in-house bureaus on a non-exclusive basis]. I'll charge a certain fee, and [the in-house bureau] will charge less because they want to get the speaking engagements, and that undermines my efforts. It's not good for the industry, for [sponsors] to be able to say, 'We can go to Random House and get the authors for less than we can at Authors Unlimited.'" In response to some in-house bureaus' claims that their primary goal is exposure rather than revenue, Greenbaum says that then "they're going to be willing to take less and persuade the author to take less."

Those we spoke with acknowledge that the economy has affected the business. "A lot of authors are willing to be flexible," says Nichols. "They understand they may need to accept a lower fee if the case calls for it, and they are willing to do more opportunities than they would have in the past."

Brickhouse agrees that "all parties have been more open to negotiating fees" and says that during the low point of the recession, "we certainly saw a drop in speaking engagements. Budgets were cut completely for speakers or dramatically reduced." However, he's noticed "an upturn in the past three months." The HCSB grew by 30% in fiscal year 2009 and projects "better profits than anticipated" in fiscal year 2010.

Bogaards says that in the first three months of 2010, the RHSB "engineered as much revenue for our authors [the commission they earn plus the percentage Random House takes] as

we did in all of 2009." He acknowledges that because of the way the business is structured, the figure is not "incredible," but "it's encouraging."

If the point of a speakers bureau is, as Bogaards puts it, to "bring authors into contact with existing readerships outside of traditional retail venues as a complement to the work that book retailers do," then social media has the potential to shake things up. "Social media, especially Twitter, has been an excellent marketing tool to spread the word about our speakers and find new event venues interested in booking them," says Brickhouse. Speakers can also take questions from Twitter during lectures. Speaker bureaus are also increasingly booking webinars (though Nichols finds that webinars "are often still unpaid and tie into publicity"), and language in speaker contracts often covers both live and virtual lecture appearances.

"The accessibility that the public has to an author is really unprecedented historically," acknowledges Connor. "You can reach pretty much any author on Twitter or become a fan on Facebook, be exposed to their every move, and even contact them directly for a speaking engagement—that's hardly our favorite thing, but it does happen."

"My loyal customers appreciate the filtering that I can do," says Greenbaum. "They'll get a wishlist from their committee, and I can go over it with them in ten minutes and tell them five names that would be totally inappropriate, because the authors aren't good speakers or because their fees are too high and, and five names in their price range. I can get them authors that are going to be successful and entertain their audiences. That's how I've built up a very loyal following and a successful business all these years." Technology is helpful, but the human element and judgment and experience are very meaningful." She considers social networking like Twitter and Facebook "a big time-waster."

Bogaards believes it's more important to get technology right behind the scenes. "Publishers in general are being very creative in their deployment of social media assets, but I would say that it's less of a priority for the speakers bureau, certainly for our authors," he says. "Everything we've learned about this business suggests that what you really need to focus on is search optimization. People come to the speakers through search, and so you need to get the mechanics of search right for this business to be successful, and that's one of the things we've been working on at Random House. We've seen our website traffic triple in the last four months as a result of the search applications that we've been able to deploy. It's still not perfect. I'm happy with the growth we've experienced, but I think we can engineer a lot more growth."

Bureaus are finding unusual new speaking outlets for their authors. **Mary Karr**, author of *LIT* and *THE LIARS CLUB*, is an example. "She's an obvious draw for universities and arts and lecture venues," says Brickhouse, "but because of her open discussion in *Lit* about her alcoholism and conversion to Catholicism, we are [also] approaching recovery and spiritual groups." Speaking events for **Patti Smith** have included song performances.

And the HCSB has found another way to reach new audiences. It has booked product spokesperson deals for **Carolina Buia** and **Isabel Gonzalez**, co-authors of *LATIN CHIC*, with **Macy's**, **Splenda**, and **Avocados from Mexico**. ☪

Making Search Convert: Search Engine Strategies 2010

“EVER-EVOLVING ENGINES” WAS THE THEME OF THIS YEAR’S **Search Engine Strategies** conference in March in New York—but finding the tactic that gets the best results was much more on the minds of the 5,000 attendees.

