

**BRANDING THE BORZOI:
IMPRINT BRANDING AND THE KNOPF CANADA LIST**

by

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ABSTRACT

Branding is an important consideration for any business. Within the publishing industry, most branding activities have centred on the creation of strong author brands, rather than strong imprint brands, because imprint branding is not thought to play a role in consumers' book-buying decisions. By investing almost exclusively in the development of brands for their authors rather than their imprints, however, publishers risk losing their investment if they lose their brand-name authors. Furthermore, it is unclear whether the perceived consumer disregard for imprint brands is a fait accompli or something that could be changed by introducing stronger consumer brand awareness into the marketplace. If the latter is the case, publishers may wish to consider focussing some of their branding activities on branding the imprint in the eyes of the consumer.

One publisher who advocated such an approach was Alfred A. Knopf, founder of the highly esteemed eponymous imprint. The imprint's Canadian counterpart, Knopf Canada, has established itself as one of the strongest imprint brands in the country in just over a decade of operations. In addition to offering discussion of the role of branding in publishing and the potential for stronger imprint branding initiatives, this report undertakes an examination of the Knopf Canada brand, its influence in areas such as design and marketing, and an analysis of the Knopf Canada list itself, to determine the role the brand plays in corporate decisions. Finally, some conclusions are offered regarding the opportunity for imprints such as Knopf Canada to leverage their existing brands and use them to create brand preference among consumers.

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CHAPTER I. INTRODUCTION

Branding, once considered the domain of detergent, cereal, and soda-pop marketers, has now invaded every facet of life. Cities, celebrities, political parties—everything now has a carefully calculated brand. It's not so much that fewer things used to be branded, but that society has now become more aware of the fact that, like it or not, everything is branded. Traditional consumer products may display the most obvious signs of branding, but there are no bounds to the areas of life in which branding techniques can be used. Smart charities use branding with as much sophistication as their for-profit equivalents. Many religious institutions use logos, slogans, and advertising to brand themselves in the same way that a company would. Professional “life coaches” even advise us to engage in “personal branding” to become more conscious of the brand that we project as individuals.¹

Whether or not businesses engage consciously in branding, the fact remains that in a world where branding is ubiquitous, almost everything is perceived to have a brand. The branding paradigm is so pervasive that it colours the way buyers view both the products and services they purchase and the companies that manufacture, sell, or deliver them. Brand messages are being received and interpreted by the buyer, whether or not they are strategically engineered. If we accept this, the challenge is then not to deny or fight against branding, but to use its precepts skillfully to achieve greater business success.

¹ In an article in the September 1, 2000 issue of *The Bookseller*, image consultant Mary Spillane urges booksellers to consider the benefits of branding—not their stores, but themselves. Mary Spillane, “Living the Brand,” *The Bookseller*, no. 4939 (2000).

Some cultural industries have been slow to recognize and leverage the potential of brand strategies. While popular film and music have long understood that “image is everything,” industries such as theatre, dance, and book publishing have dragged their feet in taking advantage of branding strategies. Where magazine publishers exhibit strong awareness of branding theory and technique, developing strong “identities” for their titles, book publishers frequently seem less sophisticated in their knowledge and use of branding.

Where branding does exist in book publishing, it is primarily focused on branding authors. This strategy, when successfully implemented, is undeniably effective in creating strong brands and helping to sell books—sales figures and poll results seem to support the idea that many readers will purchase books based less on their content than on the powerful associations that a brand-name author like Stephen King, John Grisham, or Danielle Steel conveys. Many authors have become recognizably branded celebrities on the same level as movie or recording stars. In the same way that having a star play the lead in a film can help it win big at the box office, a brand-name author can help secure a book’s success for its publisher.

But is the creation of the star author the only way in which branding can come into play in book publishing? Shouldn’t publishers work to promote their own brands, too? For the most part, publishers seem to answer the last question in the negative. Books aren’t like other products, they say. Consumers only care about the author; they don’t care about the imprint. As a consequence, publishing companies and their imprints spend relatively little time thinking strategically about the brands projected by their imprints to the consumer or the possibility that stronger imprint brands might help sell books as well.

Due to its perceived irrelevance, the idea of imprint branding has been insufficiently explored by publishing industry professionals and academics. While it is not the objective of this project to suggest that publishers and booksellers are incorrect in assigning lesser importance to imprint branding as a factor in consumer decision-making—evidence seems to bear this out—it is

nonetheless important that publishers consider imprint branding approaches that might give them an edge in the marketplace. Brand management and strategy can be important contributors to the success of any company, and publishers may miss important opportunities if they assume that the book publishing industry is in some way an exception to this rule.

Despite the lack of focus many publishers place on branding their imprints in the eyes of book-buyers, some imprints have developed strong identities and brands, discernable even to the consumer. Books in certain categories, such as travel and how-to, lend themselves best to the creation of strong brand identities, as the success of such brands as Lonely Planet guidebooks and the “Dummies” series indicate. Literary publishing, on the other hand, does not seem to be the realm of strong brand identity, though there are a few exceptions. The most obvious example is Penguin, arguably the most widely recognized publishing brand internationally, which has built a strong brand around its distinctive penguin colophon. Another important exception is Knopf, an imprint that, in both its Canadian and U.S. incarnations, has developed an enviable reputation and strong brand equity.

In its relatively short history, Knopf Canada has established one of Canada’s strongest literary publishing brands. Inheriting the strong brand of its American equivalent proved both an advantage and a challenge to the imprint, which strove both to replicate the success of Knopf U.S. and to create its own distinct identity as a Canadian publisher. The speed and success with which Knopf Canada has established itself as an important and recognizable brand in Canadian literary publishing is impressive, and makes for an interesting case study in imprint branding.

Possibly the most important component of a literary brand is the imprint’s list. The books an imprint publishes furnish the most concrete evidence of the imprint’s identity and brand. Unlike companies in other industries, the products put out by a publishing house vary substantially in content from one item to the next, and the maintenance of a consistent overarching brand image is largely dependent on the features that unite the titles. In the case of Knopf Canada, how does the

imprint's list reflect and create the Knopf Canada brand? What makes a book right for the Knopf Canada list, and how conscious of the concept of branding is the company when selecting books for the list? How flexible is the Knopf brand? Are the Knopf Canada list and the Knopf Canada brand separate entities, or are they one and the same?

This report seeks to answer some of these questions, and to look at the overall concept of branding as it plays out in a publishing context. To achieve this, the general concept of branding is first explicated, and then applied to publishing environments. Next, the report details the histories of the Knopf U.S. and Knopf Canada publishing programs, and looks at the role the imprint brand plays in Knopf Canada's operations. The report then turns to the list selection process at Knopf Canada and the factors that influence it. This is followed by a detailed analysis of the Knopf Canada list from the imprint's founding in 1992 until the fall list of 2003, which breaks down the imprint's published books by variables such as fiction and non-fiction, Canadian and non-Canadian authorship, author gender, and other parameters. From all of the preceding, conclusions are offered as to the role of an imprint's list in establishing and maintaining its brand, and the general state of imprint branding in Canadian publishing.

CHAPTER II. BRANDING

What Is a Brand?

The concept of a “brand” is at once both simple and complex. The term is used so frequently that while people might find it difficult to define the term precisely, most feel they have a good sense of what it means.

People commonly associate the term “brand” with a company’s name, image, or logo. This isn’t far off the mark: the American Marketing Association defines a brand as a “name, term, sign, symbol or design, or a combination of them intended to identify the goods and services of one seller or group of sellers from those of competition.”² This simple explanation, while useful, belies the term’s wide compass: a brand is, in effect, the sum total and end result of all the messages a company projects about itself and its goods or services. It is a set of images and associations in the minds of individual consumers, employees, and business partners.

A brand, then, is a two-way process. It involves the messages sent by the company and the interpretation of those messages by the public. Whether or not these messages are consciously projected, they are interpreted by the consumer from details such as product packaging, advertising, and pricing. Having a brand, as a result, is not optional. In fact, it’s rather difficult *not* to have a brand. So-called “generic” products and “no-name” goods use distinctive packaging, design, and messaging, arguably creating as strong a brand for their products as those

² Brad VanAuken, *The Brand Management Checklist*. (London: Kogan Page Limited, 2002), 14.

of their “branded” equivalents. The truth is that whether or not a company is consciously trying to project a consistent, well-defined brand, the public is receiving messages and forming opinions about the company and its products. If a company wants to market itself and its products effectively, it has to understand and coordinate its messages to try to achieve a desired brand image in the eyes of its customers.

Branding, then, is the “process by which a company, a product name, or an image becomes synonymous with a set of values, aspirations, or states.”³ The ideas with which a brand is associated can be simple and directly related to the product, such as “good quality,” “affordable,” or “durable.” Brand associations can also be more abstract: “youthful,” “sexy,” “adventurous.” Savvy branding proponents often argue that the best brands create an emotional response, touching on the consumer’s sense of fear or desire for happiness, for example.

Branding is the focal point of much modern marketing. It touches most of the elements of the company—a business’ name, logo, products, packaging, communications, customer service, distribution, storefront or office space, and even its organizational structure, are just a few of the aspects that a company may want to evaluate in terms of their relationship to overall brand image. Many companies today employ “brand managers” to oversee the definition, creation, and development of a brand (or the *rebranding* process, in the case of companies whose existing brands are negative, ineffectual, or outdated), because they understand how pivotal effective branding is to their business success.

³ Helen Vaid, *Branding*. (New York: Watson-Guptill Publications, 2003), 12.

The Argument For Branding

Branding, as described above, is almost unavoidable. Companies can have strong brands or weak ones, and they can have brands that help sales or hurt them, but it's hard for companies to have no brand at all. Choosing to think through and attempt to control the image projected by the company and its products is clearly a wiser business decision than leaving it to chance.

In a competitive marketplace, branding is almost essential to corporate survival. In order to distinguish themselves and their products from the competition, companies must strive to create strong differentiators. Effective branding is increasingly the key difference between similar products and services. How much difference is there, really, between the hundreds of thousands of t-shirts from which consumers get to choose, for example? Faced with the choice between dozens of simple white t-shirts, the fact that there is a small Nike "swoosh" logo on the sleeve, or that the label reads "Hanes," is often the overriding factor in a consumer's purchasing decision. If branding is done effectively, these brands signify something meaningful to the consumer, who feels that the shirts from these brands are different from, and perhaps preferable to, the other shirts available.

Businesses benefit from effective branding because it adds value to their products and services, enabling them to charge more for their products without negatively affecting sales. Without the added value brands can offer, price would likely be the only compelling variable between products, and companies would be locked in endless price wars. In the t-shirt example cited above, why would a consumer choose anything but the lowest-priced t-shirt, unless they perceived some greater value in the brand? Faced with a choice between two nearly identical products, consumers are more likely to choose the product whose brand resonates with them most positively, and they may be willing to pay a higher price for the qualities they believe the brand offers.

