BEYOND THE BOOK Philadelphia

(TAPE 1)

M: – do have book TV here. That explains the crew and cameras taping this for broadcast later, in the next couple of weekends or so. So we want to welcome them and thank them for coming. Again, reminders about the cell phones. You know about that. The way the program works is the first hour, we have individual interviews with the various panel members. Second hour, there's a short break. You get a chance to have a cup of coffee and a cookie, come back and we really encourage as much as possible an interactive conversation between the panel members and with you. So that's how it will all work. There's a reception following and again, we really thank you for coming and joining us and I'm looking forward to a really interesting program.

So with that, I'll guess we'll start the formal part of the program.

KENNEALLY: Good afternoon. On behalf of the Not-for-Profit Copyright Clearance Center, welcome to Beyond the Book at the National Constitution Center in Philadelphia. My name is Christopher Kenneally, and apart from serving as CCC's Director of Author and Creative relations, I also plead guilty to having written some books, or actually, one and a half books. The real one was a history of Massachusetts and the other one, as I like to say, that half a book, was a guidebook to my home town of Boston. And indeed, I am from Boston. It may be hard to tell and I think it's interesting to be here in Philadelphia because, of course, we share in common Benjamin Franklin, and you guys got the better part of the bargain because, of course, he left Boston when he was about 16 or 17 and came down here. Luckily, though, we kept Sam Adams.

Now, I want to ask a serious question. How many of you here in the audience today have attended a writers' conference, or any kind of creators' conference before? That's good. And you still came to this one. That's the surprise, I think, because if you're like me, you've attended a lot of those kinds of conferences and what you've heard about is how to write, or how to take photographs. And you already know how to do that. I think what you really want to get out of a conference – what I've always wanted to get out of a conference – was how to make a living at it, how to be successful. And that's what we're going to try to help share with you this afternoon – the business of writing and creating.

There's a warning that I want to give you, though. We're not going to tell you how to make a million dollars at it. I attended a conference once where it opened up with "How to Make Six Figures as a Freelance Writer" and I thought, boy. That's pretty good. I want to go there and get the formula. The formula they gave you, and I'm only slightly paraphrasing, was have a really great idea and get very lucky. OK? There's a lot more to it than that. That's not a business plan that anybody

would invest in, and what I'd like to suggest is the information we're going to share with you today is about the real points of a real business plan.

I think it's fitting, too, that we're here at the National Constitution Center, one of the country's newest and I think most exciting museums because the founders really did care a great deal about not only writing, but reading. They were well-read people. They understood history and they tried to learn from it when they were shaping the constitution. They perhaps didn't learn quite enough, but they certainly put us on a pretty good footing.

So again, thank you all for coming. There are members of American Society of Media Photographers here. The National Writers' Union. We have faculty from the University of Pennsylvania, a wide range of people, and we do look forward to an exciting afternoon.

I want to get started by starting to talk with Jeffrey Seglin. Jeffrey Seglin is an assistant professor at Emerson College in Boston, where he is director of the graduate program in Publishing and Writing. He teaches courses that include magazine publishing, the editor-writer relationship, professional ethics, and so forth. He was an Ethics Fellow at the Poynter Institute for Media Studies in 2001 and a Resident Fellow at the Center for the Study of Values in Public Life at Harvard University in 1998. Jeff has written or co-authored more than a dozen books on business and writing, including *The Good, the Bad, and Your Business: Choosing Right when Ethical Dilemmas Pull You Apart* and most recently, a book called, *The Right Thing: Conscience, Profit, and Personal Responsibility in Today's Business,* which is a collection of the columns that he writes monthly for the *New York Times* Sunday Magazine. Welcome, Jeff Seglin.

And in fact, Jeff, I have to confess. I put you up first, here, on the discussion because I thought we would get the really serious part of the program out of the way and get to the fun afterwards.

(laughter)

KENNEALLY: So we're going to have to talk about ethics a little bit and the first question that occurs to me is, doesn't doing the right thing slow you down? Isn't it a complicated process of choosing to do right?

SEGLIN: Well, yeah. Doing the right thing does slow you down, but so does any critical decision-making about anything. I think when people assume that they can make ethical decisions about something based on common sense, I think that's where we run into some difficulties because I think it does take work. One of the reactions I get from my students who have taken the professional ethics course, after they've taken it and gone out to work in magazines, or in publishing, is just how nice it is to sit around in the classroom and talk about all this stuff. And then when you get there and you have to put out a monthly magazine, or a daily newspaper, it's a lot

different. You're trying to make reactions and to make decisions much more quickly.

So I think while it slows things down, it doesn't mean it stops you from doing your job. I think the idea I would like to think is that most of us think intelligently about the choices we make.

KENNEALLY: And it's not simply a matter of right and wrong. You've told me that it's really something, again, that's why I think it's complicated and we'll focus on writing in a moment, but very generally, to behave ethically is to be forced to choose between right and right.

SEGLIN: Well, yeah. I think one of the things that people end up talking about when they talk about ethical decisions is the decisions that are easy to make are those that are very, very clear-cut, the black-and-white decisions are easy. You what's right – or, the right and wrong decisions. If you know something's wrong, and a lot of us know what's wrong. We know that killing a guy is wrong. Well, actually, murdering a guy is wrong. And all of us can agree on that. Few people are going to argue with it. But it's when the decision, when you have choice among a lot of right choices you can make about how to interview a subject for a story, or how to position the story, what kind of picture to publish with the story. Those kind of decisions become complicated because there isn't really a wrong answer. There's a better answer. So you have to make a choice about what the right choice is at point.

I think one of the challenges – and the thing, when you talk about slowing it down, I don't think it slows it down. The worst thing would be that if you make these decisions would be to allow it, too cripple you in making any kind of decision. I'm not suggesting that and I don't think that is involved with ethical decision making. I think the challenge is that we're all operating in gray areas, usually; that that's where the difficulty is, is that there's no clear-cut, right choice. If there was, then we'd all do the right thing, or most of us would do the right thing and probably it would be a lot much more boring a place to be.

KENNEALLY: Well, gray area sounds like a kind of an excuse for everything is relative, though, and that's not what you mean, either, is it?

SEGLIN: No. I don't think everything's relative. I don't think that, I think there was a – no. I don't think everything's relative. I don't think all of us can be left to our own choices about deciding what's right, wrong without any kind of sense of what the effect is on other people. I think there are some norms that we have established are just wrong. Making up people when you write about – when you're writing non-fiction, is wrong, even if you get great joy out of doing that, or if it makes the story a better one to tell.

KENNEALLY: Well, what I'm fascinated by is that, with the Internet today, some things that were obviously wrong before are just so much easier to do now than ever and that perhaps the temptation, as a result, is greater than ever. Do you agree, or not?

SEGLIN: I don't know if it's a temptation. My son teaches high school English and he was telling me the story about a young student, because they're young students in high school, and he said that he got an essay from her and it didn't read quite right because she wasn't one of his better students and he got the essay and then apparently the high school had this plagiarism software, which I guess matches up through the Internet passages, common passages. So he plugged the story in to the computer and sure enough, it matched up and the essay was on the Internet and the student had presumably just lifted it right off the Internet and used the paper. So he confronted her the next day and said, I want to show you something and he brought her to the computer and said, how do you explain this? And she looked at the computer and she said, how did she get my paper?

(laughter)

SEGLIN: And I think one of the things it does, the Internet does allow us to do that type of thing, but it also allows us the mechanism to catch that type of thing. So while people may be tempted to do that, I remember in college, the fraternity houses had files full of papers and you'd hear stories of professors who had gone to that college ending up being given their paper that they had written 20 years before. You hear those stories. You just hear them more now because that stuff's more widely available, but it's also easier to catch that type of thing.

KENNEALLY: I think that's a good point. While it's easier to steal, if you will, it's also very easy to check and to find out whether this is the person's work, or not.

SEGLIN: Right. And it's changed things. There are people, I remember you and I actually came up around the same time, writing freelance in the Boston media and I remember when I would write, I was – 25 years ago? Twenty years ago? When I was writing for *Boston Magazine*, the personal finance stuff, it was very easy for me then to sell a very similar article to *Philadelphia Magazine* and then to *New Jersey Monthly Magazine*, and now that they're all on the Internet, they're not that interested in doing that because those stories are widely available. So it does change markets as well and it changes the way we approach our work.

KENNEALLY: And I would think, in addition, that for editors, there's an even greater responsibility to, if you will, x-ray a manuscript. If a book comes to you from somebody you don't already know, or trust, if you're an editor, it really is almost a requirement now to look really closely and be sure that the work is that person's work.

SEGLIN: Well, I have mixed feelings about this. For one thing, the high-profile cases that we've heard about in the last three or four years, the Steven (sp?) Glass case,

the Jayson Blair case, those weren't identified from within the organization. Those were identified from someone who was outside the organization. In the Steven Glass case, at *The New Republic,* it was a reporter at *Forbes*. In Jayson Blair's case, I believe it was a writer in Texas, who noticed that her stories were being picked up, and she had actually been a fellow intern with Jayson Blair at the *Times.* So, but that newspaper told the *Times* what was going on.

It may be the responsibility of the editors' in-house to police this stuff, but most often, where these things come to light, at least the whole high-profile stuff, is from people watching on from outside. So I would like to think that editors hire people that they can trust, but at some point, and I would like to think they put mechanisms in place that allow for them to screen that type of stuff, but at some point, you have to get a newspaper out, or you have to get a magazine out, and you want to trust the people who are working for you. So it's good that that material is so widely available now because it not only gives people in-house a chance to monitor that, it gives people in Texas, or far afield the ability to look at that stuff and monitor it, if it looks funny.