“Traditional direct mail generates conversions of two to three percent,” noted bestselling author **Bryan Eisenberg** (*www.widefunnel.com*) in a typical packed session, “But why be satisfied with that when people are searching for your product online with an intent to purchase?” The best online retailers show what’s possible. In December, **Amazon.com** had a 25.1% conversion rate—and that ranked fourth. Online grocery store **Schwan’s** was #1 with 45.9%, followed by **Harry and David** at 30%, and coffee maker company **Keurig** at 28.8%. What’s their secret? Eisenberg offered no less than “21 Tips from Top-Converting Web Sites.” a presentation that is available online at *www.marketmotive.com*. One of his key points: Marketers must be in control of every aspect of the customer experience. All forms should continue the “scent” of the site: its colors, graphics, and voice. The average shopping cart abandonment rate among online retailers is around 70%—in many cases because their registration forms were designed by what Eisenberg calls “bpus” (business prevention units).

One spirited panel pitted pay-per-click (PPC) paid search proponents against advocates of search engine optimization (SEO), also known as organic search, in a search marketing smackdown. SEO partisans maintain the best bang for the buck is in optimizing a web site for natural or unpaid traffic from search engines. “PPC is for people who don’t get SEO,” according to **Todd Friesen** of **Position Technologies**. SEO folks concede that PPC converts one to two times better, but note that SEO gets seven times the traffic. “I’ll take the greater traffic any day,” says Friesen. The PPC folks counter that you could spend your entire budget on SEO—and then wait six months for results. While the debate rages on, the evidence is that the two work well together: tests show that a paid ad on a search results page increases organic search traffic. “First get your site ready,” urges **Rae Hoffman** of **Outspoken Media**, “then work on the marketing.”

“Let’s face it. Your site probably sucks.” was a recurrent theme. Keynote speaker and popular blogger **Avinash Kaushik** (*www.kaushik.net*) offered a tutorial on how to use **Google Analytics** to find out “how much you suck.” He advocates using bounce rate and the number of visits until purchase as metrics. **Tim Ash** of **SiteTuners.com** focused on five free or inexpensive tools you can use to identify problems with your site. For example, **Crazyegg.com** can create a heat map of your site to show where visitors are looking and clicking—it’s often not where you want them to. **Clictale.com** not only offers heatmaps but also in-page web analytics reports on where people are hesitating or getting stuck—they can also record a user’s path through your site that

you can download and play back. Both Ash and Eisenberg cited **usertesting.com**. For just \$39, usertesting will find a customer matching your requested demographics and deliver a video of the user testing your site and a written summary of the problems he or she found. Ash also included his own free **AttentionWizard.com**, which generates a predictive heatmap that can even be used with prototypes.

Sarah Smith of **Facebook** offered a seminar on the advanced features of Facebook ads. While Facebook has no plans to introduce a CPA model, it has recently enabled conversion tracking. You can now insert an SKU into the tracking code for your Facebook ad to generate reports on the revenue it generates. And Facebook now prompts you with suggested interests when you create your ad. The best performing ads, according to Smith, include clear calls to action, but logos tend not to perform as well as photos of people.

In one of several panels on social media and search,

Patricia Neuray of **business.com** cited the **Forrester** research finding that 70% of the content read online by under-40-year-olds was written by someone they know. This finding was echoed in other panels that reported that user-generated content increases natural search traffic.

What can search teach us about e-mail? Lots, according to **Stephanie Miller** from **Return Path**. Are you using your search keywords in your e-mail subject lines? And are you enabling social media in your e-mails? In a recent test, the average e-mail that used Forward to a Friend was only forwarded twice—but when SWYN (share with your network) buttons for Twitter, Facebook and other SM sites were enabled, the e-mail was shared thirty times!

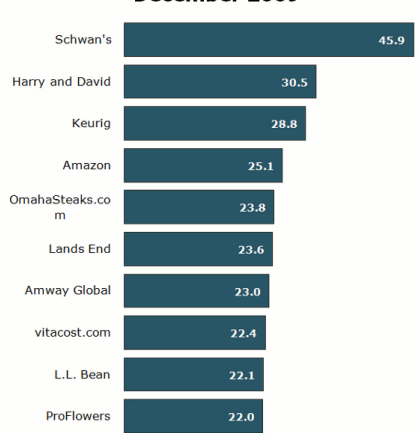
And take advantage of targeting, Miller urges. **Sephora** sends welcome e-mails to its new signups based on what they clicked when they signed up. One caution: many e-mail recipients never unblock the images in the preview, so make sure your call to action is readable when images are blocked. Get more tips from Miller in her recent **ClickZ** column: *www.clickz.com/3639921*.