If a company's brand projects virtues that can apply to more than one product or service, such as "good value" or "trustworthiness," this brand can be transferred to new products and facilitate their acceptance by the market. The "no-fuss" and "affordable" image of the President's Choice brand, for example, has successfully been extended from grocery store products to banking services. This potential for "brand extension" increases the appeal of branding to companies, because it means the time, costs, and effort incurred branding one product can be carried over to other products. New products with already recognized brands are thus more time- and cost-effective to launch than those for which entirely new brands must be developed.

A strong brand benefits a company in other ways, as well. A company with a good public image and strong brand identification may attract a higher caliber of employees, who can in turn improve the operations of the company. This saves the company money on recruitment and other human resources endeavours, and while the precise value that comes from having superior employees is difficult to measure, it is surely substantial.

Strong brand recognition can help attract not only consumers and employees, but business partners, too. A company looking to form alliances with a business from another sector, for example, is most likely to seek out relationships with businesses whose reputations and brands are established and recognizable—a factor that increases the impression of stability and reliability.

Branding not only helps businesses; many would argue that it serves consumers, too. The range of products and services available to consumers is often overwhelming, and it is increasingly difficult for average consumers to navigate the vast selection available to them. It would be impossibly time-consuming for consumers to research every purchase extensively—a short trip to the grocery store alone would become a tiresome ordeal. Instead, many consumers find that brand familiarity helps narrow down their choices and facilitate purchase decisions. Their brand associations help them feel they know something about the products they're

purchasing—that a garbage bag’s brand means it is durable, for example, or that a certain brand of car is luxurious and prestigious—and enable them to make purchasing decisions with greater confidence. The brand with which they identify most strongly becomes the natural, and even automatic, choice.

The scenario just described is the ultimate aim of branding. If a business really had to “sell” every consumer on each and every purchase, the effort would become impractical and unfeasibly expensive. By creating a brand image, companies encourage consumers to become familiar with what the company and its products represent. Eventually, this enables customers to make choices with less scrutiny and deliberation. Brand choices may even become habits, with no thought given to other brand options.

To achieve this level of brand loyalty, of course, companies must develop compelling brand promises, and they must deliver on them. Brand promises take various forms, but most can be stated according to a simple formula: “*Only [brand name] delivers [benefit] in [product or service category].*”⁴ A brand promise is the company’s pledge to the customer, and it must offer something the customer values and finds relevant. (“Stylish,” for example, might be a compelling benefit to a customer in search of furniture or attire, but not to one looking for a company to fix an urgent plumbing problem.)

Delivering on a brand promise is essential to building long-term brand success. A consumer may be convinced to purchase a product based on the brand promise alone, but if the product does not fulfill the expectations created by the brand promise, repeat purchases are unlikely, and the customer’s disappointment may create negative brand associations that will prevent future purchases of other products bearing the brand name. Consequently, the brand promise must be reasonable, attainable, and very carefully chosen. For this reason, branding is often spoken of in

⁴ VanAuken, *The Brand Management Checklist*, 15.

terms of “managing expectations.” Restaurant patrons told that a table will be available in ten minutes will be impressed if the table is available in less time, but angry if it takes twenty minutes for them to be seated: the expectation created by the company governs the degree of the customer’s satisfaction. Brand promises must strike a careful balance between promising benefits that are compelling enough to convince the consumer to buy, but realistic enough to be consistently achievable.

Overall, the case for branding is strong. Effective branding offers numerous attractive benefits to businesses, and even some to consumers, as well. As the power of branding has become more and more widely recognized, branding has become almost a prerequisite to doing any kind of business. Even companies in industries that never considered branding to be required or effective in their line of business have woken up to the fact that branding can offer them strategic advantages in a brand-conscious marketplace.

Appropriateness of Branding to Trade Book Publishing

Not all products or companies lend themselves naturally to strong branding efforts. There are a number of product categories in which consumers customarily pay little attention to brand, and book publishing is often been considered one of them, at least where imprints are concerned. But is this necessarily the case?

In *Basic Marketing*, Shapiro et al. identify a number of conditions that are favourable to branding:

1. The product is easy to identify by brand or trademark.
2. The product quality is the best value for the price and the quality is easy to maintain.
3. Dependable and widespread availability is possible. When customers start using a brand, they want to be able to continue using it.

4. Demand is strong enough that the market price can be high enough to make the branding effort profitable.
5. There are economies of scale. If the branding is really successful, costs should drop and profits should increase.
6. Favourable shelf locations or display space in stores will help.... Producers must be aggressive salespeople to get favourable positions.⁵

While not all of these conditions apply equally well to trade book publishing, the industry seems to fit most of the conditions. Colophons have been established for centuries as easily recognizable brand identifiers, consistently placed in the same locations on almost all books, satisfying the first condition. As far as the second condition is concerned, most publishers would likely contend that book quality, whether hardcover, trade paperback, or mass-market paperback, is the best value for the price. In fact, the multiple-format system used by most publishers could be said to be a quintessential example of offering customers a choice of product quality commensurate with the price. Furthermore, product quality of printed books is generally quite uniform and easy to maintain, especially compared to many other products, such as perishable foods. Dependable and widespread availability, as per the third condition, is dependent to a large extent on the sophistication of a publisher's distribution lines and methods, but as a rule, books are widely available and can be ordered quite quickly if supplies run out. With major online retailers offering a vast selection of titles, availability has increased substantially: consumers in communities served only by limited-stock bricks-and-mortar bookstores need only use the Internet to access relatively obscure titles.

Whether or not market demand is sufficient to support a price that justifies branding expenditures, as stipulated in the fourth condition, is perhaps more debatable. Book prices have increased significantly in the last couple of decades, but whether the increased price permits

⁵ Stanley J. Shapiro, Kenneth Wong, William D. Perreault, and E. Jerome McCarthy. *Basic Marketing: A Global Managerial Approach*. 10th Can. ed. (Toronto: McGraw-Hill Ryerson, 2002), 269-270.

greater imprint-branding expenditures is uncertain. Many publishers' marketing budgets are limited and strained. Most publishers perceive the merits of spending money marketing their books and branding their authors, but unless imprint branding expenditures were to produce comparable results, it's unlikely that publishers, especially the small ones, would find them easy to work into the budget. Generally, however, it would seem that the price of books is high enough to justify imprint-branding expenditures, and that consumers might even be willing to pay more for the value added by effective branding. As far as demand is concerned, despite declines in some areas, millions of trade books continue to be sold each year, indicating that demand is likely sufficient to maintain the current price of books.

Trade publishing certainly satisfies the fifth condition, concerning economies of scale. If the branding of an imprint successfully increases book sales, reprints and larger initial print runs can be instituted, bringing down the per-unit book cost and increasing profits. As for the sixth condition, publishing sales representatives always try to get the best possible placement for their books, and many stores offer opportunities for paid placement, so favourable placement is not beyond publishers' reach, especially if they can afford to pay for it. Other incentives for good placement include special displays and promotions, which could also be important components in an imprint branding initiative.

On the whole, the trade book publishing industry appears to satisfy the conditions favourable to branding. It's important to note, however, that this list of conditions is best suited to evaluating a product environment, or the product itself, in this case, the book. Because imprints themselves are not traditional "products," they are harder to evaluate according to this list of conditions. While the list seems to indicate that books are amenable to branding, it doesn't provide any guidance on how book branding should best be done. Should one brand the book, the author, or the imprint?

Branding the Book

Each title an imprint publishes is unique; in fact, its uniqueness is part of its selling point. People commonly buy a certain book because they are looking for something new, not something they have already read. It's important to note that this differs significantly from most industries, where the goal of customer satisfaction is to encourage them to purchase the same product again. A customer who enjoyed Green Giant peas may purchase them next time he or she visits the supermarket; a customer who enjoyed *Catch-22* will nonetheless most likely be looking for a different book the next time he or she visits a bookstore. Although some consumers will seek out other titles by the same author, on the whole, publishers must work to make each book uniquely appealing to the book-buying market.

If each title is unique, why not brand each book separately? To a certain extent, this already happens. Except in particular cases, such as series, books are most frequently designed with unique covers that attempt to reflect or communicate something about the individual book. Cover copy and jacket blurbs usually refer to the individual title and its contents. Sales handles and marketing plans are developed separately for each book. Press releases and marketing materials tend to use unique selling points for each title.

While it's important in a creative industry like trade book publishing that each title be treated as a discrete entity, the process used to create a distinct identity for each book is not properly "branding." As Michael Levine observes in *A Branded World: Adventures in Public Relations and the Creation of Superbrands*, "[O]ne product doesn't equal a brand. An author can be a brand, but a title can't, because it is only one product being sold. An author creates many

products, while the title of one book is just that: the title of one book.”⁶ A brand is something that applies to more than one product; it is an image that can carry over from one item to the next. The pitch and identity developed for a single title is not a brand; it’s basic marketing.

As Levine points out, however, an author can be a brand. Not surprisingly, the author is the centre of most branding activity in publishing. Increasingly, publishing is a business of “big names.”

Branding the Author

The names of the authors whose books make it onto the bestseller lists are often familiar, even predictable, either because the author has graced the bestseller lists with previous books or because he or she has garnered significant media attention—or even more likely, both. The old-fashioned image of the author as a shy, reticent recluse has given way to that of the author as media darling. The marketability of the author has become an important consideration in acquisitions decisions—an author with a marketable appearance, image, or back-story can be instrumental in creating not just a bestselling book, but an author brand that can be carried forward to future books and encourage subsidiary rights sales.

In some ways, the ascendancy of the “brand-name author” has been a positive phenomenon. Successful author branding creates authors who are household names and evoke strong brand associations. Author brands encourage consumers to buy into the author image, rather than the book itself. Readers seek out “the new Stephen King” (his name brand strong enough to stand in for the book itself), for example, confident that the book will deliver on the brand promise implied by the author name: bone-chilling, page-turning, accessible horror. In this sense, books

⁶ Michael Levine, *A Branded World: Adventures in Public Relations and the Creation of Superbrands*. (Hoboken, NJ: John Wiley & Sons, 2003), 2.

can come close to approximating the consumer product–marketing dream: automatic repeat purchasing. Consumers may not buy the same book over and over again, but they will often buy book after book by the same author.

Publishing a brand-name author increases a publisher's visibility and profile in the industry and marketplace. A single brand-name author can skyrocket a company's publishing program from obscurity to importance. Vancouver's Raincoast Books, for example, had a bigger reputation as a distributor than as a publisher until the Harry Potter books it published by U.K. author J.K. Rowling rose to hitherto-unheard-of success. Now, few would question Raincoast's importance as a Western Canadian publisher, and the rest of its publishing program has undoubtedly received more interest and attention than it would have previously.

Brand-name authors make marketing easier for publishers. Although developing an author brand can be an arduous and expensive process, once the brand has been established, less effort and financial commitment are required to reinforce the brand with each successive book. Brand-name authors attract almost automatic media attention; publicists do not have to work as hard to get promotion for their books. Star authors' books might also get better placement at bookstores, increasing sales and exposure. For the publisher, publishing a book by a branded author is a lower-risk proposition than publishing an unknown, and the more predictable sales figures offered by brand-name authors can permit better financial planning. The proceeds from books written by superstar authors can often bankroll an entire publishing program.

The author-branding strategy is not without its problems, however, many of which are becoming acutely evident in today's star-charged publishing environment.