KENNEALLY: Your collection, *The Right Thing,* looks at a variety of issues in business ethics. Some people ask whether, in fact, that's an oxymoron and it may be simply that there's some very special ways of looking at the world as a business person. Do you have advice for thinking ethically in the business of writing and publishing that you'd want to share with writers? Is there any special key to behaving? You said, be sure to check. You need to just always be sure you ask yourself the important questions: am I doing the right thing?

SEGLIN: I think don't lie is probably a good thing. I think one of the things that I come back to and it's applicable in business, or in publishing of any type, is values, codes, codes of ethics, any of that type of stuff – they're only as good as the people who are within the organization. I did bring something with me that I printed off the Internet this morning and it's a values code from a well-known business. Basically, the four values that this company holds in high regard are respect, integrity, communication and excellence, and it's from Enron –

(laughter)

SEGLIN: – which is the company that has been in the news lately with all the corporate fraud. And if you take the respect, integrity, communication and excellence, the acronym for that is RICE, and it's just very well known that that became everybody's values code where it was those, because it was easy to remember, I guess, so companies had this. It's valueless if the top executives aren't going to follow it. If people at newspapers can't find the code of ethics, let alone know what's in it, and you find that's more often the case than you would hope, then those things are going to be valueless. So I think it's important that, within publishing companies and within organizations that get ideas out, that people know what the culture is and what's acceptable. It's made clear what's acceptable and

what's not acceptable and that takes leadership on the top, reinforced all the way down to (multiple conversations; inaudible).

KENNEALLY: Well, that's what I was just thinking, that if you have a relationship as a writer to an editor, you really do, I think, want to maintain that relationship and that starts with honesty, any kind of relationship you have, with a friend, or business partner, always really has to start there, with honesty. You can't expect to continue working with that person over time, if you're going to try to deceive them about a work, or not be truthful that you have a relationship with the person you've interviewed and so forth. It really is, honesty does come first.

SEGLIN: Well, I think it's, yes. Honesty does come first. I think it's a very competitive world for writers and for editors and it's very tough to make a living doing that type of business. That said, there are very talented people out there and the temptation may be there, the temptations are there for all us, to cut corners and to get ahead and to get more notice than we could, but in the end, you start living a life that you never wanted to live in the first place and it's just not worth it. At the base level, it's just not worth it to live that kind of life because lies have a tendency to feed on themselves and you start telling lies to protect the other lies and it's just not worth it.

KENNEALLY: OK. Well, that seems clear enough. Then, we're all going to be very honest. But –

SEGLIN: And we're not going to murder people.

KENNEALLY: Right. But when we're negotiating, we have to get a book contract. There's a degree to which you don't need to reveal everything either. Honesty does not require when the editor – or does it? Let me ask you that. If you're negotiating and the editor says, or the publisher says, well, how well did your last book do?

SEGLIN: There's this – I'm going to evade the question. No. There's a woman who wrote a book called, *Lying*, a woman named Sissela Bok (sp?), and she has referred subsequent to that, to something called truth dumping and that's the idea that you can make a choice not to tell every – there's absolutely no obligation to tell everybody everything in explicit detail, every time. That's not a lie. There are reasons there and humane reasons for doing that. If you're trying to describe an illness to a patient, there's some critical information for them to know. They don't need to know in excruciating detail, step-by-step what that process is going to be like. So she talks about that.

I think in negotiation, there are certain things that are acceptable to do in negotiating that's similar to the way that you buy any car other than a Saturn, that the understanding is that there's going to be a give and take back and forth and there is going to be a negotiation where you're going to ask for the world and the

publisher's going to want to give you not the world. (laughter) And you go back and forth. That's why a lot of writers get agents, because it's such an unpleasant thing to deal with.

KENNEALLY: That's a good point. Yeah.

SEGLIN: And it removes that –

KENNEALLY: That puts a barrier –

SEGLIN: That ugly world of finance and negotiation into the hands of someone else. It is not very appealing to do. I'm a guy who writes books about ethics and the most recent book you talked about is a collection of essays, two areas that my agent consistently tells me don't sell. So I let him deal with the publishers (inaudible).

KENNEALLY: Well, I was just going to ask you then, how is the book doing? But perhaps I –

SEGLIN: It's doing fine. It's doing fine.

KENNEALLY: That's a good answer. Well, finally, let me ask you this, given the felicity that writers have with words, do you think that we may be more inclined to stretch the truth than other people, just because we think we could get away with it?

SEGLIN: Well, looking around the room –

KENNEALLY: I'm not even saying lying, just stretching the truth. Is there a –

SEGLIN: No. I think as, if you're talking about writers, or people –

KENNEALLY: Yes.

SEGLIN: I think what writers have a gift for is telling a story and I think that some people make that interpretation that telling a story is somehow means making something up. I think the best journalists tell a fascinating story. Or the best writers of non-fiction books tell a fascinating story. Fiction books, as well. They're making stuff up, but non-fiction writers who do very well tell great stories.

There's a story I write about, a column I wrote about, that's in *The Right Thing* book about a guy named Steve Denning (sp?) who was the knowledge officer – I'm still not exactly sure what a knowledge officer is, but he's a knowledge officer – and he was the knowledge officer for the World Bank and he was trying to explain to the people at the World Bank why they needed to get all of their information in one central source on a computer so that it became accessible to all of them. He

was using these PowerPoint presentations and charts and diagrams where things went up and went down and nobody was giving him any approval for anything.

So then he decided he was going to tell the story of a doctor in a remote area in Africa that was trying to get information to treat a disease of a patient, of a young patient in the hospital, and he looked it up, the information, on the Internet. Found it right away. Was able to make a decision and cure the child. And right away, the people at the World Bank gave him the money he needed for his project and he decided then that telling stories was the way to get his message across. I think he's actually since left. He wrote a book called, *The Springboard*, about telling stories and he's since left The World Bank and he's now helping other people to tell stories.

So I think what writers do well and have a propensity for, good writers, is to tell stories. That doesn't mean they should be, that doesn't mean we're making stuff up.

KENNEALLY: And at the same time, too, it doesn't mean that it has to be the complete story from every angle. You have to tell your story, in your way.

SEGLIN: Well, we make choices. We make choices Partly driven by space limitations, a lot driven by audience. We always make choices when we decide what to write. The piece that I write for the Sunday Millenium business section would be different from the piece that I might write for a men's magazine, or a women's magazine because the audience is different and the tone is different. So we make those choices all the time, as writers, about what to include and what not to include.

KENNEALLY: The reason I'm asking that line of questioning is just because when the recent scandals broke, as you described, certainly, for me, it was an opportunity to examine the work that I had done myself and wonder, have I always done the right thing? And I think that responsible people do ask those questions, as we've discussed, and probably, you can be overly concerned. You can almost be paralyzed, and you don't want that. You want to tell your story as completely as possible and let time and other people judge it.

SEGLIN: I think you're right, but I think that most good writers I know do agonize over whether they've gotten that fact exactly right as a piece is going to press. I know I do. I worry about it if after I've spoken to somebody for a long period of time and it's a column that I write, I'm taking pieces of what they've said out, so I often call them back, but as the piece is going to press, on that Friday before the Sunday paper comes out, I have concerns that I didn't misrepresent something. I've been, I think if you do your homework, you don't really end up with that problem, but I think all of us agonize from time to time about what we're really getting something absolutely right.

KENNEALLY: And especially right now, I think there's a defensiveness that I feel, personally, and I know colleagues do. It's easy to attack historians and journalists and so forth, oh, they're all making it up, and that's painting very broadly a profession that doesn't deserve that at all. It's unfair, really, to assume that because – and it's rather like, we know about the business scandals, but as you have pointed out, even if you rattle off ten names of companies that have been embroiled in scandal, there are still how many? Fifteen thousand public companies in this country.

SEGLIN: There's somewhere between 14,000 and 16,000 public companies registered with the SEC. So that's a lot of companies, many of which haven't been found to be doing anything wrong, although people respond to (inaudible) by saying, give it time. And I think the vast majority of companies are not corrupt.

That said, I think it's fair for people to read things skeptically. I think that that's good. I think that you want people who are critical thinkers. You don't want people to accept things at face value. You'd like to think that people were doing that before many of the scandals broke among journalists, that it's good to be skeptical. That's not a negative thing. That just means you're thinking for yourself. You're taking the information and you're thinking for yourself. That's good.

KENNEALLY: Well, thank you very much, Jeff.

SEGLIN: Sure. Sure.

KENNEALLY: I want to turn now to Holly Hughes, talking on a subject close to her about photography books and some trends there. It's a very special niche piece of the publishing business, one that we're all familiar with, particularly at the holiday season.

Holly Stuart Hughes is the editor-in-chief of *Photo District News,* which is really considered the international business publication, the bible, for the professional photographers' profession. *PDN* covers legal and legislative developments, new technologies, design and advertising trends, and the publishing world. In 1995, Holly and her staff won the Neal (sp?) Award for Outstanding Editorial Achievement, awarded by the American Business Press for their coverage of copyright infringement and image appropriation. They won a second Neal Award in 2002 and have also been honored by the National Press Photographers' Association. Welcome, Holly.

I want to start off with just asking you about a very important piece of the creative business, which is coming up with ideas. I think that's probably the easiest part, the ideas themselves, I mean, but actually selling them is an entirely different matter and perhaps you can talk about some recent unusual successes in photography books in the coffee table book line and how they may, in fact, offer

some lessons to people who will be thinking about publishing a book, either in whole or in part, of photography.

HUGHES: Well, as you said, photography books are definitely a niche market. I think that publishers who take a risk on a book where the content is primarily photographs, I think they feel pleased if they sell about 5000 copies and most photography books, depending on production values, can also be very, very costly. There's a reason that some of the favorite coffee table books you want to buy this Christmas are about $75 or more.