Developing a content strategy to build links and draw search traffic were themes of several panels. **Byron White** of **IdeaLaunch** outlined a ten-tip approach to content performance that began with using free research tools like **wordvision.com**, **spyfu.com**, **compete.com**, and **Raven-SEO-Tools.com** to identify hot topics and keywords—and then using a separate set of tools (**PageStrengthTool.com**, **SEOContentGrader.com**, **ideaLaunch.com**, **WebsiteGrader.com**) to score your content for SEO strength. It’s important to then track how your content affects traffic, repeat visits, decreased user acquisition cost, time on site, and leads to sales. ☺

Publishing Trends thanks marketing consultant **Rich Kelley** (*http://twitter.com/rpmkel*) for this piece.

Top 10 Online Retailers

by Conversion Rate (%)
December 2009



MC MARKETINGCHARTS.COM

Source: The Nielsen Company, MegaView Retail

International Bestsellers

United Kingdom Small Publishers

1. THE ELEGANCE OF THE HEDGEHOG, **Muriel Barbery** (*Gallic*)
2. A THOUSAND SONS, **Graham McNeill** (*Black Library*)
3. THE BOOK OF NIGHT WOMEN, **Marlon James** (*Oneworld*)
4. THE REHEARSAL, **Eleanor Catton** (*Granta*)
5. DAYS OF GRACE, **Catherine Hall** (*Portobello*)
6. THE VERY THOUGHT OF YOU, **Rosie Allison** (*Alma*)
7. BEAUTY, **Raphael Selbourne** (*Tindal Street*)
8. RIGHT OF THIRST, **Frank Huyler** (*Oneworld*)
9. ONE FOOT WRONG, **Sofie Laguna** (*Allison & Busby*)
10. WE NEED TO TALK ABOUT KEVIN, **Lionel Shriver** (*Serpent's Tail*)

Source: *The Bookseller*, 3/20/2010

France

1. THE HORIZON, **Patrick Modiano** (*Gallimard*)²
2. INVISIBLE, **Paul Auster** (*Actes Sud*)
3. CONCERTO TO THE MEMORY OF AN ANGEL, **Eric-Emmanuel Schmitt** (*Albin Michel*)
4. THE BEAUTIFUL ESCAPE, **Anna Gavalda** (*Le Dilettante*)
5. IMPLICATIONS, **Philippe Djian** (*Gallimard*)
6. HYPOTHERMIA, **Arnaldur Indridason** (*Métailié*)
7. LONG LOST, **Harlan Coben** (*Belfond*)
8. SUKKWAN ISLAND, **David Vann** (*Gallmeister*)
9. A GREAT LOVE, **Franz-Olivier Giesbert** (*Gallimard*)
10. SUFFER THE LITTLE CHILDREN, **Donna Leon** (*Calmann-Lévy*)

Source: *L'Express*, 3/12/2010

Germany

1. HUMMEL DUMM, **Tommy Jaud** (*Scherz*)
2. THE CHEF, **Martin Suter** (*Diogenes*)
3. THE WOMAN IN THE CAGE, **Jussi Adler-Olsen** (*dtv premium*)
4. THE BEAUTIFUL ESCAPE, **Anna Gavalda** (*Hanser*)
5. AXOLOTL ROADKILL (*juv.*), **Helene Hegemann** (*Ullstein*)¹
6. LEOPARD, **Jo Nesbø** (*Ullstein*)
7. BREAKING DAWN, **Stephenie Meyer** (*Carlsen*)
8. ICY END, **Andreas Franz** (*Knaur*)
9. THE SHACK, **William P. Young** (*Allegría*)
10. HOUSE OF NIGHT I: MARKED (*YA*), **P. C. and Kristin Cast** (*Fischer*)

Source: *Der Spiegel*, 3/11/2010

¹AXOLOTL ROADKILL, a novel about the druggy Berlin club scene by 17-year-old **Helene Hegemann**, has sold over 100,000 copies, but the young author is under fire for lifting over 20 passages from blogger **Airen's** book STROBO. After some back-and-forth, Hegemann's publisher **Ullstein** released a statement: "This novel follows the aesthetic principle of intertextuality and may contain further excerpts" by other authors. Sources will be included in the book's fourth edition.