When publishers invest large sums of money in branding an author, they are placing all the chips, so to speak, in the hands of the author and his or her agent. Publishers may succeed in establishing a strong author brand, but this may eventually come back to haunt them. Star authors

with bestselling track records can demand astronomical advances and contract provisions that lesser-named authors could not. These days, such advances are frequently understood to exceed levels that could possibly be earned back by royalties. This fact substantially lessens the financial advantages gained by the publisher of a brand-name author, since large advances reincorporate a stronger element of financial risk into the book-publishing equation and require a significant outlay of funds on the publisher's part well ahead of seeing any rewards.

Furthermore, brand-name authors often employ high-powered agents who ensure that their clients receive unusually favourable contract terms and extensive control over their works. One of the key advantages of branding an author is that this brand can be carried over to other domains, increasing the potential for lucrative subsidiary rights sales. For example, author John Grisham's books have been adapted to create a number of successful movies, increasing his brand stature to the extent that a film based on one of his books was marketed as "John Grisham's The Rainmaker," rather than simply by its title.⁷ While this potential for brand extension should provide attractive opportunities for publishers, star authors' agents are increasingly negotiating contracts in which the publisher's rights to these brand extensions are minimal, if not non-existent. When a publishing house has invested heavily in the creation of the author's brand, it might well question whether these arrangements are entirely equitable.

As strong branding and commercial success increase an author's bargaining power, publishers may also find that they have less control over the books they publish. Agents for star authors often negotiate special clauses whereby their authors have an unusual degree of influence—or even outright control—over issues traditionally left to the publisher's discretion. Brand-name authors can end up dictating decisions such as cover design and marketing plans, to the extent

⁷ Hugh Look, "The Author As Star." *Publishing Research Quarterly* 15, no. 3 (1999): 28.

that the publishing company may be forced to relinquish much of its role in the continued branding of its authors.

Investing time and effort in developing an author's brand can pose other risks to publishers. In the same way that small publishers often complain that large publishers benefit unfairly from their efforts when the authors they have developed editorially sign on with bigger companies, publishing companies may find that the spoils of their investments in author branding go to another publisher. Even when a publisher has a multi-book contract with an author, there is no guarantee that the author will stay with the publisher once the contract is up, and publishers who have helped create a brand-name author may even find that they can't afford to pay the advances authors often command once they have achieved branding success. The author may move on to another publishing house, where the new publisher will benefit from signing on an author with an established brand without having to dedicate time, effort, or money to the branding process, other than to reaffirm the brand periodically in the eyes of the consumer.

Author branding can hurt authors, too, making it difficult for them to write in a different genre or to try something experimental because it conflicts with their brand promise. In this sense, author branding can limit creativity by encouraging authors to write books in a more formulaic manner, placing more value in consistency than uniqueness. Meanwhile, as the publishing industry becomes increasingly enamored with big names and author branding, less room is available for quality books by less marketable or established authors. Many in the publishing industry have lamented what they see as the extinction of the mid-list book, and author branding may have played a significant role in its perceived demise.

As Hugh Look points out in his article "The Author As Star," the unhealthy reliance of the publishing industry on brand-name players creates pressures for authors to produce books more quickly and regularly, preferably at a rate of at least one book per year. He notes, "If an author is on a two-year (or longer) cycle, then her publisher may well suffer in the non-book years. Perhaps

more importantly, the public will forget and it will be a more uphill struggle to remarket the brand when the next book comes around.”⁸ Maintaining a brand requires regular reminders of the author brand to the market, and if an author is unable to provide an annual book that will satisfy both the publisher’s need for revenue consistency and the market’s need for new infusions of brand messaging, then the star-author system might crumble. It almost goes without saying that pressuring authors to produce consistent books with clockwork regularity stifles creativity and creates unrealistic expectations.

Ultimately, author branding is likely to continue to be the focus of branding by trade publishers because its potential benefits of increased sales and publicity are very attractive. Nonetheless, publishers need to be aware of the risks and drawbacks of concentrating all of their branding efforts on the author. Look opines that publishers “may have become over-dependent on the star system,” and foresees devastating problems for publishers if, for example, their star authors fall out of favour or fail to deliver publishable books. He notes that the long-term consequences of focusing on brand-name authors will be problematic in that it will reduce “the gene pool of talent available to publishers” in the event that their star authors fail them or that successors are required. Finally, he points out that it is very difficult to brand non-fiction authors. With non-fiction books becoming increasingly important bestsellers (and the financial lifeblood of many companies struggling in a difficult fiction market), the author-branding system seems insufficient to deal with non-fiction lists or the potential for a shift in public tastes toward non-fiction.⁹

Clearly, author branding is an important and effective strategy in marketing trade books, and one that publishers should use to their advantage. Nevertheless, it seems imperative that

⁸ Look, “*The Author As Star*,” 25.

⁹ Look, “*The Author As Star*,” 24-26.

publishers recognize the risks involved in over-reliance on a publishing “star system” and consider whether there are other, less risky ways in which their branding dollars could be spent.

Branding the Imprint

Ask the average book-buyer what imprint publishes their favourite author’s books, or even the books they purchased just moments ago, and chances are that you’ll receive some blank looks. Readers seldom pay attention to imprints when searching for books to purchase. Although some trade-book publishing categories have experienced success with imprint banding, most notably travel and how-to books, popular opinion in the publishing industry still holds that imprint branding is relatively unimportant, at least where the consumer is concerned. While some publishers try to brand their imprints in the public’s eyes, most consider it a futile pursuit. As Thomas Woll notes in *Publishing For Profit*, “The publisher’s image, as strong as might be a Random House, Simon & Schuster or a Bantam book, has nowhere near the consumer identification or strength of a Coca-Cola, Nabisco, Ford, Procter & Gamble or other significant consumer brand.”¹⁰ Consumers might be able to name a few better-known publishing houses, but these brands do not appear to have the same visibility or to play the same role in their buying decisions that brands do in many other industries.

This is not to say that branding an imprint is a lost cause. There are relatively few industries in which brands reach the prominence of the consumer mega-brands listed above, but this does not mean that branding is reserved for cars, sodas, food products, and toiletries. Branding strategies can be successfully applied to almost any industry, and the reluctance of publishers to consider

¹⁰ Thomas Woll. *Publishing For Profit: Successful Bottom-Line Management for Book Publishers*. (Tucson: Fisher Books, 1998), 23.

stronger consumer-oriented imprint branding efforts seems somewhat dismissive and ill considered.

For one thing, though imprints may not have high importance in consumers' book-buying decisions, this does not necessarily mean that imprints are invisible to them. In a U.K. consumer survey conducted by Jo Royle, Louise Cooper, and Rosemary Stockdale, 56 percent of book buyers were found to have some awareness of publishers' brands, and while only 4 percent felt that the imprint had influenced their purchases, 18 percent did feel that the imprint was a factor in their buying decisions. Furthermore, in the case of a survey commissioned by Penguin, arguably the strongest publishing brand internationally, 90 percent of respondents recognized the Penguin logo.¹¹ These figures, while neither overwhelming nor conclusive, do suggest that customers recognize and are aware of publishing imprints to some extent, and that imprints play some small role in assisting consumers in making their purchasing decisions. This opens up the possibility that stronger imprint branding could have a positive impact on sales.

One of the biggest problems with assessing the advisability of stronger imprint branding is that it is unclear what the causal chain is in the current state of affairs: do publishers have low imprint brand profiles because consumers pay them little heed, or do consumers pay publishing imprints little heed because they have low brand profiles? Publishers seem so confident that imprints are unimportant to their consumers that few publishers seem to have considered seriously the potential benefits of imprint branding. In a world where branding is ubiquitous, this may be a crippling oversight.

Imprint branding seems a natural strategy for trade book publishers to consider. There is growing recognition in the industry that publishers need to embrace more of the sophisticated

¹¹ Jo Royle, Louise Cooper, and Rosemary Stockdale. "The Use of Branding By Trade Publishers: An Investigation into Marketing the Book as a Brand Name Product." *Publishing Research Quarterly* 15, no. 4 (1999): 6.

marketing and selling strategies used in other industries. Royle et al. stress that publishers need to “adopt a more market-led approach” to their businesses, and that this requires the use of branding strategies to increase consumer loyalty and brand recognition.¹²

Being led by the market means having a sense of who consumers are and what they are looking for in the books they purchase. As previously noted, branding is in many ways a two-way street, involving both the sending of messages by the corporate body and the interpretation of those messages by the consumer. While the trade book publishing industry lacks some of the detailed market demographics that would help publishers understand who their customers are and what kind of brand would speak to them most effectively, there is no reason why publishing companies could not use the same marketing strategies used by other industries to target specific market segments and customer needs.

Consumers may seek books for education, information, diversion, enlightenment, or other reasons. The needs that books fulfill may be as straightforward as a new pet owner’s need for information on how to care for their pet, or they may be more abstract and psychological. A cookbook might meet an amateur chef’s need to impress guests by serving a meal that they believe represents the height of culinary taste. A current affairs book might meet the needs of a person insecure about his or her knowledge of world events. Different groups of consumers look for books that meet different needs, and by branding an imprint, a savvy publisher can help consumers identify certain books as capable of satisfying these needs.

One obstacle to imprint branding is the fact that book publishers seem hesitant to classify and treat books as simple commodities. This reluctance is understandable and in many ways laudable. Books are special, creative artifacts that are often works of art and genius, and it seems disrespectful and exploitative to treat them in the same way one would treat common consumer

¹² Royle et al., “The Use of Branding By Trade Publishers,” 3.

products such as toothpaste and soft drinks. Yet ultimately, book publishing is a business; books must be sold at a profit for publishing enterprises to survive, and books sell because they meet needs. These needs may be more varied, nebulous, or lofty than those met by toothpaste manufacturers, but the strategy for communicating a book's need-fulfilling capacity is ultimately no different than that for common consumer products.

From one perspective, branding is perhaps even more necessary in trade book publishing than in other industries. A consumer faced with a toothpaste-buying decision may have to choose between many different kinds of toothpaste. In a store with good selection, a customer may have several dozen toothpastes from which to choose. A book-buying customer, however, is faced with a selection of thousands of books—tens of thousands in a large chain bookstore, and potentially hundreds of thousands in online bookstores. Even if the subject matter in which the consumer is interested is fairly narrow—perhaps, for example, he or she is looking for non-fiction books about the Vietnam War—there are likely to be many titles that satisfy the customer's general need. If a customer's interest is broader—say, for example, the customer is looking for an entertaining novel to read while on vacation—there are likely to be thousands of potentially satisfying choices at his or her disposal.

Book-buying decisions are made more complex by the number of subjective factors involved, not the least of which is the matter of taste. The customer searching for a novel to take on vacation can consult reviews, bestseller lists, staff picks, friends' recommendations, or other sources, but no source can guarantee that the book will be a perfect match for the consumer's particular tastes. It is little wonder that readers develop loyalty to certain authors; it takes some of the guesswork out of the overwhelming task of choosing a book to purchase.