That said, I think that there have been some interesting successes, where photographers are looking beyond just trying to put their life's work between covers for posterity. It's a dream of every photographer. It's a great legacy, but I think that does tend to go to the specialized market of people who are interested in photography books.

I think success depends on breaking out of that niche. Sometimes that means creating a gift book that maybe you've sacrificed a little on the production of your photographs, or the print quality in order to make it a book that might sell for less than $30 and will be those kind of impulse buys that you buy on your way to grandmother's house for the holidays, when you're passing by the check-out counter at Barnes and Noble or Borders.

Also, I think that an important thing to think about is photographers are all great story tellers and they're all in the market of pitching great story ideas to magazines, or to newspapers with, say, a photo essay idea. So I think they're very good at coming up with creative ideas, or looking back on their archive and finding a great story within the body of their work they've taken over many years.

But it's interesting to think about, is there a base here. We've done stories, for example, about interesting photo books that, for example, one on the American pit bull, I think you were asking me about. Don't laugh. There's a lot of American pit bull owners in the United States and if you know someone who's got an American pit bull, it's likely they're going to want a picture of some of the most beautiful examples of the breed and other owners.

There's a real appeal right now for books of Americana. There's always an interest in travel books. I'm not surprised your History of Massachusetts was your choice.

So something where there's a built-in audience of people beyond just people who are going to want a beautiful art object, but maybe there's, we've seen recent successes. I'm thinking of some of Joyce Tennyson's recent books. She did a book called, *Wise Women*. They're just portraits, but they're portraits, but they're portraits of senior citizens, of beautiful, older women and I think she touched on a real need we have in society to see elegant and respectful portraits of older citizens.

KENNEALLY: What about quirky humor? Is there a market for that and what works, or what has worked recently?

HUGHES: Well, I think what you really want me to talk about is the new book called, *Passing Gas*, isn't it?

KENNEALLY: Yes.

HUGHES: Yes. (laughter) You want me to talk about a book by Gary Gladstone, who's an experienced travel and corporate photographer over the years who, in the course of his travels, he'd passed, many times, through Intercourse, Pennsylvania and I'm forgetting some of the other goofy towns, one of the towns was called, Gas and he realized as he drove out of town, he had just passed gas. So like many photographers, he spent his free time in lulls between assignments seeking these places out, or he'd work his travel arrangements on assignment around to use his little extra time at the end to get in some portraits of the people who lived in this town.

The sweet thing about that story, actually, is that I think he thought it would be strictly a humor book. It would be goofy pictures of these towns with goofy names. Be kind of a novelty book. In the end, he actually discovered that he actually loved these towns and the people he met were incredibly charming and lo and behold, this book that he produced really tapped into a kind of America nostalgia for small town at a time that the book-buying public was really interested in that.

He had a very surprising success achieving publicity, which is always a very important part of selling any book, and he also had just great, really startling, sales. I can't help thinking that at least one person in every one of the towns that he passed through bought a copy of the book, but he just got a phenomenal amount of newspaper coverage, radio interviews for that book.

KENNEALLY: It really hit a nerve and before we talk about the publicity piece of it and the responsibility that has fallen to all creators, to photographers as well as writers, to publicize their own work, what I read was that for him, this was a way to escape what had become the drudgery of his work, that he was looking on the commercial photography that he had been doing as a box that he was in and he wanted to think outside that box. And you mentioned something else that perhaps we could discuss and that is, having a pet project, something that, if you're going to be either writing or taking pictures for a living, you are always focused on what's going to pay right now. The next contract. But it's really helpful, I think, to have something that you're doing because you enjoy it, because it gives you a release, because maybe down the road it'll blossom into something.

HUGHES: Well, it better be a subject that you're interested in because the process of bringing a book to fruition from the initial idea to bound copy is going to be a long one. You're going to be working with that material for a long time. So one hopes

that it's a subject that you're interested in. But yeah. I think that that's a common story among photographers. There's always the limitations and frustrations when you're working on assignment. You're coping with the needs of your clients and the demands for last-minute changes of a pesky art director, or photo editor. But sometimes photography can bring you to a great place, an interesting place and there's more that you want to explore, or it takes you to a great place that you want to more about and you use your photography to find it out.

Of course, another part of what's going on and why book photography is something that so many photographers aspire to is because there's fewer and fewer markets for long-term photo essays and it can be very frustrating to work on a project to be involved in a story that you're interested in and see one single image appear in a magazine, or just a few of your images appear with a story, not necessarily the pictures you would have chosen, or not necessarily in a layout you would have liked and a book gives you a chance to really run with a story and explore something in-depth.

KENNEALLY: Well, it struck me when you said that I'm reading a book right now about the life of Robert Capa (sp?) and in his day, in Paris, there would have been – I don't want to exaggerate, but perhaps in more than a dozen photo essay publications of one kind or another, weekly or monthly, the versions of *Life* and *Look* and so forth that would have begged for the kinds of images that he took during the civil war and so forth and so on. All of that's gone and the opportunity for photographers to develop and to see the work as more than a single image really has shrunken tremendously and that must be very frustrating for –

HUGHES: I guess it's not frustrating for people who photograph celebrities, since that's what occupies an awful lot of our magazines, but yeah. For travel, for a lot of other kinds of photographers, it's disappointing. Yeah.

KENNEALLY: So if you really are going to be ambitious about your profession as a photographer, then getting to a book is just that much more important?

HUGHES: I think the ambition part of it – I think a little bit of the interest in book publishing is inspired by frustration, as I said, frustration with the limitations, or short-form of current magazines. But the ambition is really that publishing your book can be a long and frustrating process and as you've pointed out, you're not going to make a lot of money at it. But it's a great promotional device for photographers. It gives them great entree. There are many stories of photographers who are trying to get access to a place that might be usually off limits to professional photographers or photo journalists. Maybe they are going to have to go and photograph a really annoying subject, or some demanding celebrity, or CEO and it woos them to show that, well, look, I'm a published photographer. I'm not a Johnny-come-lately. I have this body of work. It's also something, photographers use their books, sending them out to prospective clients, or current

clients as gifts and as a promotion to say, this is this direction in my work. This is what I really want to do and here's where my real passion is.

KENNEALLY: Well, the commitment to getting the book together is more than just taking the photographs though and what PDN has covered pretty thoroughly over the last few years is the involvement that photographers really have to have today from the beginning of the design work to the very end, when it's being printed. Can you talk about some of the major milestones along the way and just identify them for people so they know what to expect?

HUGHES: Well, of course, as I said, a great idea, not just a great idea for a story, but some sense of who the potential audience would be. The thing is, is that mainstream publishers really – If you walk into a mainstream publisher with a loose box of your prints and say, here's my life's work, it's hard to imagine that there are very many editors in book publishing with the expertise to even know where to begin to edit the photos down and also, photographers are usually bad editors of their work. But the (inaudible) you take the risk out of the process for the publisher, the more likely you are to get that book published. Which really means not just showing up with an idea for a book, but really working with a designer that you trust to bring in a completed dummy, some sense of the length, some sense of what kind of production you would need and also to really show them, almost complete, what that would look like.

You might want to work with a writer, or contact someone to write (inaudible) text, provide introduction, provide a forward, get some name recognition onto the cover of the book, that's a big selling point, and also to be thinking about your book.

It's really up to the photographer, also, I think to think about the book in the broadest possible way as a real project that may have many selling points, not just the book, but the possibility of an exhibition, which would generate more publicity, or more interest in the book; the possibility of connecting it to some kind of lecture series, if it's of an historical nature, educational nature. I don't know. The tourism industry, if that's the nature of the book, something like that.

KENNEALLY: So you really have to focused at the very end even from the beginning, which is how to sell the book?

HUGHES: Right. Right. Or, it's just, there's just too many book projects out there and as I said, the cost of publishing a photo book just make it very risky for publishers.

KENNEALLY: Can you give us an idea of what that would be? Do you have a sense? I suppose it depends on the book itself, but –

HUGHES: Yeah. I don't know. I –

KENNEALLY: I read somewhere that some photographer had invested something like $24,000 of his own money to see a book to print.

HUGHES: Well, it is usually the photographer's responsibility to get the best possible prints made and the best possible scans delivered to the production department of the publisher. So right there, that's a cost and really, how much investment you put into the book really depends on how much creative control you want. If this is really your baby and you really want to see your pictures produced the way you first saw them, or the way you labored over them at the lab, then you're probably going to invest some money into going on press and if you're lucky, your publisher might be using a press that's in, say, northern Italy and if you're not so lucky, they're going to be on press someplace less glamorous, or where the coffee isn't as good. But that's usually on your dime, to travel to wherever that is and to spend those days looking at page proofs and checking color and checking reproduction.

KENNEALLY: Let me ask you one last question, which I know is something of a real passion for you and that is about copyright for photographers and maintaining the rights to their work. For somebody who's not a photographer herself, tell us why you care about that so deeply when you look out at the profession.

HUGHES: I like that picture of myself as being passionate about copyright. Well we're sitting at the Constitution Center, I guess the long answer I could say is that I'm passionate about lots of things that the Framers of the Constitution thought were worthwhile to write down on the Constitution, including the advancement of useful arts and sciences and providing rights of ownership for authors and a monetary incentive for them to benefit from their work, as copyright law protects. But I think, well it's also about self-interest, is my interest in copyright. I'm the editor of a magazine that serves the professional photography business and unless all authors and artists protect their copyright and the residual rights to their work there isn't going to be a photography business. There will still be people who want to take snapshots but no one is going to make any money on it.

I guess I should explain, the way that the photography business works, the majority of our readers are freelance, they're independent contractors. They make their living by creating pictures, usually on assignment. They hold the rights to that work, they license it to the client for a set amount of time. And then they re-license it to somebody else for another use, an advertising use, and editorial use, use in a textbook or on the Internet, whatever. And for professional photographers, copyright is their equity and it's their pension plan.