²CENTENARIAN, by debut novelist Sem-Sandberg, is about a man who escapes his 100th birthday party and became a surprise bestseller in Sweden. Rights have been sold in Germany, Italy, Spain, and France, among other countries. Contact **Carina Brandt**, carina@pontas-agency.com.

²**Kluun** is Raymond van de Klundert; LOVE LIFE, his fictionalized account of losing his wife to cancer, was published by **St. Martin's** in 2007. Sequel THE WIDOWER does not yet have a U.S. publisher. "LOVE LIFE created a stir in the US," says **Laura Susijn** of **The Susijn Agency**. "In Northern Europe, and in Taiwan and China, Kluun's books have been a huge success. They have sold well but shocked more in Southern Europe." Contact laura@the-susijnagency.com.

Spain

1. REVENGE ON SEVILLE, **Matilde Asensi** (*Planeta*)
2. TIME BETWEEN THE SEAMS, **Maria Dueñas** (*Temas de Hoy*)
3. THE SIEGE, **Arturo Pérez-Reverte** (*Alfaguara*)
4. EXCUSE ME, BUT I WANT TO MARRY YOU, **Federico Moccia** (*Planeta*)
5. THE BLOOD SPILT, **Åsa Larsson** (*Seix Barral*)
6. THE YELLOW EYES OF CROCODILES, **Katherine Pancol** (*Esfera de Los Libros*)
7. WHAT HIDES YOUR NAME, **Clara Sanchez** (*Destino*)
8. THE WATER STRATEGY, **Lorenzo Silva** (*Destination*)
9. THE BRIGHTEST STAR IN THE SKY, **Marian Keyes** (*Plaza & Janés*)
10. THE TRUTH IS A FALSE MOMENT, **Lucía Etxebarria** (*Suma*)

Source: *El Cultural*, 3/15/2010

Sweden

1. THE POSTCARD KILLERS, **James Patterson and Liza Marklund** (*Piratförlaget*) (U.S. release 8/10)
2. LOST SYMBOL, **Dan Brown** (*Albert Bonniers*)
3. THE CENTENARIAN WHO CLIMBED OUT THE WINDOW AND DISAPPEARED, **Jonas Jonasson** (*Piratförlaget*)²
4. THE POOR OF ŁÓDŹ, **Steve Sem-Sandberg** (*Albert Bonniers*)
5. THE HYPNOTIST, **Lars Kepler** (*Albert Bonniers*)
6. THE LIGHTHOUSE KEEPER, **Camilla Läckberg** (*Bokförlaget*)
7. THE RESTLESS MAN, **Henning Mankell** (*Leopard*)
8. PINK ELEPHANTS, **Karin Brunk Holmqvist** (*Kabusa*)
9. THREE SECONDS, **Anders Roslund and Börge Hellström** (*Piratförlaget*)
10. THE CAKE GENERAL, **Filip Hammar and Fredrik Wikingsson** (*Albert Bonniers*)

Source: *Svensk Bokhandel*, 3/15/2010

The Netherlands (Dutch Authors)

1. THE BOOK CLUB, **Renate Dorrestein** (*Contact*)
2. BOYHOOD, **Martin Bril** (*Prometheus*)
3. THRESHING FLOOR COVERED WITH CONFETTI, **Franca Treur** (*Prometheus*)
4. THE DINNER, **Herman Koch** (*Anthos*)
5. LOVE LIFE, **Kluun** (*Podium*)³
6. ONLY DECENT PEOPLE, **Robert Vuijsje** (*Nijgh & Van Ditmar*)
7. FLOOD, **Susan Smit** (*Lebowski*)
8. THE WIDOWER, **Kluun** (*Podium*)

Source: *Collective Promotion for the Dutch Book*, 3/15/10, which publishes the "Bestseller 60," the top 60 titles in the Netherlands, each week. We separated out the Dutch authors to hit the top 60.