Effectively branded imprints have the potential to play the same role. If publishers made stronger efforts to establish their imprints' brands in the minds of the book-buying public, consumers could use these brand images to help in their book selection. The person searching for

a book on the Vietnam War, for example, might place the highest value on objectivity and detailed research. An imprint whose brand image associated it with impartiality and excellence of research would give its titles on the subject a clear advantage over other titles in this customer's search. The customer navigating shelves and shelves of novels, trying to select one to take on vacation, might find it easier to make a selection if the brand promises of the various imprints were better understood. As Royle et al. note, there is no evidence to suggest that a consumer who enjoyed one book might not seek out another from the same imprint.¹³ If efforts are not made to impress upon the consumer that all books from the same imprint adhere to a given brand promise and to communicate the nature of that brand, however, then such an association may not occur to the book buyer. This appears to be the current case in the publishing industry.

Imprint branding eliminates (or at least mitigates) many of the problems of author branding. If the imprint brand, rather than just the author brand, is made valuable to consumers, imprints may suffer less of a blow if star authors decide to publish their books elsewhere. While sales figures would undeniably go down if a bestselling author were to leave the imprint, the added-value aspect of the imprint itself (its brand equity), if branded separately, would be less dependent on individual authors.

If imprints were branded strongly enough to convey a clear image of content or quality to the book-buying public, authors might be more hesitant to jump between publishers in the first place. If the imprint brand included a strong sense of added value, authors might also be less willing to sell their books to the highest bidder, as there would be a greater understanding that the size of the advance is only one facet of the overall value of being published by a given imprint. Such a development could bring some much-needed relief to a publishing industry that is often at the

¹³ Royle et al., "The Use of Branding By Trade Publishers," 5.

mercy of its stars' increasing monetary demands, not unlike the worlds of professional sports and entertainment.

Branding the imprint would in no way spell the end of author branding and individual book promotion. In fact, the clear benefits of author branding make it important that publishers continue to pay careful attention to the development of author brands. By also investing in imprint branding, however, the overall identity of the book would be enriched with the brands of both author and imprint. It is not inconceivable to have both imprint and author represent individually appealing brands to the customer—in film, for example, a movie with both a well-known star and a well-known director may pique substantially more interest than a film featuring merely one of the two. The combined brand promises of both author and imprint would have the potential to greatly impact book sales. Furthermore, by subtly intertwining the values and images of the author and imprint brands, the publisher provides a greater incentive to author-publisher loyalty, and protects the imprint to some degree against the total loss of brand equity if the author does change publishers, since the imprint will have acquired some of the author's brand value due to this cross-pollination process.

Given the potential benefits, imprint branding is a part of publishers' overall marketing strategy that should be explored further. While it is always a challenge to create brand recognition and associations in a product category in which consumers are unaccustomed to considering brands in their purchasing decisions, successful innovators can outstrip the competition, creating new expectations in the market that competitors are unprepared to meet.

Perhaps the most promising contenders for stronger consumer-targeted imprint branding are established publishing programs that already have well-defined images and reputations within the literary community. These imprints have brands that mean something to booksellers, librarians, reviewers, and other industry members; extending this brand recognition and awareness to the book-buying public would be a natural way to capitalize on existing brand equity. With its

unique, brand-conscious history and strong reputation, Knopf offers its American and Canadian imprints attractive opportunities for stronger consumer-facing imprint branding and provides a case study in the construction of an imprint brand.

CHAPTER III. THE KNOPF BRAND

Knopf U.S.

Founded in New York in 1915 by Alfred A. Knopf and his wife, Blanche, Alfred A. Knopf, Inc. (“Knopf” or “Knopf U.S.”) is one of the great American imprints. Well known for almost a century as a publisher of distinguished fiction and non-fiction, the Knopf imprint represents excellence in literary publishing, renowned for the quality not only of its authors’ writing, but also of the design and production of the physical books themselves.

Alfred A. Knopf was owner and operator of the imprint until 1960, when he sold it to Random House, Inc., which in turn was acquired by global media corporation Bertelsmann AG in 1998. When Random House acquired Knopf, the company assured the imprint that it would maintain total editorial independence, and despite the company’s acquisition by Bertelsmann, this policy persists today.¹⁴ Direction of the firm passed from Alfred A. Knopf to Robert Gottlieb in 1968, and was passed on to its current director, Ajai Singh “Sonny” Mehta, in 1987.

Few imprints can boast such a long and distinguished publishing history. The Knopf U.S. list has consistently published highly respected American and international authors, such as Willa Cather, Albert Camus, Thomas Mann, Kahlil Gibran, and John Cheever. Today, the Knopf list upholds this tradition, publishing Toni Morrison, V.S. Naipaul, Michael Ondaatje, Gabriel Garcia Marquez, Haruki Murakami, and many more authors of international renown. The caliber of

¹⁴ Random House, Inc. Random House History [online], n.d.

writing published by the company has been recognized with myriad awards. As the Knopf website notes, “Fully 21 Knopf authors have been honored with the Nobel Prize; 29 have won the National Book Award; 49 have received the Pulitzer Prize; 25 have won the National Book Critics Circle Award; and countless others have won awards of a more specific nature.”¹⁵

While known above all for its literary fiction and non-fiction, the Knopf U.S. imprint publishes a distinguished poetry list, and it also publishes cookbooks by authors such as Julia Child and James Beard, as well as field guides and travel guides. Knopf also relaunched the Everyman’s Library series of classics in 1991.

It is no accident that Knopf is one of North America’s most well-known and recognized imprints. Alfred A. Knopf, who had worked his way up the ladder at Doubleday before founding his own company, believed firmly in the power of the imprint to sell books. When Alfred and Blanche published their first title, *Four Plays* by Emile Augier, they designed the book with a striking orange and blue binding and “advertised it by emphasizing its imprint, rather than its author or subject.”¹⁶ This telling move was characteristic of Knopf’s dedication to promoting the Knopf imprint as a brand and using this as a unique selling point.

The Knopf brand is closely identified with its distinctive “coursing Borzoi” logo, which features a sleek Borzoi greyhound. Based on an idea from then-fiancée Blanche, the Borzoi symbol does not have any specific book-related meaning. At the time, Knopf was a great admirer of publisher William Heinemann, whose windmill logo did not appear to relate specifically to the book industry. Knopf felt that this gave him the right to use a similarly cryptic insignia for his eponymous imprint.

¹⁵ Random House, Inc., About Knopf [online], n.d.

¹⁶ Maria Scala “The New Face of Canadian Publishing: A Corporate History and Analysis of Alfred A. Knopf Canada.” (Master of Publishing Internship Report, Simon Fraser University, July, 2000.), 6.

The Borzoi logo may not have been book-related, but it was no less strategically chosen—or effective. The image of the dog was sleek and streamlined; it gave the colophon an air of forward momentum and sophistication. It was different, and therefore memorable. It also lent the imprint a new, catchy epithet: that of the “Borzoi Book.” As Knopf himself put it, “We had an alliterative trademark that was calculated to provoke curiosity. Knopf is a difficult name for many people to pronounce, and I felt there might be an advantage in having two strings, so to speak, to the bow of our imprint.”¹⁷ Rather than dilute or split the brand, this deliberate step enriched it by giving customers more than the somewhat difficult name “Knopf” to associate with the books.

The Borzoi logo is so distinctive that it has been able to survive multiple permutations and reinventions over the company’s history. Numerous different artists tried their hands over the years, offering their own interpretations of the Borzoi logo. The most prolific among the artists was William A. Dwiggins, a book designer with whom Knopf shared a long and affectionate relationship. Knopf books have featured many variations of the Borzoi logo over the years; regardless of the stylized version used, the logo remains recognizable. This kind of “adaptability” in brand imagery is the sign of a strong, established, and flexible brand.

Impressing the name and brand of the imprint upon the consumer was one of Knopf’s great goals and one of his most remarkable innovations. He felt strongly that he had been successful in achieving his ambition:

Now everyone in the trade knows how few people ever remember the name of the publisher of any book. I think we have been more successful than any of our contemporaries in breaking down this ignorance. The letters I have received over the years from unknown correspondents on this point have been many and flattering, frequently to the point of exaggeration, as when the correspondent says that he is always safe in buying a Borzoi book, that all Borzoi books are good books, and such nonsense. Of course we know better. Nevertheless, I think a letter like this, which I received not too long ago from a complete stranger in one

¹⁷ Alfred A. Knopf, *Portrait of a Publisher, 1915-1965: Reminiscences and Reflections by Alfred A. Knopf*. (New York: The Typophiles, 1965), 53.

of the smaller cities of Texas, tends to justify our position: "...I recall that when I was in my late teens...and was just beginning to be particular about what I read, and certainly what I bought to read, my criterion was whether it was published by Knopf. Friends thought I was a bit odd in this—whoever heard of selecting a book either by its appearance or its publisher! But, until I had cut my reading teeth so to speak, I did just that. A book published by Knopf was the one I selected at the library."¹⁸

The scenario that this letter writer describes is precisely the brand loyalty so elusive in trade book publishing. The fact that a book was a Knopf book was enough to recommend it to the book-buyer, to the extent that he did not even consider other brands. This kind of brand loyalty is rare in publishing, but not unattainable, and it is one that the Knopf imprint arguably achieved better than any other publisher in the American literary publishing sector.

The tremendous brand equity developed by the Knopf colophon did not accrete without strategic effort. Great care went into the selection of Knopf titles. Blanche and Alfred traveled the world extensively to seek out top international authors that had not yet been discovered by the U.S. market. Knopf hired leading designers for his books and paid an unusual amount of attention to aesthetic details such as design and typography, to the point that Knopf books were known as much for their design excellence as for their literary merit. Alfred A. Knopf not only made a compelling brand promise; he delivered on it. This consistency of material and literary quality produced customer satisfaction, a critical motivator for customer loyalty.

Knopf also believed in making sure consumers were familiar with his brand promise. The publisher "made every effort to associate the firm with quality literature."¹⁹ As has already been noted, Knopf advertised his very first title by selling the imprint, not the book. Knopf perpetuated this strategy throughout his career. He often took out "lengthy advertisements extolling the many

¹⁸ *Ibid.*

¹⁹ Harry Ransom Humanities Research Center, Alfred A. Knopf, Inc. Records, 1873-1996: Organizational History and Biographical Sketches [online]. n.d.

virtues of his Borzoi Books”²⁰ in various publications. In 1923, he began publishing *The American Mercury*, a magazine founded by H. L. Mencken and George Jean Nathan. The magazine contained a monthly Knopf advertising insert called the Borzoi Broadside. Written by Knopf himself, the Broadside promoted new books and was interspersed with his philosophical comments. Thus, the Broadside helped further establish the Knopf brand “personality”—and not always by focusing exclusively on the books. Later, the Borzoi Broadside became the Borzoi Quarterly, which in turn evolved into the present-day Borzoi Reader.

Knopf’s belief in communicating the imprint’s brand is vividly embodied in the copy for one of his most striking advertisements, entitled “The Borzoi Credo.” The ad, which originally appeared in the November 1957 issue of *The Atlantic Monthly*, is essentially Knopf’s publishing manifesto:

I believe that a publisher's imprint means something, and that if readers paid more attention to the publisher of the books they buy, their chances of being disappointed would be infinitely less.