As long as we're talking about book publishing, there's a couple books coming out right about now, one we're writing about, by some real veteran photographers who have great pictures. One I'm thinking of is this Hollywood legendary photographer Phil Stern (sp?) and he has great pictures from the '40s, the '50s, the '60s of film stars and stuff. This guy – he's in his 80s and he continues to make a living off of pictures that he took in the '40s. He took a picture of say of some young,

unknown, skinny actor, he turns out to be James Dean. He has loads of pictures like this.

Over the years in Phil Sterns' career he's never signed away more than single use in magazines. He's always held the rights to his work. He's never let some Hollywood publicist, as happens now, dictate the terms of how he uses those photos. He's never signed them away to a studio that hired him. And so Phil Stern says, when any one of these Hollywood stars kicks, people know to come to him, he's the sole owner of the copyrights to these really great iconic images and he's never diminished the value of those images by letting other people have the rights to them.

He's the sole proprietor and he can now produce a beautiful – he's produced many books over the years but he's produced a beautiful book of that work. These people who have kind of scrappily and sometimes contentiously made an investment in protecting their work, and the ownership to their work, for them copyright really fulfills it's original purpose which is to provide a lasting source of income for the artists who create, who put their work and their time and their energy into their intellectual property.

KENNEALLY: And that's a real businessperson's rule. You don't want to give up something that you could make money on later. Thank you Holly. I'd like to turn now to Kristal Brent Zook, who I think occupies a very interesting place here at the podium. She is a writer who works both in the academic world and in what I'll call the public media world, and we'll talk about her views on that. She is a scholar and journalist who was written about popular culture, race, gender, and politics for over a decade, with her work appearing in the *New York Times Magazine*, the *Washington Post*, the *Village Voice*, *LA Weekly*, *SAVOY*, *Emerge*, and many other publications. She is currently a contributing writer for *Essence* and an adjunct professor in the Graduate School of Journalism at Columbia University.

Her first book, *Color By Fox: The Fox Network and the Revolution in Black Television*, was published by Oxford University Press in 1999 and welcome Crystal, to Beyond the Book. And what I'd like to talk to you about first is how that book, *Color By Fox*, did come to be, because it really sums up your existence in, as I say, two very different kinds of worlds. You studied at the University of California, Santa Cruz, in Culture Studies, and left ABD as they say, all but dissertation, to become a freelancer in Los Angeles. Maybe you want to pick up the story there and tell us how the work you did ended up coming back to provide you not only with a dissertation but with a book that's been so well received.

ZOOK: I think that the key was trying to make my work accessible. I was always interested in writing about the politics of culture and the politics of television and film, but for a regular reader, not necessarily an academic person. So when I went back to LA I started actually reporting, not realizing that I was reporting on what was happening in television, black television, at the time, and noticing patterns

based on my scholarly work in cultural studies, but noticing patterns as far as who owned the networks, who was behind the actual production of these shows. I noticed that suddenly the majority of black shows on TV were now being produced, written and directed by African Americans, which had never happened before in the history of television. All those old shows from the '70s like *Good Times* and *Sanford and Son* and whatever, those weren't black productions actually, they just had black stars.

So I became really interested in so what does that mean to just the average person watching television, because another pattern was that at the time, African Americans were 44% of network TV watchers. So that was a really interesting dynamic to me.

There's several reasons but basically because back then, the new technology back then of VCRs and cable were sort of a middle class phenomenon and black viewers who were disproportionately working class were still watching, they were the ones left behind, still watching free TV. Network television. So I noticed this pattern that was – it seemed to me to be very tangible and accessible to a mainstream audience with what was going on. It didn't have to be confined to an academic discussion, right. So –

KENNEALLY: But your training, it's fascinating because I think your training helped you identify those patterns and you had a kind of personal inclination to want to reach as wide an audience as possible, lead you to write about it in a certain way, and there you were in Los Angeles, you tell me with just fabulous access to the creators themselves.

ZOOK: Right, right. So I started asking the creators themselves what they were trying to do and how this was different from those earlier shows like the Jefferson's, and I found that it really, it was different creatively and politically they had actual agendas they were trying to put through. They were creating shows that dealt with gang violence, with AIDS, with poverty, with unemployment, all kinds of issues and they were having struggles behind the scenes and the average viewer didn't know about these struggles and didn't know why there were certain shows being produced that you never actually saw, and I got to see them, the pilots that didn't make it. So all this was fascinating and I just basically was reporting and started pitching my ideas to the LA Weekly, which is where I started as a freelancer and the Village Voice, because they were timely. So I guess as a journalist I talk to academics a lot about the need to understand how to translate these issues into popular press or mainstream audience and one of the keys is you have to find a news peg. There has to be some sort of hook that, something happening right now that makes these academic ideas timely.

So the news peg was basically that Fox, the Fox network, which is the main network I was writing about, cancelled the majority of it's black produced shows in 1994 in one fell swoop. Just four out of its six shows just gone, and didn't, I was

told, didn't even bother to tell the producers that their shows were being cancelled. Basically they picked up the rights to NFL football and sort of shifted their interest in who the audience was now going to be. It was now going to be a more mainstream audience as opposed to disproportionately black and Latino and urban audience. So that was my news peg and a lot of the stories I wrote for the alternative press, like the *Village Voice*, were timed to that moment and what was going on in terms of news. So there you see how the academic issues are translatable with just about anything you do, if you find the hook.

KENNEALLY: For people who are working and writing in the university environment, how common is it that they have ambitions like you did to, if you will, break out? Are they looking for that wider audience? Are they content with a smaller one? And for those who are looking for the opportunity to break out, who have what they think is a news peg, beyond that, how should they approach the writing? Were you concerned at first yourself that perhaps you'd been writing a way that was appropriate for the research and the university but inappropriate for *The LA Weekly*? Did you have to readjust your work?

ZOOK: I did. My first book review I ever wrote for the *LA Weekly*, was just red marks all over it. I had a very kind editor who stuck with me and worked with me. She just basically said this is too academic. But she was a wonderful editor. The *LA Weekly* was one of those places where they really worked with you on ideas and on the basis of the strength of your ideas, and it's hard to find editors like that now I find. But the alternative media does have them.

So I worked and worked to make my voice more accessible and I do find that I do these workshops for academics who want their work to be more accessible and I find there's a real desire for that.

KENNEALLY: And it would seem that – we have our universities and they are by definition, collections of tremendous minds, people who really have the opportunity and the time and inclination to think through their ideas and yet apart from occasional television chat shows they don't get much of an opportunity to tell us about it.

ZOOK: Right. And it's amazing how, there's a wealth of knowledge just if you say take someone who knows science, they know all about the latest research, they know about the latest studies. This is a news peg in and of itself. But it doesn't necessarily get out there in a way that's translatable to a wider audience unless they or someone covering that beat gets it out.

So what I tell people in the workshops, there are a lot of tricks. There are a lot of ways for sort of connecting to the world but first you have to be, you have to want to connect to the world and that's, of course that's been the critique of the ivory tower, some people who are – and that's fine. I think Chris, you put it to me in a really nice way. You said if you want to study the intricacies of a butterfly wing

just for the sake of knowing what it is, then that's a wonderful thing. But if you want to study it and be able to tell the rest of the world about the beauty of that thing, that's a different agenda.

KENNEALLY: And relate it to other things beyond the subject itself.

ZOOK: Right. Relate it in a way that's relatable to a broader public. So there are lots of tricks. Basically it's training yourself to be engaged with what the rest of the world is doing and then applying what you find there to your own research which may be more specialized and that's fine. But I guess I'll give one example. Someone also at the *LA Weekly* told me when I was first starting, she said do you read *Publishers Weekly*? And I didn't at the time. And this is just a wonderful tool for people in any field because it's a trade publication, you see what forecasts are, what books are coming out. If they're books in the arts, books in the sciences, you can apply what other people are doing and what you might write as a possible book review to your own work.

So it's invaluable to connect in that way or to just, if you're in the arts to know what the new museum openings are going to be three months from now or six months from now if you're doing magazine writing, because the lead time for magazines is very, very long. If you're pitching an idea about a museum opening it helps, someone in the arts has an in because they have a friend whose going to have an opening six months from now that other people may not know about. So you –

KENNEALLY: And I think sort of keeping an eye on the news is a good point as well, although you can overdo it I suppose and there are certain subjects Holly was telling me that in photography books, Cuba is the big rage right now. Certainly I would think if you were an Islamicist (sp?) at a university you might be tempted to put together a popular book about that, although that moment may have passed itself. It's very difficult. You have to have some kind of a crystal ball, and maybe just also good luck.

ZOOK: Right. We both attended that seminar. The how to make six figures and it was just good luck. But yeah I think you have to go on instinct and the idea of having a pet project really resonated with me because you keep that, you sort of keep that, here. I have all these different folders with pet projects all over the house and you never know when one of them is going to become timely, but you just sort of keep putting your notes into each folder and it's something that you believe in. Maybe no editor does right now, but at some point there will be a news peg or there will be a hook or something will happen and you just pull that folder out. But, to follow your own instinct.

KENNEALLY: And I think you're faced with that dilemma right now. You've been doing some essays for *Essence* and you want to turn them into a book but you haven't quite figured out yet how to do it. Can you talk about the thinking that

you've been going through and I know it's still an ongoing process but share with us just how you face that challenge right now.