Lessons from the Mobile Plunge

DIFFERENTIATION AND BUDGETING ARE KEY TO SUCCESSFULLY entering the booming mobile app marketplace, said panelists last month at the **Publishing Business Conference's** "Making the Most out of Your Mobile Opportunity."

Annette Tonti, CEO of mobile publisher **MoFuse**, predicted that 2% of the U.S. population will own Kindles by 2013, with 7.5 million active Kindles and \$813 million in annual Kindle e-book revenues. But iPhone apps are the subject of most of the excitement and innovation in the mobile app world, even though the number of book-related apps is currently dwarfed by those of e-books on single-use reading devices.

The number of Book apps available in the **iTunes Store** (27,235) eclipsed that of other kinds of apps for the first time last month, reported app research company **Mobclix**. But according to a recent report by Dutch research firm **Distimo**, books still make up less than 5% of the apps actually downloaded.

In this cutthroat environment, "the key is that you understand what your goal is," said **Ryan Charles**, Senior Product and Marketing Manager at **Zagat**. He added that finding out what devices your readers are currently using is also important.

The marketing angle for the \$9.99 **Zagat-To-Go** app, launched in 2008, is to enhance the "core, in-the-moment experience" of readers by helping them find local restaurants and reviews on the go. The app uses augmented reality technology to overlay information about local restaurants on the phone's real-time camera view.

Chelsea Green's \$4.99 app for **HOWARD DEAN'S PRESCRIPTION FOR REAL HEALTHCARE REFORM** takes a "more utilitarian" approach, said **Kate Rados**, Director of Digital Initiatives. The app includes a "citizen action kit" that connects to Facebook and Twitter and allows readers to look up their Congressmen. Publishers should begin by "looking at the backlist and thinking, if I were a reader, what would I want to carry around with me?"

One backlist title that made an app-fueled comeback is **Perseus's** 2006 YA title **CATHY'S BOOK**. The \$0.99 app, which blends sample chapters with illustrations, animations, voice-acting, and

game-like elements, is more "alternative reality game" than e-book, said **Peter Costanzo**, Director of Online Marketing, in a follow-up interview. "It's a different experience entirely from reading a book." The app turns from an e-book into a fake iPhone, allowing the reader to "call" different characters from the story, it "forces[the reader] not only to interact with the book, but interact with the product itself," he said.

Ambitious app concepts must be rooted in solid financial planning. Rados recommends that publishers minimize financial risk by forming partnerships with mobile content providers; that way, publishers can share back-end expenses instead of fronting money for development. Rados used as a financial case-in-point the \$4.99 "HappyHour" app she worked on when she was at **Sterling**. Sterling created the app in-house at a cost of over \$10,000, but it sold only modestly and is no longer available. In retrospect, Rados said, hiring an outside agency and bringing in a corporate sponsor would have been wiser.

Saving money on the back end helps keep the app price down, a crucial factor when competition is fierce. Costanzo said that partnering with **Extended Books** helped to keep the price of **CATHY'S BOOK** at \$0.99. Rados cited HappyHour's \$4.99 price tag as nearly prohibitive; many similar apps are free. A \$9.99 price tag doesn't necessarily mean doom, but Distimo found that the average prices of the most popular book and game apps are \$2.49 and \$2.82, respectively. Worldwide, app prices have dropped 15% since last year.

One area where Rados does recommend spending real money is marketing, "breaking through all that noise" in the app marketplace by establishing a set budget for promotion.

Ultimately, the first step is the most important one when you feel that you have book content that's distinctive, said Charles. "If it's something you know no one else has, I think you should feel free to start experimenting—now, rather than later," he said.

Rados concurred. "At least try something. If you're not experimenting, you're not learning." ☞
For more on apps, see PT 12/2009.