I believe that good books should be well made, and I try to give every book I publish a format that is distinctive and attractive.

I believe that I have never published an unworthy book.

I believe that a publisher has a moral as well as a commercial obligation to his authors to try in every way to promote the sales of their books, to keep them in print, and to enhance his author's prestige.

I believe that a review by an incompetent critic is a sin against the author, the book, the publisher, and the publication in which the review appears.

I believe that the basic need of the book business is not Madison Avenue ballyhoo, but more booksellers who love and understand books and who can communicate their enthusiasm to a waiting audience.

²⁰ Random House, Inc., What Is a Borzoi Book? [online], n.d.

I believe that magazines, movies, television, and radio will never replace good books.²¹

Knopf's Borzoi Credo expresses the publisher's clear commitment to quality and his belief in the books published under the Knopf name. The credo supports the concept of author branding; increasing "the author's prestige" is cited as both a moral and commercial obligation, a task that requires vigorous promotion of a consistent author image or brand. The credo gives pride of place, however, to Knopf's more revolutionary branding contention: that the imprint "means something" and that customer satisfaction would increase if readers paid more attention to the imprints of the books they enjoy. These bold assertions were not published for the benefit of booksellers and industry insiders; the Borzoi Credo was an appeal for higher *consumer* brand awareness and loyalty, targeted at the reading public.

This emphasis on the imprint may well have contributed to Knopf's rapid ascendancy in the publishing industry; his firm became profitable in its second year, and it has been noted that he "became a publishing legend within ten years of the founding of the firm."²² Knopf's publishing practices were much admired and imitated; H. L. Mencken proclaimed him "the perfect publisher"²³ and Bennett Cerf, whose Random House later purchased the Knopf imprint, asserted that "everything he did represented publishing at its best."²⁴ Knopf's legacy has been carried on by his successors. While today the imprint does not use the same imprint-branding strategies advocated by its founder, the imprint brand remains unusually strong and is still associated with excellence in publishing.

²¹ Alfred A. Knopf advertisement, *The Atlantic Monthly*, vol. 200, no. 5 (1957).

²² Harry Ransom Humanities Research Center, Alfred A. Knopf, Inc. Records, 1873-1996: Organizational History and Biographical Sketches [online]. n.d.

²³ *Ibid.*

²⁴ Bennett Cerf, *At Random: The Reminiscences of Bennett Cerf*. (New York: Random House, 1977), 55.

Knopf Canada

Alfred A. Knopf Canada (familiarily known as “Knopf Canada”) was founded September 4th, 1991, after Knopf U.S. president Ajai Singh “Sonny” Mehta approached Louise Dennys following the collapse of her former company, Lester & Orpen Dennys. Mehta asked Dennys to found a Canadian Knopf imprint, to be run within Random House of Canada, which had founded Canadian operations in 1944 and had begun publishing books in Canada in 1987.

Dennys was an ideal choice for the job for numerous reasons. She had a reputation for good literary taste and a proven track record publishing international and Canadian fiction. At Lester & Orpen Dennys, Dennys had been the publisher and editor of many great Canadian and international authors, including Josef Skvorecky, Graham Greene, Mordecai Richler, Jeanette Winterson, Alberto Manguel, Rudy Wiebe, Ian McEwan, Italo Calvino, Michael Ondaatje, Susan Swan, and Martin Amis.²⁵ Dennys was known as a publisher of important international fiction and as a champion of Canadian writing both abroad and in Canada. Although a relatively small company, Lester & Orpen Dennys had appeared on Knopf U.S.’s radar screen by obtaining Canadian rights to a number of titles for which Knopf U.S. had hoped to buy full North American rights. While Lester & Orpen Dennys was perhaps not a major threat to the established U.S. publishing giant, it was clear that the small company had a publishing program that closely resembled that of Knopf U.S., and that Louise Dennys was a skilled publisher with literary taste that dovetailed nicely with the Knopf U.S. publishing program.

Dennys agreed to found Knopf Canada, and in 1992, the new imprint launched its first list with the publication of four books: Toni Morrison's *Jazz*, Vaclav Havel's *Summer Meditations*, *Cronenberg on Cronenberg* by the Canadian filmmaker, and *From Ink Lake*, a collection of

²⁵ Random House of Canada Limited, About Knopf [online], n.d.

Canadian stories selected by Michael Ondaatje. Although small, this list, with its balance of Canadian and international authors and fiction and non-fiction, set the tone for the Knopf Canada publishing program. The introductory paragraphs of Knopf Canada's first catalogue, for Spring 1992, proclaimed that this first list reflected "the spirit and intentions of the house." It continued by articulating its mandate:

Our commitment is, above all, to finding and publishing writing—fiction and non-fiction—that has a distinct "voice", that enriches our lives and imaginations, and that reflects and influences our thinking and experience. Canadian writing will always be our focus.... But our desire is also to offer Canadian readers the best of international writing.²⁶

This early statement made it clear that Knopf Canada had a specific brand identity in mind, one that built off the Knopf U.S. brand but did not mimic it altogether. Like Knopf U.S., Knopf Canada was committed to publishing good literature, but its focus differed, concentrating first and foremost on Canadian writing, and secondly on publishing select international writing for Canadians.

This commitment was distinctive for a number of reasons. Knopf Canada immediately distinguished itself from its U.S. counterpart by stressing Canadian writing as its primary concern, positioning itself as a "nationalist Canadian house"²⁷ that would contribute constructively to the landscape of Canadian letters, rather than a U.S. invader. Furthermore, by expressing the desire to publish international literature for the Canadian public—as distinct from the common "foreign branch plant" practice of merely distributing international titles in Canada—Knopf Canada also established itself as a company that took the Canadian market seriously and respected its unique qualities.

²⁶ Random House of Canada Limited, Knopf Canada Catalogue, Spring 1992.

²⁷ Dennys, Louise (Executive Publisher of Knopf Canada, Vice President of RHC, and Chairwoman of G.P. Board, Random House of Canada, Ltd.). Interview by author. Tape recording. Toronto, ON, August 28, 2003.

Today, Knopf Canada's brand promise remains true to its initial articulation, distilled as "Bringing the best of Canada to the world and the best of the world to Canada." The company still focuses on publishing both fiction and non-fiction and Canadian and international works that exhibit excellent writing and a strong and unique sense of "voice."

To complement the Knopf Canada publishing program, the company also founded Vintage Canada, the country's first trade paperback imprint, to produce attractive, quality trade paperbacks of Knopf Canada, Random House Canada, and outside titles. The success of the Vintage Canada publishing program has helped the paperback imprint carve out a brand of its own, but its continued close relationship with Knopf Canada (the hardcover publisher of most Vintage Canada titles) provides reciprocal benefits to both imprints.

The Knopf Canada Brand

Publishing under the same Borzoi logo, Knopf Canada shares with its U.S. counterpart a reputation for publishing books that display both literary merit and commercial appeal. While not all book-buyers may be familiar with the Knopf name, the imprint nonetheless has one of the most recognizable logos and brands in Canadian publishing. In the Canadian book community—which includes players such as publishers, booksellers, librarians, book reviewers, and highly literate readers—Knopf is an established and respected brand that is widely held to represent a high degree of excellence in publishing, with a Canadian fiction program that *Quill & Quire* has dubbed "the gold-standard for such publishing ventures."²⁸ This is quite a feat for a company that has only been publishing books in Canada for a little over a decade.

²⁸ John Lorinc. "Random's new era: with executives in place, the merged trade giant takes its first steps." *Quill & Quire* 65, no. 3. (1999): 1-8.

The Knopf Canada brand boasts a high level of brand flexibility and resiliency, allowing the imprint to publish across a number of categories while retaining the impression of being a focused publishing program. Like its U.S. counterpart, the company has been able to adjust brand identity without losing its overall reputation. While the imprint has always published both fiction and non-fiction, for example, many feel that until a few years ago, the high profile of Knopf Canada's fiction list—with such star authors as Mordecai Richler and Ann-Marie MacDonald—overwhelmed the non-fiction list and gave Knopf Canada the reputation for being primarily a publisher of literary fiction. Most now agree that this has changed, thanks to a strategic emphasis on increasing the profile of Knopf's non-fiction books. With major recent non-fiction successes such as Thomas Homer-Dixon's *The Ingenuity Gap* and Naomi Klein's *No Logo*, Knopf Canada's reputation for excellence appears to be more balanced between its fiction and non-fiction lists.

Unlike the brands of some publishing imprints, which become inextricably linked to the names of their star authors, the Knopf Canada brand is largely discrete from its authors' brands. Despite having high-profile authors like Ann-Marie MacDonald and Salman Rushdie on the list, Knopf's image and reputation do not seem to be reliant on any given author. This gives the Knopf Canada brand both stability and added flexibility, because the imprint is less vulnerable to brand deterioration if it loses one of its authors. "One of the good things about Knopf is that it has that diversity, so it's known for certain authors, but it also has surprises, and new people all the time," asserts Tracey Turriff, Random House of Canada Vice-President and Director of Marketing and Communications. "It's great because people associate Knopf with quality writing rather than just specific authors."²⁹

²⁹ Turriff, Tracey (Vice President and Director, Marketing and Communications, Random House of Canada, Ltd.). Interview by author. Tape recording. Toronto, ON, August 21, 2003.

The Knopf Canada brand has also been expansive enough to accommodate a sub-brand, the New Face of Fiction campaign (NFoF). A “brand within a brand,”³⁰ NFoF was launched in the spring of 1996 as a way to promote promising first novels by new writers. Because such books are difficult to sell, they are often deemed to be risky books to publish; no matter how good the book, without an established reputation or market, it is hard to attract strong sales for a first novel. With a multitude of first novels published each year, it’s hard for booksellers to have confidence that all of them will sell. New voices being a vital component of the Knopf Canada publishing program, however, it was necessary to find a way to get booksellers, media outlets, and book-buyers to pay attention to Knopf’s first novels. As Louise Dennys explains:

I developed the New Face of Fiction basically in almost a bit of a temper when I was told, “We can’t have four first books on the spring list; how do we sell four?” I thought, let’s turn it to our advantage; let’s brand it and get the booksellers to buy into the brand, and then the consumers will buy into the brand. Let’s find a way to sell it.³¹

The New Face of Fiction campaign, which takes place every spring, singles out a number of first novels published on the spring list (usually two to four) for special attention. Grouping the books together allows the company to pool marketing resources from more than one title to permit a more extensive marketing program and larger advertising profile. Brad Martin, Random House of Canada Ltd. Vice-President and Director of Sales and Marketing, explains:

What New Face of Fiction does is it says, pay attention, we are a) really excited that these new authors are on our list, and b) we will be spending more money because we will be using this as a marketing platform, so these authors will receive, under the umbrella of New Face of Fiction, a bigger marketing spend.³²

³⁰ Martin, Brad (Vice President and Director, Sales and Marketing, Random House of Canada, Ltd.). Interview by author. Tape recording. Toronto, ON, August 20, 2003.

³¹ Dennys, interview.

³² Brad Martin, interview.