ZOOK: Right. It's sort of an anecdote from the publishing industry that may or may not be good news, but it actually started out as essays for my book that I turned some of them around as pieces for a magazine when the book didn't end up happening. So they were published in *Essence* after I had researched them for this book. And basically, when you have ideas for individual essays, I've been told by publishers, they don't necessarily cohere as a book. And this is a big problem. How do you find that narrative thread that's going to make it work as one whole unit? And so I ran into some different opinions. I had publishers who thought that this was a book about black feminism or wanted it to be a book about black feminism and to me, as I was writing and reporting I found that the women I was interested in weren't interested in feminism –

END OF SIDE

ZOOK: Yeah their lives were about gender struggles and gender dynamics but I couldn't put that format onto them, superimpose it onto their lives. So that narrative thread didn't work. And now we're just sort of faced with a whole bunch of essays that work really well as essays but what is the thread that unites black women's lives, stories that I'm talking about in these essays.

So you do have to find – I guess the moral is you have to find a narrative thread that you and your editor can agree on and that's one perspective point of view that carries you through, and that's what makes the difference between a book and a magazine piece.

KENNEALLY: Well good luck with that struggle and we look forward to seeing the book when it happens. And finally I think appropriately, I want to talk to Paul Dry, who comes to us from really just down the street here in Philadelphia. Paul started Paul Dry Books in 1998 after many years of trading stock options on the Philadelphia stock exchange. At first he published books that he had read and loved but which had gone out of print since he first read them. Today though, Paul is publishing new writing, writing from around the world in English translation, as well as re-prints. His catalogue ranges widely from poetry and fiction to essays on Plato, a book called, *The Verb 'To Bird'*, which is non-fiction on the happy and sometimes wacky world of birders, and I want to welcome from Philadelphia, Paul Dry, to the panel here.

DRY:Thank you, Chris.

KENNEALLY: And talk about something that intrigues me, which is that publishing is a second career for you and it grew out of work – not working, I was going to say

working in a book club – but being a part of a book club, and somehow being inspired to want to create books. Talk about that.

DRY: Well that's a bit daunting since my wife and friend are here, both of whom are in the book club, so I may be –

KENNEALLY: You're not going to be able to (inaudible) the truth.

DRY: I may not tell all of the truth.

KENNEALLY: Just make it a good story.

DRY: That's good advice. When we started the book club, which was in 1986, we were generally in our mid to late 30s and I think we needed conversation. So the book – reading the book was a cause to get together and converse, and then I think what happened for many of us was the conversation was an excuse to read the book. That is, it got confusing. Were we meeting to read or were we reading to meet? And I think that was a fertile confusion because it kept us going. We're still meeting.

The interesting thing about a book group, my experience, was that I began to hear other perspectives. Now here's the problem of truth in telling the story, my wife and friend might say that I'm not a good listener in the book group, but you can't help but hear how other people read and the book becomes more rounded and fuller and the great book really holds up and it exists in your imagination, as I don't think it would have if you hadn't talked about it with others. So it creates that multiple perspective, not that oh well you take the book this way, I take the book that way, but as one reader you begin to walk around the book in a kind of creative way. Not to brag about oneself but the book just has so much more dimension. And that gave me the confidence that I could read a book and imagine how others would read it, and one would hope, find a book or a manuscript that would be interesting to other people whose interests were different than mine but who could share an affection for a kind of writing.

KENNEALLY: Well what's intriguing about this is that while we're here talking about the creating business, I think somehow it all comes back to reading. Whatever the subject, whatever kind of book it is, you have to love to read.

DRY: Yeah and I think we all do one way or another. The latest book we published is a very small book, fittingly small since it's called, So Many Books, *Reading and Publishing in an Age of Abundance*. I want to read two or three sentences from it because I think it's precisely about the question you ask.

Here are the first two sentences.

"The reading of books is growing arithmetically. The writing of books is growing exponentially. If our passion for writing goes unchecked, in the near future there will be more people writing books than reading them."

And then later in this opening piece, the author goes on to say, Gabriel Zaed is the author:

"Reading liberates the reader and transports him from his book to a reading of himself and all of life. It leads him to participate in conversations and in some cases, to arrange them as so many active readers do, as parents, teachers, friends, writers, translators, critics, booksellers, librarians, promoters."

That's the claim I think reading has on me and I'm a reader. I've become a publisher in the last four years. We're all many things but one thing for sure is, we're hopeful readers in search of the book that will liberate us from what we think of as the limited quotidian life we have.

KENNEALLY: Well yeah in fact there's an interesting triangle here of creator, writer, photographer, publisher and reader, and as I was pondering that, I thought that probably more often than they should, the creators think of themselves as publishers. They put themselves in that place rather than putting themselves in the place of the reader and there's a big difference there, and that they should probably think more of themselves as readers than be worried about what is an editor going to like? Is this going to be right for this publisher?

DRY: Well at the risk of disagreeing, I think really good writers always hear their writing in some way, and they're good to the extent that they're the listeners of their own writing. On the other hand, they can't do the job of publisher or if they can, then while they're doing that job they're not an author. A publisher, it seems to me, has to exercise some combination of judgement and taste to select a manuscript that he or she wants to root for. Then the next phase is that rooting and enthusing and you do that by shaping the book so you think you can present it to the world in as attractive fashion as possible and find the likely readers for that piece of writing. So publisher, whether he also happens to be the author or also happens to be some other player in this triangle, the publisher's job is to exercise judgement and taste about the writing and then fashion it in a package that he can enthuse about, and –

KENNEALLY: You also have to find an audience too, don't you?

DRY: Well that's right. That enthusing means you have to find the likely readers. The thing about the discussion of success for a book implies somehow that every book is going to have a huge market, huge readership, and if it doesn't, it's a failure. In this book by the Mexican, Zaed, he mentions a book translated into English which was the *Labyrinth of Solitude* by Octavio Paz, for which the writer essentially won the Nobel Prize. In the first ten years of publication that book sold 1000 copies. It

was a failure clearly from a publishing point of view. And it eventually became the central book in the opus of this Nobel Laureate.

Now not all books that sell only 1000 copies in ten years will bring the Nobel Prize to their author, but it seems to me success in publishing has to be measured by this elusive gauge, did the author and publisher find the likely readers for the book, and not all books have millions of readers. Some have rather small markets and of course some have large markets. The wonderful thing about books is that they can exist with small markets. You don't need to find a million readers for a book to get published and find its likely readers. That's different with a movie. Movies need big markets. TV shows need bigger markets than books and probably smaller markets than movies.

KENNEALLY: Right, but the cost of publishing itself, apart from very high-end coffee table books, as we've talked before, that could be very expensive and retail for $75, the cost of publishing a book such as *So Many Books* is, relatively speaking, low. It's the cost of reading it and finding the time that's become so high today. Is that fair to say?

DRY: Well, that's right. If a book costs $15 and you're a lawyer or doctor earning money at the rate of $250 to $500 an hour, then the purchase of the book is trivial, but the ten hours of time, or five hours of time spent to read it begins to look pretty expensive. When you think about the production of a book, yes. The physical cost of making a little book isn't very much, but there was the time spent finding the book, the time spent reading it, re-reading it, thinking about it. Then editing it. Elaborating with the author the best way to package it. That's a cost that I suppose typically is called overhead, but another thought would be to call it opportunity cost. While you're looking at one book, you're not focused on another book. But the reason small presses can exist is precisely because it doesn't cost a great deal of out-of-pocket cash to publish a book. That's not the problem. The problem is, once you've done it, now you've got a daunting task to find readers who'll make the job worthwhile both economically and emotionally because nobody wants to send books into the world that aren't read.

KENNEALLY: I was going to ask you about how you feel. That world, apart from being full of readers that you're trying to grab by the elbow and drag them over to the book, is a world today that's dominated by giant publishing conglomerates who put out catalogues that seem to be built around anticipating the next big thing, or market research, or anything, but what we think, perhaps, goes into making a great book. I contrast that with your own catalogue, which I think of as being a glimpse of an individual bookshelf by comparison and that really is a – it pits you –we'll make it heroic, you're the David in the world of Goliaths there. Is that how you see it? How daunting is it for you and is it about – I think you told me – putting your taste and your enthusiasm up against their clout and their money.

DRY: Oh, dear. I hope I didn't say that because I think the big publishing firms are as daunted by their task, too. They have a lot more overhead. They have a lot more commitment. They've got a big payroll they have to meet every week and so they've got to sell these books. The trick for any marketer – and I think that's what we've heard – is, how do you find your readers? The truth is, we're all readers here.

All of you are writers and photographers, but for sure, we're all readers and we're all busy swatting away advice that people give us about oh, you ought to read this book, or that book. Why? Because we have a very elaborate sifting system of what we're going to read and who are we going to listen to. I have friends who, when they recommend a book, I ignore. I don't know why, but I seem to ignore them. Other friends, they could whisper at midnight, gee, you ought to take a look at this book and the next morning, I want to get a copy of it. It is a problem finding readers, but as readers, we find it a problem finding the books we love. I think that's just the nature of things. I don't think we should bemoan it.

America's an amazing place. You've invited me here. Thank you. I don't see the representative of Random House, but he might be here. There are an awful lot of opportunities to reach people and we just have to be energetic and not get discouraged when we don't because, in fact, we're busy, walking by things that, gee, later we wish, I should have stopped to listen; that was interesting. So it's just there are so many opportunities to make contact and that's what we have to focus on.

KENNEALLY: Well, I want to close this part of the program by referring to a favorite line of mine from Benjamin Franklin. It's up on the wall there. It's "Either write something worth reading, or do something worth writing." And that seems to me to be the best kind of advice for anybody in the creative field.

Thank you, all, for a really wonderful discussion. We'll be back in just a few moments with questions and answers from our audience.

Thank you.

(applause)

KENNEALLY: Well, we'll take a break. We have coffee and cookies and everything outside. So please partake and if we could be back – I have 2:22. So if we could be back by about 2:32, that would be terrific. Thank you.