SXSW

THE NUMBER OF PUBLISHING TYPES ATTENDING THIS YEAR'S **SXSW Interactive** in Austin March 13–16 swelled to a couple of dozen or so, including the participants in one of the two publishing panels. Some were there for the first time, including **Hachette** Director of Online Marketing **Kelly Leonard**, **HMH** Director of E-Marketing Strategy **Ron Hogan**, **Richard Nash**, **Macmillan's Dan Weiss**, and **Brian O'Leary**. Some, like **Lisa Gallagher**, were second-year vets, though this year she attended as an agent from **Sanford J. Greenburger**. A dinner on the first full day of panels brought many of the disparate group together.

The two publishing-related panels were both upbeat and, perhaps as a result, well-attended. The several "new journalism" sessions were also packed, despite the dispiriting revelation that less than a handful of the audience admitted to paying for its news. One of the most anticipated events was an interview with **Evan Williams**, the co-founder of **Twitter**. Though Williams made an announcement about Twitter's new "At Anywhere" platform, his lackluster interview resulted in 80% of the audience leaving before the hour was up, causing one of the departed to muse that Williams' lack of conversational skills may have been what prompted him to invent the 140-character communication system.

At "New Publishing and Web Content," **Happy Cog**, a web design agency that publishes the well-respected magazine *A List Apart*, announced that it will enter the book business with **A Book Apart**, whose titles will be 50 to 60 pages long and aimed at "our audience of professional web designers and developers." The thinking, founder **Jeffrey Zeldman** later told *PT*, was to create books that are "the length they need to be," which enables authors to write them more quickly and Happy Cog to market them efficiently (online, using third-party fulfillment). For each title, the author and publishing team—**Mandy Brown**, Creative Director of **Etsy** and former Creative Director at **Norton**; graphic designer **Jason Santa Maria**; and Zeldman—will split the profits.

As always, there were plenty of books for sale at the B&N mini-store **South By Bookstore** and author signings every twenty minutes. The authors who were autographing, including **Gretchen Rubin**, **Larry Smith**, and **Jaron Lanier**, also spoke at the conference. But taking the store out of the exhibition hall also took away some of the happenstance of people walking by, so a few authors poised to sign copies had a long wait.

For our blog post about SXSW, go to www.publishingtrends.com/2010/03/should-publishers-attend-sxsw/. ☞

Calendar of Book Fairs, Conventions, and Conferences

April 12–16, 2010
MIPTV FEATURING MILIA
Cannes, France. www.miptv.com

April 16–18, 2010
CHICAGO COMICS & ENTERTAINMENT EXPO
Sponsored by Reed
McCormick Place Convention Center, Chicago, IL
www.c2e2.com

April 17–19, 2010
**MUSEUM STORE ASSOCIATION
CONFERENCE & EXPO**
Austin, TX. www.museumdistrict.com/confexpo/

April 19–21, 2010
LONDON BOOK FAIR
Market Focus: South Africa
Earls Court, London, England.
www.londonbookfair.co.uk

April 21–May 10, 2010
**BUENOS AIRES INTERNATIONAL
BOOK FAIR**
La Rural, Predio Ferial de Buenos Aires,
Buenos Aires, Argentina. www.el-libro.org.ar

April 22–25, 2010
THESSALONIKI INTERNATIONAL BOOK FAIR
Guest of Honor: China. Theme: Antiquity and Us
Helexpo International Exhibition Centre,
Thessaloniki, Greece.
www.thessalonikibookfair.com

April 22–25, 2010
ST. PETERSBURG INTL. BOOK SALON
Lenexpo Exhibition Complex, St. Petersburg, Russia
www.bookunion.spb.ru

April 25–28, 2010
INTL. READING ASSOCIATION CONVENTION
McCormick Place, Chicago, IL. www.reading.org

April 28–May 2, 2010
GENEVA BOOK FAIR
including Japanese manga festival
Palexpo Exhibition Center, Geneva, Switzerland.
E-mail info@salondulivre.ch; www.salondulivre.ch/fr

April 29, 2010
**MYSTERY WRITERS OF AMERICA
EDGAR AWARDS**
Grand Hyatt Hotel, New York, NY.
www.mysterywriters.org

May 6, 2010
BISG MAKING INFORMATION PAY
McGraw-Hill Auditorium, New York, NY.
<http://www.bisg.org/mip/>