The New Face of Fiction campaign has been a resounding success. The four authors represented by the very first NFoF campaign, Gail Anderson-Dargatz, Yann Martel, Dionne Brand, and Ann-Marie MacDonald, have all become major Canadian authors, for example. While not all NFoF books and authors have gone on to become bestsellers, the program has established an impressive track record for discovering many of Canadian writing's future luminaries, which has created positive brand associations among booksellers, media,³³ and many consumers, as well.

The branding of New Face of Fiction has raised the overall profile of the Knopf Canada brand and added to its reputation for publishing worthy literary fiction and fresh voices. The NFoF campaign logo incorporates the Knopf Borzoi and gives the Knopf brand greater exposure. At the same time, the sub-branding of NFoF enables the imprint to generate high-profile publicity for its first fiction program while subtly reminding the public that first fiction is only one of Knopf's numerous publishing categories; in other words, by sub-branding NFoF, Knopf helps avoid the danger that the larger Knopf brand will become too closely associated with first fiction alone.

While the Knopf editorial department is the only group within Random House of Canada that deals exclusively with the Knopf brand, other departments, such as design, sales, and marketing, play important roles in the communication of the brand to the public. Consequently, it's extremely important that these departments have a good understanding of Knopf's brand image and reputation, and work with editorial personnel to ensure that the brand is accurately and effectively communicated to booksellers and consumers.

³³ Maria Scala, "The New Face of Canadian Publishing," 25-27.

The Role of the Knopf Brand in Book Design

Packaging plays a significant role in the branding of many consumer products, to the extent that many consumers equate the packaging with the product. Interesting packaging can be such a substantial differentiator that it alone can be deemed responsible for a product's success; L'eggs pantyhose is one famous example of this phenomenon.

In their article, "The Use of Branding by Trade Publishers," Royle et al. note that in book publishing, "[a]s successful branding has become vital to a company's growth, more emphasis has been placed on the role of innovative design." They argue that books do not differ from consumer products such as soft drinks "in the need for appropriate use of design as a fundamental means of attracting consumer loyalty to the imprint or author."³⁴

Publishers such as Dorling Kindersley have achieved enviable success in imprint branding with their high-quality illustrated books; their website boasts that DK titles are "instantly recognizable to children and adults worldwide."³⁵ This brand recognition arises from the distinctive design elements of a Dorling Kindersley title, such as lush, full-colour illustrations, and indeed, consumers may identify the company's brand more with the book design than with the company name. Similarly, Penguin, trade publishing's most recognizable brand, owes much of its brand's strength to its design strategies; few book-buyers could fail to recognize Penguin's uniformly designed and coloured spines.

For book buyers, book design can be a powerful factor in purchasing decisions. Familiar book design may help draw consumers' eyes toward a given imprint's titles, which can be a significant

³⁴ Royle et al., "The Use of Branding By Trade Publishers," 6-7.

³⁵ Dorling Kindersley Limited, Company Overview [online], n.d.

advantage when trying to attract attention to a book on crowded bookstore shelves.³⁶ Design can also effect a certain degree of brand loyalty. When several editions of a given title are available, as is often the case with classics and reprints, a consumer who has previously purchased titles from an imprint that uses consistent design may choose to buy the version that will “match” their past purchases on their home bookshelves. Design may also help sales of a book by imbuing it with certain qualities that the consumer associates with the design. A book in a uniformly designed series such as “Penguin Classics,” for example, may give a consumer the impression of canonical value based on the design alone, which associates it with other great works of literature.

As has been noted, the Knopf imprint has a historical reputation for excellence in design. As a publisher, Alfred A. Knopf took an unusual degree of interest in all the elements of design and production for his books, hiring leading designers and overseeing everything from binding to typography, with the result that his titles became well known for their high-quality designs.

Today, Knopf Canada strives to uphold the imprint’s design reputation and its founder’s fastidiousness. “Knopf Canada continues Alfred's obsession with vigour,” asserts Scott Richardson, Creative Director for Random House of Canada, Ltd. Richardson sees design as a key component of the brand:

It is a crucial element of the publishing process for us, and we firmly believe that that attention to detail is what brings authors to our fold, and what keeps our authors happy. (A welcome but far more nebulous reward is that we believe that the consumer likes holding and looking at our books.) We like to believe (with justification) that our design/production standards are the best in this country. Our track record for awards and citations is among the best in the Canadian industry.³⁷

³⁶ Royle et al., “The Use of Branding By Trade Publishers,” 8-9.

³⁷ Richardson, Scott (Creative Director, Canadian Publishing, Random House of Canada, Ltd.) Interview by author. E-mail exchange. October 1, 2003.

In spite of Richardson's belief that design is an integral component of the Knopf brand, he does not espouse the idea of a consistent, "branded" design approach for the imprint:

I believe that visual branding in books, particularly in fiction, does little to sell more books. Apart from developing consistent design approaches for a specific author's body of work (in effect, creating a brand around one author), we have never approached an all-encompassing "Knopf Brand"... Every book is different, and to shoehorn disparate titles into a consistent style would take years of work, and may ultimately do some books a disservice. Every book is different—in subject, in tone, in timeframe, in concept. And each should be treated visually as a separate and distinct entity. That being said, we at Knopf go to enormous lengths to ensure a consistently high standard in typography, intelligent visuals and production values. If there is a "Knopf look," it is a subtle thing, and speaks primarily to the book's final quality as an objet d'art.³⁸

The interweaving of branding and design for Knopf Canada books, then, is understated, but it is not nonexistent. Indeed, editorial staff claim that although the same design department designs books for all the company's imprints, each imprint's books have subtly different visual identities. Such subtlety, however, is unlikely to create any strong visual brand identification in consumers. While the Knopf Canada brand certainly informs the imprint's design decisions, design is not used as part of an imprint branding strategy.

The use of strong, repetitive visual design motifs might be an option for Knopf Canada to consider if the company wanted to increase brand recognition among consumers. Certainly, Knopf already boasts a distinctive and memorable logo and a historical reputation for design excellence; an innovative approach to design consistency would not be out of step with the imprint's reputation. It could also be argued, however, that taking a uniform design approach to all its books would be an inappropriate strategy for Knopf Canada. As a publisher primarily of hardcover books and of literary fiction and non-fiction, Knopf Canada's list may not lend itself well to the tactic of visual branding, given that visual branding of literary works has been primarily the domain of paperback publishers and that the strategy has been used most effectively

³⁸ *Ibid.*

in non-literary non-fiction such as travel and how-to books. The Knopf Canada brand is sophisticated and literary; visual branding may be too consumer-driven and gimmicky to fit with the brand. Since the Knopf Canada approach respects each title published as having a unique creative voice, conformity of design could be seen to run contrary to the brand concept. While Knopf readers may appreciate aesthetic continuity, they can also appreciate books as individual works of art. Ultimately, design uniformity may not be the best method for Knopf Canada to use in communicating its brand to customers.

The Role of the Knopf Brand in Sales and Marketing

The Knopf Canada brand reputation and successful track record gives the imprint's books a certain edge over those of lesser-known publishers when it comes to selling the books into bookstores. Unlike end consumers, booksellers tend to have a good sense of an imprint's brand and what it represents. They're familiar with the Knopf Canada reputation—and, more importantly, with the imprint's impressive track record—and it lends a certain advantage to Knopf Canada books. It also creates a standard that Knopf Canada books have to consistently achieve. "If a rep walks into a bookstore and opens up the Knopf catalogue, and that bookstore—that buyer—has been in business any length of time, they will be expecting a certain level of excellence in publishing," says Brad Martin, Vice-President and Director of Sales and Marketing for Random House of Canada, Ltd.³⁹ The expectations of booksellers must be met in order to maintain their favourable impressions of Knopf Canada books. The onus is on the imprint to publish the kinds of books—with the kinds of sales figures—that reinforce the Knopf Canada brand and its positive associations in the minds of booksellers.

³⁹ Brad Martin, interview.

This can be more difficult than it seems. Knopf Canada is always looking for consistency in the quality of its list, but it is also looking to expand into new areas and try new things. It's difficult to predict how booksellers will receive such forays into new territory, and whether they will negatively or positively impact the overall sense of the brand. Furthermore, where sales are concerned, it is rare for a list not to have a few "misses" along with its "hits." A strong brand can help get books onto bookstore shelves, but with consumer brand identification as low as it is, it can't necessarily help sell the book to end consumers. Furthermore, if the book is a dud, a strong brand can't save it. "If Knopf publishes the wrong book, or the right book at the wrong time, it doesn't matter whether it's a Knopf book or a Penguin or a HarperCollins, it's not going to work," notes Brad Martin.⁴⁰

Sales forces may use brand messaging to help sell a title to booksellers, but they are unreliable as ambassadors of specific brands. Since sales representatives are often selling scores of titles from any number of imprints, imprint brand differentiation is unlikely to be a major concern or objective for them unless it plays directly into their sales pitch. In an age where synergy and resource sharing are key business strategies, imprint branding is likely to play a decreasing role in areas such as sales unless specific initiatives to the contrary are initiated.

As one of several imprints within the Random House of Canada Ltd. family, Knopf Canada shares many resources, such as sales and marketing personnel, with the company's other imprints, which include Random House Canada, Doubleday Canada, and the Canadian incarnations of paperback imprints Vintage and Anchor. This business structure increases efficiency and helps share costs across the imprints, saving the company money and often giving its imprints a financial advantage over smaller presses by realizing economies of scale.

⁴⁰ *Ibid.*

Despite the financial advisability of this organizational structure, it does create certain challenges for branding. While the editorial departments of Random House of Canada's three hardcover imprints operate separately, almost all other business functions are run as single units that service all the imprints. In the case of a function such as warehousing, this is efficient and practical. In the case of sales and marketing, however, there is a danger that the imprints will lose their distinctiveness. The same sales representative, for example, may sell the titles from all of Random House of Canada's imprints. The same marketing personnel may prepare the marketing plans for all of the imprints' titles. It is easy to see that this structure could dilute individual brands by leading books from all the company's imprints to be "painted with the same brush."

Advertising, for example, usually takes the form of single-title or single-author advertisements, which reinforce author branding but do little to brand the imprint itself. When more than one book or author is advertised, it's common to include books from more than one of the company's imprints.⁴¹ While the individual imprint logos are always displayed in advertisements, it's possible that the grouping together of books from the various imprints may weaken the individual brands and that opportunities to create stronger brand identification and differentiation are being missed. Event-sponsorship and other promotional activities are also usually associated with the company as a whole, rather than individual imprints.