(long pause)

KENNEALLY: If I can just welcome everybody back and – Cheryl? Cheryl? Cheryl? If we could all – excuse me?

M: It’s on.

KENNEALLY: It is on? OK. Can I just ask everybody to join us again for the second half of Beyond the Book?

Again, if I could just ask you to come back down to your seats.

(multiple conversations; inaudible)

Welcome. If I can just ask everybody to join us again for the second half of the program. There will be a reception following. So we do anticipate more of an opportunity to continue to talk with your fellow members of the audience and with the panel members as well. So don’t worry. We’ve got plenty more talking to do and I can tell you some nice crudités and a beverage or so following the second half of the program. So please join us at your seats.

F: (inaudible) it’s not a huge genre, but somehow, when the few things have come up that are on that subject, or on a topic of interest to the African-American community, that somehow they do really – they do well.

KENNEALLY: Can we start (inaudible). Just so (inaudible).

F: Yeah, yeah, OK..

KENNEALLY: OK? You OK?

F: (laughter) Sorry. (inaudible)

KENNALLY: Just a little bit of housekeeping before we start to roll a tape. We will have people carrying the microphones, the wireless microphones around. I would ask you, before you ask a question to wait until you’ve got the microphone in your hand, OK? That’ll make it possible for the audience at home, if you will, to hear it and I think as well, everybody else in the room because those mics are hooked up to the sound system. So, if you do want to make a comment, raise your hand and somebody will bring you over a microphone. OK?

So are we ready, gents?

Well, welcome back to the second half of Beyond the Book. My name’s Chris Kenneally from Copyright Clearance Center and this is the part of the program – it’s a little bit easier for me because I don’t have to do all of the interviewing. The audience is going to have a chance to ask our panelists some questions.

But there was a lot going on there that, in my effort to tie together, I’d like to start off with a question – a follow up, if you will – to Holly Hughes about photography books on African-American subjects. She was identifying with some of the issues

that Kristal raised and the sense of timeliness and the opportunities there. Can you talk about those books and how well they've done and about your own sense of the opportunity in that way?

HUGHES: Well, I was partly responding to something you said before we started, Kristal, about – I was really intrigued by the topic of your book and it seemed to me, it was definitely not academic. It would have great popular interest, but it made me think that something that we've commented on at work that there isn't a huge amount of books that are published – photography books, that is – published with the African-American book buying community in mind, but somehow when they crop up, they seem to do really well. They seem to excite a lot interest. I'm thinking, for example – well, many years ago, I think, about over a decade ago, a photojournalist named Brian Lanker, who had shot for *National Geographic* and other publications, did a book on African-American women, *I Dream a World,* and that had phenomenal shelflife. It would show up year after year and it generated I think calendars and note cards.

I'm also thinking about things like – well, a very strange book that came out a few years ago of historical photographs. It was called – I think it's called, *Without Sanctuary*. It was actually I believe a – something like a catalogue for an exhibition on – yes. American photos of lynchings, which had actually been taken as souvenirs of lynchings. These were snapshots. This book – it just became such an incredible phenomenon and I think it really built from word-of-mouth through the community. People wanted to support this as a very important historical document. Also, just other books. I've just – there've been books of a few, small – a very small number of portraits of books of African-Americans and they do really well and they often generate exhibitions and publicity and, as I said, just a lot of word-of-mouth, but it seems to be really – I don't know. Just a publishing tip.

To me, it seems like a really neglected niche, or a neglected market, and there's a big, loyal community out there of people interested in depictions of the culture, family life among black folks in America. I just – a lot of topics that I don't see really as many books as I think there are, or could be interesting projects done out there for photographers.

KENNEALLY: Do we have any questions from the audience, now? Yes?

M: (inaudible)

KENNEALLY: Should be on.

M: Should be. OK. By the way, I think the book, *Without Sanctuary*, is an astounding book and I think, for me, what's interesting is, that's the kind of book which could never have been put out by a mainstream press. It was put out by Twelve Trees, which has built this niche market primarily around homoerotica, but now it's spread to wider pastures.

My question for Holly is the impact of digital imaging, or digital photography upon the process. Is it just merely a different form of capture, or is the whole introduction of stock photography, or CD-ROMs, or the Web affecting photography publishing?

HUGHES: I speak to groups of photographers a lot and eventually, I don't know, someone always nervously raises their hand and asks a question about what impact digital imaging is going to have on their business and I think you mean, what impact has it had on their business? No? You just mean on photography?

M: On publishing. I suppose there're a couple ways of looking at it. One would be that, well, I'm going to interpret a little bit and you can correct me, but the technology is making certain kinds of images possibly easier to publish – that the quality has improved. I know that there was a recent article in PDN talking about books that are coming back for second lives, if you will – reprints and in fact, in the way that when they put an old album into a CD, they'll put bonus tracks and special booklets and so forth. They're now re-publishing classic photography books from the '70s, where the photographer is adding new images, or there'll be a collectible print, or something like that, but the main thing they said was that the new technologies are making these books even more handsome, if you will, than they might have been in their original printing, just because the printing itself is better and that intrigued me.

HUGHES: I'm a big prowler in used bookstores and sometimes in a used bookstore, I come across some photography book that really meant a lot to me growing up, or something, and I'm puzzled and disappointed. I look and say, gee. The photography – the reprints are – the reproduction's just not that great. It lived in my imagination, or my memory, but really. The black-and-white photography's kind of flat and the color doesn't look that great, but that's because printing has really, in about the last, maybe, 20 years, really high-end book printing has really gone through a transformation and the kind of really rich color you see on the page now – the really great quadratone black-and-white printing – that wasn't available at one time. It's no longer regular dots of different sizes. It's a much, much richer – and a photographic book looks much more now like looking at the original print by the photographer, which is a big part, I think, of why some books that have fallen out of print, there's an interest in bringing those back because we'd like to see those books that we love reprinted now in the great technology of today.

One thing I will say about digital imaging – I was thinking about it, actually, when there's this wave of books came out that's all about the Iraq war, no photojournalist today doesn't shoot with a digital camera and that's just what's needed for the speed of getting news photographs into newspapers and magazines. But when, if someone goes to say, Iraq, or they're on location some distant place like that, they're sending a select number of images back to their photo editor via satellite phone and that actually means that the photographer has to do a kind of rough edit

in the field and sometimes, I have to say, I would kind of like to know what are those images that got deleted because there wasn't enough space on the memory card in the back of a digital camera. I kind of want to know what other pictures might be going into their archives and having another life again and again later – what images might have been lost.

KENNEALLY: Now, that's interesting to me. So it's not like in the analog world, if I can call it that, where the roll of film got shipped off. If we're talking about Robert Capa, for example, he would have to find some way to get that film out of Madrid, back to Paris, where it would be developed and the editors would choose the pictures right there and then, but the roll of film would remain. Today, you're saying that –

HUGHES: Right. And the negatives remain somewhere. Yeah.

KENNEALLY: That's right. Yeah. But if I understand you right, you're saying that the photographer in Basra chooses right there and then a half a dozen shots, e-mails them, and the rest just have to get thrown away?

HUGHES: Well, there's also – digital camera – a photographer typically now is editing even as they shoot. They take a picture. They look at LCD screen and decide whether or not, did that get it? Did I get it? And it's up to the photographer to decide. They might say, oh, I haven't gotten it yet. Delete one picture and shoot more. The story that brings to mind is that when the photojournalist, Dirk Halstead (sp?), who covered the White House, was shooting loads of grip and grin, typical, very boring, not very newsworthy pictures on the White House lawn of staffers getting – you know, had millions of these pictures shot on film. Millions of these pictures. And lo and behold, he goes back and looks at his archive a couple years later and discovers that he has a picture of a certain young girl in a black beret, who turns out to be Monica Lewinsky and it was an absolutely ordinary photo that he could have – that would have – typically been deleted because there was nothing special about it. Bill Clinton hugged a lot of people on the lawn that day, but anyway. But then he suddenly found himself sitting on a gold mine.

But – and it's the same thing. I think we're lucky that we had all of Robert Capa's pictures from the D-Day invasion – that all of them went to the lab since most of them – all but a few – got ruined. But I just wonder about lost images there. When you're thinking about mining your archive of work, for future use, a future book project – something like that – or just for the historical record, then I kind of wonder about what pictures are getting lost in the digital editing.

KENNEALLY: And I would imagine as well that there's a similar situation in writing. In the past, with manuscripts, the editing process could be – would be – apparent, looking back. You would see various manuscripts coming through the typewriter. Who had crossed out what line. This would be certainly true in fiction and poetry, but even, I would imagine, in non-fiction manuscripts and today, we're deleting the

lines and editing as we go along and so there's no real record. The only thing that lasts is the final manuscript. It seems to me something's lost, but we're always bemoaning past days.

Yes? I think we have a question in the back, there. We have a question in the back. And if you want to, just to make the process more like a real conversation, if you know you want to ask a question, if you raise your hand even before the first question is answered, you'll have the microphone right in your hand. Please.

M: I have a comment. A while ago, I had the pleasure to photograph Gay Talese and his father and it was the day after Christmas and I was asking him about his writing habits and myself never being a good writer, I discovered a word processor and for me, myself, using a word processor allowed me to write like I'd never done before. And I asked him how he did it and he said, I use a typewriter. And I said, what happens when you don't like the sentence, or the thought, or the paragraph? He said, I start that page over again, from the beginning. And I said, what about multiple times? He said, it could be 10, 15 times. And he found that the art of writing that page over again, rather than deleting, forced him to make a better paragraph, or better sentence, or better thought. So I think it goes in line with the deletion process of the digital photography world as well as writing.