May 11, 2010
CHILDREN'S BOOK WEEK GALA
Announcing Children's Choice Book Awards winners
Guastavino's, New York, NY.
www.bookweekonline.com/gala

May 12–16, 2010
SEOUL INTERNATIONAL BOOK FAIR
Guest of Honor: France
COEX, Seoul, Korea. <http://www.sibf.or.kr/eng>

May 13–16, 2010
BOOK WORLD PRAGUE
Guest of Honor: Poland.
Focus: Literature for Children and Young People
Prague Exhibition Grounds, Prague, Czech Republic.
www.bookworld.cz/en

May 13–17, 2010
TURIN INTERNATIONAL BOOK FAIR
Guest of Honor: India
Lingotto Fiere Exhibition Center, Turin, Italy.
E-mail info@fierolibro.it; www.fierolibro.it

May 16–19, 2010
NATIONAL STATIONERY SHOW
Jacob K. Javits Center, New York, NY.
www.nationalstationeryshow.com

May 20, 2010
MEDIABISTRO CIRCUS
Theme: Women in Media and Technology
92Y Tribeca, New York, NY
<http://www.mediabistro.com/circus/>

May 20–23, 2010
WARSAW INTERNATIONAL BOOK FAIR
Theme: Frederic Chopin
Palace of Culture and Science, Warsaw, Poland. E-mail
bookfair@arspolona.com.pl; www.arspolona.com.pl

May 24–27, 2010
DMA RETAIL MARKETING CONFERENCE
Gaylord Palms Resort, Orlando, FL
www.the-dma.org/conferences/dmaretailmarketing

May 25–27, 2010
BOOK EXPO AMERICA
Javits Center, New York, NY.
www.bookexpoamerica.com
Partnering for the first time with:
IDPF DIGITAL BOOK 2010
May 25, 2010
<http://www.idpf.org/digitalbook2010/>

June 2–5, 2010
**CANADIAN LIBRARY ASSOCIATION
CONFERENCE AND TRADESHOW**
Shaw Conference Centre, Edmonton, Alberta.
www.cla.ca/conference/2010

June 8–10, 2010
LICENSING INTERNATIONAL EXPO
Mandalay Bay Convention Center, Las Vegas, NV.
www.licensingexpo.com

June 9–12, 2010
RIT FUTURE OF READING CONFERENCE
Speakers include Chris Anderson, Margaret Atwood
Rochester Institute of Technology, Rochester, NY.
<http://futureofreading.cias.rit.edu/2010/index.php>

June 14–16, 2010
DIGITAL MARKETING DAYS CONFERENCE
Hilton New York, New York, NY
www.the-dma.org/conferences/dmdays10

June 17–19, 2010
**14TH NATIONAL MUSEUM PUBLISHING
SEMINAR**
"Of Print and the Web"
Renaissance Hotel, Washington, DC.
Contact Kineret Jaffe, 773.834.2931. <https://graham-school.uchicago.edu/php/museumpublishingseminar>

June 24–June 29, 2010
ALA ANNUAL CONFERENCE & EXHIBITION
Washington Convention Center, Washington, D.C.
www.ala.org

June 26–June 28, 2010
INTL. NEW AGE TRADE SHOW WEST
Denver Merchandise Mart, Denver, CO.
www.inats.com

June 27–30, 2010
INTL. CHRISTIAN RETAIL SHOW
America's Center, St. Louis, MO
www.christianretailshow.com

July 8–11, 2010
TOKYO INTERNATIONAL BOOK FAIR
Tokyo Big Sight, Tokyo, Japan
web.reedexpo.co.jp/tibf/english

July 17–19, 2010
HARLEM BOOK FAIR
New York, NY. www.qbr.com

July 19–23, 2010
O'REILLY OPEN SOURCE CONVENTION
Site TBA, Portland, OR. www.oscon.com/oscon2010

July 21–27, 2010
HONG KONG BOOK FAIR
Hong Kong Convention and Exhibition Center,
Hong Kong. hkbookfair.bktdc.com

July 30–August 2, 2010
CAPE TOWN BOOK FAIR
Cape Town International Convention Center, Cape
Town, South Africa. www.capetownbookfair.com

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