Similarly, the marketing department does not consider brand differentiation a primary concern in the creation of marketing plans. "We do very similar plans for a lot of our books," admits Tracey Turriff, Random House of Canada Vice-President and Director of Marketing and Communications, while noting that she did not think employees were "averse" to trying somewhat new ideas. She acknowledged, however, that much of the originality in book marketing came from the imprints' editorial personnel themselves. Given the company's structure, it is not

⁴¹ Turriff, interview.

unusual for more than one of the company's imprints to be interested in acquiring the same manuscript and to approach Turriff for marketing plans. In such cases, the differences between the plans produced are often a result of the direction received from the editors of the different imprints, who frequently give recommendations regarding book positioning. "If everybody asked us the same question, our answer would be the same to everybody," Turriff notes. "If we take a different approach for a different imprint, it's because the editors have given us that approach." In the case of Knopf Canada, Turriff explained, "Louise has very strong sensibilities about the great books she works on and what works for those books and so we take that very much into consideration. Diane Martin is also an incredibly strong editor. They shape what is Knopf and then they in turn suggest to us how they feel their books should be marketed and we, of course, take those suggestions very seriously."⁴²

As Turriff's comments suggest, the Knopf editorial department is responsible not only for the acquisition and editing of books published under the Knopf colophon, but for much of their positioning and marketing as well. Similarly, editorial personnel present titles to the sales force and provide them with key selling points, give direction and feedback to designers on cover and interior book design, and create the title information sheets that are the primary in-house communication documents regarding titles. All of these elements flow from, or into, the overarching brand messaging of Knopf Canada. While branding may traditionally be considered a function of marketing and sales departments, it's clear that as far as the Knopf Canada brand is concerned, the publisher and editorial department are the principal brand managers. The editorial department's greatest influence on the branding of Knopf Canada occurs through the selection of books for the Knopf list.

⁴² *Ibid.*

CHAPTER IV. THE KNOPF LIST

The members of the editorial department of Knopf Canada are the custodians of its brand. They define the Knopf Canada publishing program, select the books to publish, edit them to meet the imprint's standards, assist in the positioning and marketing of the books, select their covers and jacket copy, and act as the books' advocates and ambassadors to the company and the public.

Through each of these activities, they create and perpetuate the Knopf Canada brand.

The most important step in the communication of the Knopf Canada brand is the selection of books for the list. An imprint can profess to represent a certain perspective, and logos, mission statements, slogans, and marketing materials can be created to support these claims. But it is through the books an imprint publishes that it truly proclaims its identity and creates its brand. In a publishing environment in which publishers do little to market their brands independent of the books they publish, an imprint's list is the primary—and often the only—way in which booksellers and book-buyers come to understand an imprint's brand.

The development of a coherent brand image under these conditions is not easy. Publishing is a business of multivocality; each title published has its own message, its own identity. While small niche publishers may publish a limited list of books that closely resemble each other in subject or category, most large publishing programs include lists that represent numerous categories of books and varied perspectives. A publishing program that is too narrow or repetitive may succeed in creating a clear brand, but this brand may not have the breadth to survive financially or the flexibility to adapt to changing tastes and market conditions.

From a sales and marketing perspective, diversity within a list is highly desirable. It is easier to sell an imprint's titles into bookstores if there is little repetition within the list. Publishing across a number of categories helps create this diversity. "The fear is that if we're pitching, for example, five first novelists, they're not going to take them all," states Tracey Turriff, Random House of Canada's Director of Marketing and Communications.⁴³ Brad Martin, Director of Sales and Marketing, concurs. "At the end of the day, if you're going to increase your sales, you have to publish into other categories," he notes. "It allows you to sell your books in [to retail outlets] more successfully."⁴⁴ Diversity within a list also helps the company attract media attention for a greater number of individual titles. "The media also needs diversity as much as everyone else does," Turriff points out.

While diversity may aid sales, it makes imprint branding more difficult. A single imprint's list may include books that vary greatly in category, style, viewpoint, provenance, and cultural content. The list may include authors who differ in age, race, nationality, gender, social status, political outlook, academic background, writing experience, or any number of other ways. Meanwhile, marketing departments are trying to create distinct identities for each book on the list and to develop individual author brands in order to help sell books. Without efforts to extricate a discernible imprint brand from this melee and communicate its nature, the overarching brand that connects these books is left for the consumer to deduce. Under such conditions, it is not surprising that consumers have limited understanding of what imprint brands represent.

The idea of bringing coherency to the list, then, is a very important step in establishing and maintaining an imprint brand. In the case of Knopf Canada, an imprint that has been quite successful in developing an identifiable brand, especially among booksellers, much of the

⁴³ *Ibid.*

⁴⁴ Brad Martin, interview.

imprint's success can be attributed to the strength of its list. Before examining the list itself, however, it is important to consider the many factors that influence list building and acquisitions decisions.

Factors Influencing List Development

In *Book Commissioning and Acquisition*, Gill Davies notes that “[h]ow editors choose books to publish remains the most mysterious question for people outside publishing and, indeed, for those inside who never get a proper glimpse of the process.”⁴⁵ She goes on to challenge the idea that book acquisition is in any way mystifying, claiming that most books published by an imprint fit into a pattern based on past experience and market need.

While it may not be as mysterious as some people suspect, the acquisitions process is definitely complex. Each time a decision is made as to whether to acquire a book, a large number of internal and external factors may contribute to the end result. While branding colours some of these contributing factors, it is important to remember that brand integrity is by no means the only consideration in list acquisition.

At the highest level, the imprint's mission statement guides acquisitions and list development. Whether or not an imprint has a strong and recognizable brand, it generally has some kind of mandate or *raison d'être*, commonly written as a mission statement. This articulation of the imprint's objectives, while often broad enough to be flexible and allow room for creativity, should give acquiring editors a clear sense of the general purpose and goals of the publishing program. It is, to a large degree, the company's most fundamental verbalization of its brand.

At Knopf Canada, the mission statement used internally is as follows:

⁴⁵ Gill Davies, *Book Commissioning and Acquisition*. (London: Blueprint, 1995), 13.

“Bringing the best of Canada to the world and the best of the world to Canada”—to constantly re-invigorate our efforts to be the preeminent Canadian publisher of fiction and non-fiction; to publish the best for the widest possible audience; to strive to remain interesting, vigorous, entertaining, and populist in the world of ideas and storytelling; to pursue quality of writing at all times; to remain commercially aggressive on behalf of our authors and our imprint.⁴⁶

In addition to being an important tool for communicating Knopf Canada’s business objectives and guiding strategy decisions, this statement gives acquiring editors a good general sense of the imprint’s brand and priorities, which can be used to help inform acquisitions decisions.

Many publishing houses also prepare annual or semi-annual publishing plans outlining in greater detail the company’s strategic initiatives for upcoming years. Often, these documents will contain directives that guide editors’ acquisitions decisions by indicating areas in which new titles should be sought, and they may even dictate a change in direction from previous years. In the late nineties, for example, U.S. publisher Rodale made the decision to stop publishing crafts and woodworking books and put greater emphasis on publishing health books. That list structure decision was used to govern the publisher’s acquisition decisions, regardless of its past list composition or the relative financial merits of the two publishing categories.⁴⁷

Unless an imprint has made a conscious decision to move in a new direction, however, one of the best resources for an acquiring editor to use in determining the list-appropriateness of a new title is the list itself. Past publishing decisions are the surest pointers to the nature of the list. As

Davies notes:

Very few editors are required to choose what to publish completely in isolation from other factors. They work within the context of a list.... In any publishing house considerable knowledge has been built up over a number of years about what is suitable for publication within that list and well-formed ideas about what constitutes a particular type of book that tends to sell. Most strands of

⁴⁶ Alfred A. Knopf Canada Publishing Plan, July, 2001.

⁴⁷ Mike Shatzkin, “Editorial Decision Making: Risk and Reward,” *Publishing Research Quarterly* 15, no. 3 (1999): 60.

publishing...are able to identify a genre of book and to make comparisons between the example on offer and similar books already published....⁴⁸

In other words, unless an imprint is being created from scratch or a publisher is developing the imprint's first list, past publishing endeavours, as evidenced by the existing list, are likely to play a central role in acquisitions decisions. To judge whether a book is right for the list, it can be weighed against the precedent set by past publication experiences.

The concept of measuring a title under consideration against the past list does not preclude the idea of innovation. In the case of Knopf Canada, Louise Dennys inherited an existing brand with decades' worth of U.S. publishing history. Dennys seized on the elements of the Knopf U.S. brand that she wanted to adopt for the Knopf Canada brand, such as literary excellence, and added new elements to it, including a nationalist Canadian mandate, to create a distinct Knopf Canada brand. Over the years, as the Knopf Canada list has grown, it has also diversified and spread into new categories. Because the Knopf brand is centred on quality of writing, originality of voice, and power of storytelling, strikingly different books can be accommodated by the list without diluting the brand image. A new book's appropriateness to the list can be justified based on any number of core similarities to previously published titles. Knopf Canada Publisher Diane Martin does not see the brand image as a constraint:

I have brought a few strange books into the list and I've always had support for them because...you have these standards and you have the list and overall, the brand is this, but you don't want to repeat yourself endlessly until you die of old age, so there's always room for something else, and it may be that it satisfies other criteria. It may be a new subject area, it may be really great writing even though the subject isn't something that we thought we were interested in.... There are so many ways of looking at a book.⁴⁹

⁴⁸ Gill Davies, *Book Commissioning and Acquisition*, 14.

⁴⁹ Martin, Diane (Publisher, Knopf Canada). Interview by author. Tape recording. Toronto, ON, August 21, 2003.

The challenge, in this context, is to make sure that in the quest for variety, the conceptual thread that unites the books on the list is not lost on the bookseller or the consumer.

The tastes of the imprint's editors play an inevitable role in guiding acquisitions decisions; editors are most likely to pursue titles that they believe to be good and that they are interested in working on. Since the core features of the Knopf brand—such as quality of writing and originality of voice—are quite subjective, the sensibilities of the acquiring editors strongly influence list selection. Initially, founder Louise Dennys was the sole editor acquiring titles for Knopf Canada; she was joined in 1994 by editor Diane Martin, who was later named Associate Publisher of the imprint and, in September 2003, promoted to the position of Publisher. Editor Noelle Zitzer had only recently begun to acquire titles when she left Knopf Canada in May 2003. In June 2003, Michael Schellenberg joined Knopf as Senior Editor after leaving a similar role at Penguin Canada, and he has recently begun to acquire titles.

As this indicates, to date, the Knopf Canada list has been selected chiefly by only two individuals, Louise Dennys and Diane Martin. With the addition of Michael Schellenberg, a third voice has been added to the list. As the number of people acquiring titles grows, the list necessarily evolves, as new sensibilities and tastes are added to it. As long as these tastes and sensibilities are compatible with the existing list and brand, this development has the potential to refresh and reinvigorate the list. Louise Dennys hired Diane Martin and Michael Schellenberg both for the compatibility of their tastes with the Knopf Canada brand, and for the subtle differences between their interests and her own:

You need a few voices. There are publishing houses that succeed very well on one voice. But they only go so far. That's why I want Diane to move forward strongly, and I want Michael to move strongly, because you need that dialogue to be an interesting publishing house, to keep it alive.⁵⁰

⁵⁰ Dennys, interview.

Despite the integral role that personalities play in the development of a list, Denny's maintains that an imprint is more than the sum of its editors' tastes.

The editors' tastes, together, inform that imprint, but like any good brand, it then takes on, over time, the value that is given to it, not only by the editors, but also by the booksellers and the readers, who begin to buy into it, or from it, because they have a particular excitement about it and they trust it in a particular way.⁵¹

Sales and marketing personnel often contribute meaningfully to the acquisitions process.