But my other question is, I've been a photographer in Philadelphia for 25 years and initially, my portfolio was mostly of white people and now, when I look at my portfolio, it's about 80% black, or African-American, or Caribbean-American. And I find the comment you make about the African-American market untapped. My experience is, me, as a non-African-American, that I'm not always accepted in that world as the producer of that art. I worked for *Essence* magazine for a while and came to the belief that when they stopped using me, it was because they found out I wasn't African-American.

So I'm wondering, what would it take for me to be able to produce the Hip-Hop artists that I photograph, the celebrities that I photograph that are African-American and be accepted as the artist of that work in the African-American community? Does anyone have any thoughts?

HUGHES: Well, to be honest, I find that a lot of African-American, both magazines and – well, I'm surprised by what you said, because I find that they use a real variety of photographers and I don't think that they necessarily have really supported African-American photographers. I find sometimes when African-American photographers go to get work, they are pigeon-holed as being – writing about – or photographing – or, I think the same might be true for writers – writing about African-American topics, or photographing African-American celebrities, or business people, or CEOs, or something, but white photographers can somehow, are expected to do everything. I don't know. I think that's just my observation.

KENNEALLY: Well, I'm not sure we can answer the question, but I think a related point is, you can never tell. If you pick up *Maxim* magazine, you think it's all for the lads, as they say over in England, and if you look at the masthead, it is predominantly women who are the editors of that magazine. I'm not singling it out as a good, or bad case. Simply to say that how people choose material is as much a mystery as anything else and I would think you'd have to rely upon the work and your own belief in the work and submit it and see what happens.

HUGHES: Yeah. I'd add, by the way, the photo journalist I had mentioned, Brian Lanker, who's work in *I Dream a World* is – I'm pretty sure Brian Lanker is white and it didn't hold back his success at all. It was a tribute to African-American women he grew up around. And *Vibe* has put out a portrait book of its Hip-Hop stars over the years and I would wager about at least half of those photographers are white.

KENNEALLY: Any other questions?

M: I have a couple of questions for Paul. When you're producing the books that are out-of-print, do you run into difficulty clearing the rights for the works that are still within copyright, but where the publisher is defunct? The previous publisher?

DRY: I didn't hear the second part. Do I run into problems?

M: Clearing the rights for works that the previous publisher is defunct, but the work is still within copyright?

KENNEALLY: And if I can, before you answer, Paul, just explain to people who might not understand, when a book falls out of print, typically, it has been the case of most contracts that the rights would revert to the author. This is a dynamic field right now, but usually, the author acquires – reacquires, if you will – the rights for the copyright. But it's still a good question. I know one of the first jobs I had was working for a publisher in Boston called David Godine (sp?) and it was in the early 1980s and they were constantly on the search for really quality books that had, for one reason or another, fallen out-of-print and indeed, uncovered some small masterpieces by Maurice Sendak and so forth. So it's a gold mine, if you will, for small publishers to go out and look for these kinds of books and I'll just let Paul take it from there.

DRY: Well, I think chasing rights, as they say, can be a full-time activity, but Google has made the beginning of that process a lot easier because you can come up with so many leads so quickly that you can triangulate onto the rights' holder. That doesn't mean you'll always, within the first hour, find it, but in every case, we've been able to come up with a rights holder. The first book I published had gone out of print and in that case, I went to the publisher and asked where the rights were. They'd reverted. They gave me the name of the son of the author, who was the inheritor of the rights. I did a book recently where I couldn't find the rights' holder, but I

found a book with a portion of the book that I wanted to reprint in it and the editor of that book sent me to his son and one thing lead to another. So if you're persistent, and given the Internet, I think it's a lot easier.

M: And the second question is, in light of the consolidation in the publishing industry and in the distribution markets, do you have a hard time finding yourself able to get shelf space?

DRY: Well, the truth is, no. If you go, as a small publisher, to Barnes and Noble – the Goliath – they're as eager to talk to you as they are to talk to a bigger publisher, if they think you have a book that will sell. Now, I'm not in on the conversations they have with the big publishers, but across the board, the buyers I've met at Barnes and Noble have been very pleasant, very quick, terrific memory, can access information quickly and have bought books they thought would sell in their store. They're pretty good at putting the books in the stores who's geography they think match the book. So they do an awfully good job.

That doesn't mean that I'm pleased as can be with the sales coming out of the bookstore, but not because the buyers have been unresponsive and I have a distributor, a national distributor. Barnes and Noble has run a day a year where they talk to small publishers and there, they're talking to people who've published one book. It may be simply a promotional ploy, but they really are responsive and they'll listen and see if the book can get in the store. Getting the book in a Barnes and Noble with the spine out, on the third floor, is part of it, but it certainly doesn't sell the book. It can't sell unless it's in the bookstore, but you haven't quite won and you all know about returns. You don't want a bookstore to take too many books and then they send them back and now you've got books that are less than perfect, that are somewhat damaged. So it's a mixed blessing, if a bookstore takes more books than they're going to sell.

KENNEALLY: And, Paul, when we talked before, you were telling me about some of the creative work you've done in identifying book clubs that really help that process of searching out good books for readers and I was surprised to hear it because in a sense, the book club sounds like, if you will, an old-fashioned way to sell books, and yet it's still very vibrant and probably more important than ever, if there are so many books.

DRY: Yeah. Well, not just book clubs, but two or three book catalogues. We've had a lot of success with *The Common Reader*, another catalogue called, *Bobalo* (sp?), which is aimed at women. I –

END OF SIDE

BEYOND THE BOOK 4 (TAPE 2)

DRY: Their downside is limited. But it's a very nice way to get a title into the world. It's a kind of advertising. And we put blow-in (sp?) cards in the books and I think of these as spies, and we end up getting some small percent of the buyers send the cards in and then those names are on our mailing list.

I've never been a member of a book club, but I've been grateful for these book clubs because they're more responsive than I would've thought, and I think they're pleased to deal with small publishers, simply as a way of keeping the balance so that they aren't totally dependant on the big publishers.

KENNEALLY: And they really are relying upon their subscribers, their readers, and since they're in the role of being a gatekeeper I think they want to maintain a reputation for choosing good books and that may be how that happens. Any questions then? Sorry, yes please.

M: My question is also for Paul. You mentioned earlier in your presentation that a book doesn't necessarily have to sell 1000 copies to be successful or actually what you said was that if it sells 1000 copies it doesn't mean it's a failure. Is there any research done, particularly by the smaller publisher on how much a book or how many copies a book should sell and therefore does that determine its life or its death of that particular subject?

DRY: I'm really not the best person to answer that. I mean my view is so narrow. We print between 2000 and 5000 copies on a first run. Well I'm sure a big publisher can't afford to print such a few number of books. They simply have too much overhead associated with the production of books. On the other hand, we're smaller, we have less overhead, but if I were to sell out the first run in the first three months, then I'd begun to pay off not simply the printer, I mean I've obviously paid the printer, but I'm beginning to pay off the advance and the direct costs associated with it.

So it all depends on what the cost structure of each publisher is. If you're dealing with a small publisher and you sell 5000 copies of a book, 3000 copies of a small book in a short period of time, I think the publisher and the author ought to be pretty pleased. They've found readers pretty quickly and it's probably likely they're going to keep finding readers.

KENNEALLY: And you would have a happy author and presumably a happy publisher, and I wonder Jeff, if you could share anything about your search for a publisher for your book, *The Right Thing*, which is a collection of your essays for the *New York Times*. You made a specific choice as I remember you told me.

SELIG: Yes. Well did I? (laughter) It's – the publisher for *The Right Thing*, is a British publisher called Spiro Press (sp?), which was an offshoot of the Industrial Society in London and their mission seemed to match the book very well, and they have an American distributor as well. They seemed to pay a lot of attention to us, so it was

good to go with a small publisher who would pay attention to the book. And because I share the rights to the columns with the *New York Times*, I didn't have to search that on the Internet to find out, I split everything with them, so they get half of everything from the book,. It was an interesting process going through. This was one of the first books in a long time that I didn't use my agent to sell.

KENNEALLY: I think it's interesting that there really is less in here about having a relationship with the publishers that goes beyond the business relationship. The sense of commitment, and indeed, that's where there's probably an opportunity if I can make it, to bring back the ethical part of what you do.

SEGLIN: Well you know it's interesting you say that and I'm sure Paul has experiences like this. When I published the previous book with Wylie, I never actually sat down to dinner at the publisher's house with his wife and four year old daughter and when I published this book I did do that. I went to London to meet with him and we sat down and we ate and we talked and they were musicians and it was very friendly and very cordial and that was a nice feeling for the type of book. But I knew because it was a book of essays that had been previously published, I knew it was going to be a smaller – it wasn't going to sell as much as other books that I've done in the past, so I wanted somebody who would really commit to it, so it's been an interesting experience, a positive experience.

KENNEALLY: OK. More questions from the floor (inaudible).

M: I wanted to ask Jeffery whether he perceives that digital technology has had an impact on the ethics of writers and photographers.

SEGLIN: Yes. (laughter) You know I think the positive side of it is that the immediacy with which we can get the information is terrific. I mean that means that we're being kept informed. The downside is, and the huge example has been the *LA Times* photographer who doctored the photo from the field and put together two different images until a reader – I think it was a reader who noticed that people who appeared on one side of the photo were actually on the other side of the photo as well, and he didn't do such a good job cropping. That's the danger of it. And clearly that's an ethical violation. And I think he's been very apologetic about it since then, he just keeps saying I don't know what I was thinking when I did that.

So the danger is that because we can do that and the technology allows us to do it, and when you're in extreme situations the danger is not thinking what's the impact if I doctor this photo and send it back, simply because – I think it was because it was a better image of the person in the forefront in the photograph that ran – I think it requires more responsibility to think what the impact of the transmission of the photo is going to be. I don't know how directly that digital photography will affect the writer, unless they're writing about the photo, but I know directly for the photographer it's going to have an impact.

KENNEALLY: I think we have another question.

M: Yeah I was intrigued by this flyer and I was hoping someday somebody would ask me that question, would you want to publish your op eds in the *New York Times*. Maybe I need to take the workshop. But just briefly, I'm an academic. I get up every morning and write a few pages and publish in peer review journals but it's always seemed daunting to make that transition and I'm rather clueless as to how one goes about that, to go from writing technical material that other people may use and they're free to use it, for more popular outlets like that to actually doing that yourself.

M: Kristal that's a question for you.

ZOOK: Yeah. I love doing those workshops just because I know exactly where people are coming from, having written with all the jargon and all the theory of cultural studies myself and having that *LA Weekly* editor just trash the whole thing and say no. So it's actually a lot of fun for me to take something, like I was telling Chris, a workshop attendee, she had published in an academic journal about monetary systems of 20th century China, and so deep buried – what we call burying your lead, deep in this 26 page journal article was her lead, which was that changing currencies in different countries, if you expand it, are indicators of social struggles and political struggles and they – and currency functions to keep people in their certain place just in the same way that here we have some people use food stamps, other people use platinum credit cards and that is an indicator of social status that functions on all kinds of symbolic levels if you're an anthropologist. But what we did was we looked at OK what's on the news right now? And it was the changing – what's going to happen to the currency in places like Iraq and Afghanistan and what's it actually going to look like and what's this going to mean for the people?

At the time I had just seen on CNN a little boy trying to get rid of some of the old money, so it was so timely, and we worked with her 26 pages to pull out what parts of this are translatable to what's going on in the world, and that's what I mean when I talk about engaging the world. What is the world looking at and what is the world interested in? So a topic that sounds sort of dry for the rest of the world, 20th century China, you take that out and you take the parts of it that are tangible and it could be anything. It could be an op ed piece, it could be an essay, it could – with her expertise it could go anywhere. It could be a book review for someone else's work. So that's the key. Making it translatable.

KENNEALLY: It's a fascinating story and I think about it because I've done some traveling in some odd places and seen how having in your wallet an Iranian note with the Ayatollah on it gives you a whole different perspective than having Jackson or Lincoln. But also having had some experience in writing op eds, I'm thinking that they're a great place to try out an idea that may itself grow into a book. They're really compact, 600 words, 700 words maximum. They force you to think very clearly. They force you to argue your point. I don't mean argue

meaning argumentative, but to really state the case as clearly and forcefully as you can. And to do so as quickly as possible because the opportunity is going to go away over the next news cycle.

And once you've done that and you do that enough of times, you've trained yourself in a whole new way of thinking and writing that I think you can then project into a book proposal. I think it would be fascinating to have a book of currency from foreign regimes and the regime that replaces it. You could see Czarist Russia and the new Soviet Union. You could see, as Kristal was saying, Iraq under Hussein and whatever they are now producing under the provisional government. That sort of thing would have great appeal because everybody understands money. We're all carrying some right now.

ZOOK: And if I could just add to that. When you talk about stating your position clearly, I find that that's really the key because jargon, in theory, allows us to talk around what we really believe and that's the problem with, I think, most academic writing. We can footnote it and endnote it to death so that you finish a book and you never know what does this person really think? Where do they stand? Where is the passion? What do they believe? And so if you get someone in a room and I just ask them over and over again, as you would for an op ed, what's your position on this? Finally we get to the bottom of it and then they have the basis for a mainstream book or a non-academic book.

KENNEALLY: Perhaps one or more questions if we have any. Yes please.

M: I'm not exactly sure who this question is for, it covers copyright, ethics and photography. I'm currently working on a project of photographing Crimean War artifacts, and in the book I'd like to add Roger Fentons (sp?), among other photographers photographs. But the best renditions are in current books. And could you give me some insight into photographing an 1850s photographer's work out of another current book?

DRY: Chris actually might be the best person. (laughter) What's the – I don't know what the rules are with photography and public domain, depending on the age.

KENNEALLY: I am not a copyright attorney either and I don't even want to play one here on book TV. But I could see it being entangled. Certainly a photograph taken in the 1850s if you found it at an antique store is by definition in the public domain, however, the publication of that photograph in a book would have been copyrighted.

HUGHES: Yeah. That's protected. You don't want to do that. You should be hunting down the original photo. And I wouldn't necessarily say that it was in the public domain. There is an intellectual property attorney in the audience and I'm looking at him. That wouldn't – just because it was from the 1850s doesn't mean it's necessarily public domain, right? Nod or shake your head so I can see your – OK

he's shrugging. He's shrugging but what I would do – I mean this is purely like doing a research thing. The book should have some kind of credit in it, courtesy of the historical museum of such and so. And that may mean that you're going to be on a plane to St. Petersburg or something, but to go see the original and get the permission, but that's not the worse thing in the world.

KENNEALLY: OK I take back about public domain. I think what you're probably alluding to is somebody may still own the photograph that may be –

HUGHES: Some heirs to that or it might be some collection or they may somehow be exerting some protection over that collection or something.

KENNEALLY: It gets back to what Jeff was telling us before. It pays to ask the question. I think the ethical dilemma there has sort of been resolved. You've asked the question and your decision is your responsibility but we are at least asking and checking ourselves and that's really important. And going to the source or going to the expert is the place to go if you can't answer it yourself. One more question from the audience please. Yes.

M: I don't know who would be able to answer this. I'm self-publishing my first book and it's being printed in the far east, and distribution is a concern. I think the majority of my market is going to be overseas so I hate the idea of bringing everything over here without setting up distribution worldwide so maybe I could drop ship around the world. Is there any organization around that, that I could get in touch with that could help with international distribution?

F: You mean some organization where you could look for a – a distributor that works with publishers?

M: Yeah, networking and contacts and things of that nature.

M: Well literary – you mean beyond things like *Literary Marketplace* which lists the – there's a publication called *Literary Marketplace* which list the names of distributors, independent distributors. Is that the type of thing you're asking about, or?

M: Anything to help me distribute worldwide, whatever organizations they may be.

KENNEALLY: Well Paul can probably talk to this because you work with an independent distributor, don't you? I mean I imagine there are people you can strike a relationship with who will handle the distribution for you.

M: Is this something that – my concern is printing, shipping back to the U.S., and then shipping back to a distributor anywhere else in the world. Is there – I'm looking to possibly hook up with the distributor and drop ship from the printer to, whether it be Europe or South America or Japan or wherever they hopefully end up.

DRY: There are two different functions. There's the function of the distributor and there's the function of a warehouse order fulfillment.

M: That's I'll be doing domestically, or just for domestic sales.

DRY: I don't think we know enough to be helpful. That is, I don't know the particulars of the situation. If you're looking for a warehouse in some country other than the U.S., to whom you can send orders that you've received and who will then fulfil those orders, that's a slightly different function than the distributor, which warehouses the books in this country, warehouses the books, has a sales force, markets them to the book stores, and also to the two big warehousers. It's not immediately clear what you need.

M: Oh um –

KENNEALLY: Well since not immediately clear, I think probably what we can do is help you after the program and as well as suggest that in the countries where you plan to distribute, try to contact writers organizations, the writers unions, or publisher associations or whatever and do so via e-mail and learn what they do there themselves. So with that –

F: Can I ask a question about it? Because I am really curious. Some distributors seem to be great and some distributors seem to be lousy. Some distributors seem to do a really great job of everything from working with giant bookstores to the little neighborhood bookstores and some just don't. I mean how did you choose your distributor Paul, that you worked with, and what do you think of the job they're doing?

DRY: Well when you start out and don't have any books, you choose your distributor by the one who chooses you, and you make a prudent decision, yes I'll accept that company's decision to accept me. But the truth is, there are three or four distributors of small presses and you show them your prospective books. Once you have books they're more interested in you. But everybody – these are small companies interesting in making money. Is there a likelihood that this guy is going to produce books we can make money on? You have to know that they're honest. They have to be able to pay their bills. Two-thirds, three-quarters of your billing goes through them. They owe you a lot of money. They're holding your books. You want to make sure that the warehouse isn't going to burn down and the guy's check is good.

On the other hand, you're grateful that they've taken you on because at first all you are is an idea. So it's really part of the genius of getting things done.

SEGLIN: You know what the book that I did with the British publisher is – we use as a National Book Network in the United States, which is an independent distributor.

And I've been amazed that people there – the sales force has emailed me, which never happens at large publishers. So I've been actually impressed both with the small press and the distributor for the small press just on the relationships but again I imagine you're right, I imagine some stink.

F: Maybe as you said it has to do with the book but sometimes I do think it's just – a book I'm seeking out and I'm just not finding it in the stores I would have expected to find it.

KENNEALLY: Well I wish you good luck with that project and I will just conclude if I can by telling you about a recent survey by the Jenkins Group of 1000 Americans. It found that four out of five feel they should write a book. The survey has also estimated that six million Americans had already gotten around to writing their manuscripts, and last year, based on ISBN numbers assigned, 80,000 of those manuscripts made it into print. Well writing about this on the *New York Times* Op Ed page, Joseph Epstein, who is the author himself of 14 books, suggested that all those author wannabes should find something else to do. Save the typing, save the trees, he urged. It is a lot better to have written a book than actually to be writing one. To be in the middle of composing a book is almost always to feel oneself in a state of confusion, doubt, and mental imprisonment, with an accompanying intense wish that one worked instead at bricklaying.

Well I hope you feel a lot better about your work than Epstein admits to, and maybe, just maybe I'd like to think that some of the things that you've heard today on this panel have helped you to feel better about it. I want to thank you for joining us and for going beyond the book. On behalf of the Copyright Clearance Center, thank you.

(applause)

END OF TAPE