Although editors work hard to stay attuned to the needs of the market and are often skilled marketers themselves, the sales and marketing team interacts more directly and regularly with booksellers and consumers. As such, sales and marketing personnel often have a more concrete sense of the market's needs than editorial staff, and they can provide meaningful feedback that can help inform editorial decision-making. They can tell editors what bookstores are looking for, what consumers are buying, what the media is interested in covering, what areas are over-saturated with titles, and what needs are currently going unfulfilled.

To take the greatest advantage of sales and marketing feedback, Knopf Canada tries to involve sales and marketing personnel early in the acquisitions process. Projected sales figures and draft marketing plans produced before a book is acquired help editors get a sense of whether a book will work and how it can be positioned. Since moderate changes in positioning can greatly affect a book's profitability, sales and marketing input at this stage may even help shape the content of the book. Adopting an integrated approach in the early stages of acquisitions can help editors avoid titles that are unlikely to sell well, or to make adjustments that will make a title more profitable.

Ultimately, profitability is the bottom line in publishing, as in any business, and financial considerations figure strongly in acquisitions decisions. While it's rare that every book on a list

⁵¹ *Ibid.*

will be a financial success, the list as a whole must make money in order for the imprint to survive. Profit and Loss Statements (“P & Ls”), which outline projected revenues and expenditures for a given title, are developed for all titles under serious consideration, and they are often the deciding factor in acquisitions. If a title seems destined to lose money, it is difficult for an editor to justify its acquisition for the list. The process is not utterly rigid; sometimes a few highly profitable titles help “carry” smaller, less profitable titles. The challenge, then, is to create a profitable balance in the list. Since each “small” title represents a significant financial risk, an editor can only acquire a limited number of such books, and good books may have to be turned down on the basis that there is no room for them on the list.

For Knopf Canada, list balance and profitability are constant considerations when making acquisitions decisions. Literary publishing, especially in categories such as first fiction, can be financially risky, and Knopf Canada has to ensure that its program can continue to support such publishing by acquiring a sufficient number of titles that promise more reliable revenues. Many of the foreign titles on the Knopf Canada list, for example, provide a predictable income that can help bankroll the Canadian publishing program. On occasion this leads to slight compromises in the brand in the name of profitability. Some authors on the Knopf list, such as Anne Rice and Monty Roberts, are understood by the editors to be anomalies who don’t necessarily fit the list, but whose reliable book sales—and ability to financially support the Canadian publishing program—are seen to outweigh any potential damage to brand coherency.

Although Dennys refers wryly to the periodic lure of “filthy lucre,” Knopf Canada’s editorial personnel do their best to uphold publishing according to its mission as a priority. Knopf Canada employees reject the distinction between “commercial” and “literary” books, citing numerous literary books that have become overwhelming commercial successes, such as Yann Martel’s *Life of Pi*, which has sold more than 300,000 copies in Canada alone. Profit and loss projections are important tools, but they are not the be-all and end-all in acquisitions decisions.

In addition to the internal factors that influence list development and acquisitions decisions, numerous external factors also play a role. List development does not occur in a vacuum, and it is subject to the forces of the market it serves and the people with whom it interacts.

As obvious as it may seem, it is still important to note that to a large extent, the books an imprint publishes are limited by those it is offered. Publishers and editors consider hundreds, sometimes thousands, of manuscripts a year. They choose the titles to publish from those they are able to consider; it goes without saying that they cannot choose to publish manuscripts of which they are unaware. For this reason, editors have to be on the lookout for authors, book ideas, and manuscripts at all times. Furthermore, an imprint has to develop a reputation that attracts writers and compels them to send in their manuscripts; the stronger the brand definition, the greater the likelihood that they will attract writers and books that could be appropriate for the list. It is hoped that the imprint will find manuscripts among those submitted that will be good additions to the list, and that if the manuscripts have been submitted to multiple publishers, the imprint will be able to outbid competitors to successfully acquire the titles.

One alternative to the somewhat passive scenario described above is for the imprint to commission titles. Publishers often develop ideas for books they'd like to have on their lists and then seek out authors to write the books according to the publisher's specifications. Book commissioning is an excellent branding tool because it allows publishers to be very deliberate in the development of their lists, with "custom-made" titles that perfectly represent the publisher's mission and brand. It is also a wise business strategy because it allows thorough market research to be conducted and promotes the development of titles that meet existing market needs, thereby making the publishing program market driven rather than market led.⁵² Commissioning titles can be a difficult, costly, and time-consuming task, however, and trade book editors seldom have the

⁵² Gill Davies, *Book Commissioning and Acquisition*, 18.

time to do a great deal of true commissioning work. It is also a strategy that works best for non-fiction rather than fiction titles; though publishers may solicit manuscripts from fiction writers, fiction cannot be written to specification in the same way that non-fiction can.

Since publishers are constrained to some extent by the manuscripts they receive, authors' agents play an important role in the acquisitions process. Although agents represent the authors' interests, they can also be important allies for publishers and editors. Agents work with their authors to decide where to send their manuscripts. If an imprint has an established reputation for being a good publisher of a certain kind of book, agents are likely to send suitable manuscripts to its editors—yet another reason why imprint branding is essential to successful book publishing. Without a strong brand, publishers are unlikely to receive submissions that are appropriate to their list.

A strong imprint brand can sometimes be a constraint when the publisher wishes to add a new kind of title to the list. A good agent is aware of an imprint's track record, and if a certain category of book has no precedent in the list, the agent is unlikely to send a manuscript to the publisher or editors for their consideration. Publishers seeking to delve into new areas must communicate this clearly to agents, and may also have to convince agents that their imprint can publish a new category of books as successfully as other imprints that are better known for publishing in the category.

Knopf Canada's brand is sufficiently established that most of its submissions from agents reflect awareness of the company's publishing program and track record. Although the imprint has commissioned several non-fiction titles, including *Facing Ali* by Stephen Brunt, *Scorned and Beloved* by Bill Richardson, and *The Human Factor* by Kim Vicente, most of its books are not commissioned, as a sufficient number of appropriate manuscripts are submitted by regular channels. The imprint has had to struggle, however, against its own image. Despite the fact that Knopf Canada has always published non-fiction in addition to its fiction program, the high profile

of Knopf Canada's fiction, as well as the New Face of Fiction sub-brand, led some people, agents included, to believe that Knopf Canada put a greater emphasis on fiction publishing. In fact, non-fiction has always accounted for a large percentage of the books published by Knopf Canada. After successfully making a strategic effort to raise the profile of Knopf Canada's non-fiction titles—and a string of bestsellers such as Naomi Klein's *No Logo* and Thomas Homer-Dixon's *The Ingenuity Gap*—most within the company feel that the image imbalance has now been rectified. Similarly, Knopf Canada's successful expansion into a number of new categories has led agents to send the imprint books that they might not have in past. Knopf Canada editors complement this success by talking to agents about the kinds of books they're looking for, especially if they are in a new category or are otherwise unlike past books.

The decision to move into new categories is often a result of market conditions, another key external factor in list development. Publishers must increasingly be aware of market dynamics and developments, such as changes in public tastes, growth in specific sales areas, and the creation of new distributions channels.

The Canadian bookselling environment, for example, has changed radically since Knopf Canada's inception. In 1992, when the imprint published its first list, neither Chapters nor Indigo were in business; eleven years later, the Chapters-Indigo chain dominates the Canadian bookselling landscape, accounting for approximately sixty percent of books sold in the country, and is closely followed by other "big box" retailers like Costco. Smart publishers have had to adjust to the buying patterns and business practices of these chain stores, while also respecting the needs of the independents.

Like other publishers, Knopf Canada has had to consider the changes in the market when thinking about list development. "It's made a difference in how we think about what we publish.

It's made a difference in terms of how we think about how we can most actively publish what we do," says Louise Dennys.⁵³ While the rise of the chains has not changed how Knopf Canada selects books for its list, it has made the imprint more conscious of the importance of effective positioning and marketing of their books, for example. The imprint has tried to seize on those changes in the marketplace that they could use to their advantage:

[T]he changes in the marketplace that I have noticed—and welcomed—are the changes that help up sell books. And in that sense the advent of the chain, while it has created immense headaches, in term of how the operations of the chain work with publishing and the demands that they make, and...the predatory tactics of the chains themselves.... But from a marketing point of view, it's allowed us to sell so many more books than we were ever able to before. It's absolutely true that ten years ago, five thousand books was a major bestseller. Today we have the first print run of the new Ann-Marie MacDonald [*The Way the Crow Flies*] at fifty-five thousand, which would have been impossible before the advent of the chain, who are taking three-quarters of that print run.⁵⁴

Publishers have to be especially acute in detecting and predicting the impact of market changes because they often acquire books for their list several seasons, or even years, before publication. If publishers react only to what is happening in the present, they risk falling behind. A publisher who tries to mimic the competition's successes, for example, may well find that by the time a copycat program can be developed, its time has passed or the market has already been saturated. Publishers will achieve greater success by being forward-looking in their acquisitions decisions. Although it's impossible to know for certain what the state of the market will be when a book is published some months or years down the line, publishers and acquiring editors must make informed predictions when acquiring titles. Nascent trends and market changes can thus play an important role in list development.

⁵³ Dennys, interview.

⁵⁴ *Ibid.*

The Knopf List, 1992-2003: An Analysis

The Knopf Canada brand and the imprint's list are so intricately intertwined as to be virtually indistinguishable to some observers. The list is a reflection and interpretation of the brand, and the books on the list are the brand made manifest. Yet the brand and the list are two separate entities. The titles on the list flow from—and into—the Knopf Canada brand, but the imprint brand is still a complex idea that is somewhat discrete from the list itself. The brand figures in the decision to acquire titles for the list, and as each book is published, it adds to or detracts from the overall brand image. As such, an analysis of the Knopf Canada list offers potential insight not only into the way the Knopf Canada brand informs the imprint's publishing program, but also into the ways in which the list feeds back into the imprint brand.

To acquire a complete picture of the Knopf Canada list, all of the imprint's catalogues were examined, from the first list, Spring 1992, to the most recent, Fall 2003. These catalogues were used to develop an inventory of all titles published by Knopf Canada. Supplementary research was conducted online, in interviews with company personnel, and in the company's internal reference library, to obtain a more complete title listing by uncovering books published by Knopf Canada that, for one reason or another, had not been listed in the Knopf Canada catalogues. An analysis was then conducted in which certain parameters of the Knopf Canada list were quantified by season, by year, and overall.

List Size

In thirteen years of operation, Knopf Canada has published 276 books. The number of books published per year (see Figure 1) climbed rapidly after the imprint's four-book first list, increasing fourfold to sixteen books in 1993. List size continued to increase until 1995, when Knopf Canada published twenty-five books, after which the list size decreased slightly for two

years before returning to twenty-five books in 1998, then dipping to twenty-four titles in 1999.

The average number of titles published annually by Knopf Canada over the last five years (1999-2003) has been 28.4 titles per year; the largest list size was thirty-two titles, in 2001, which is 800% the size of the 1992 list. Diane Martin indicates that around twenty-five to thirty titles a year is comfortable for the imprint in its current state.⁵⁵

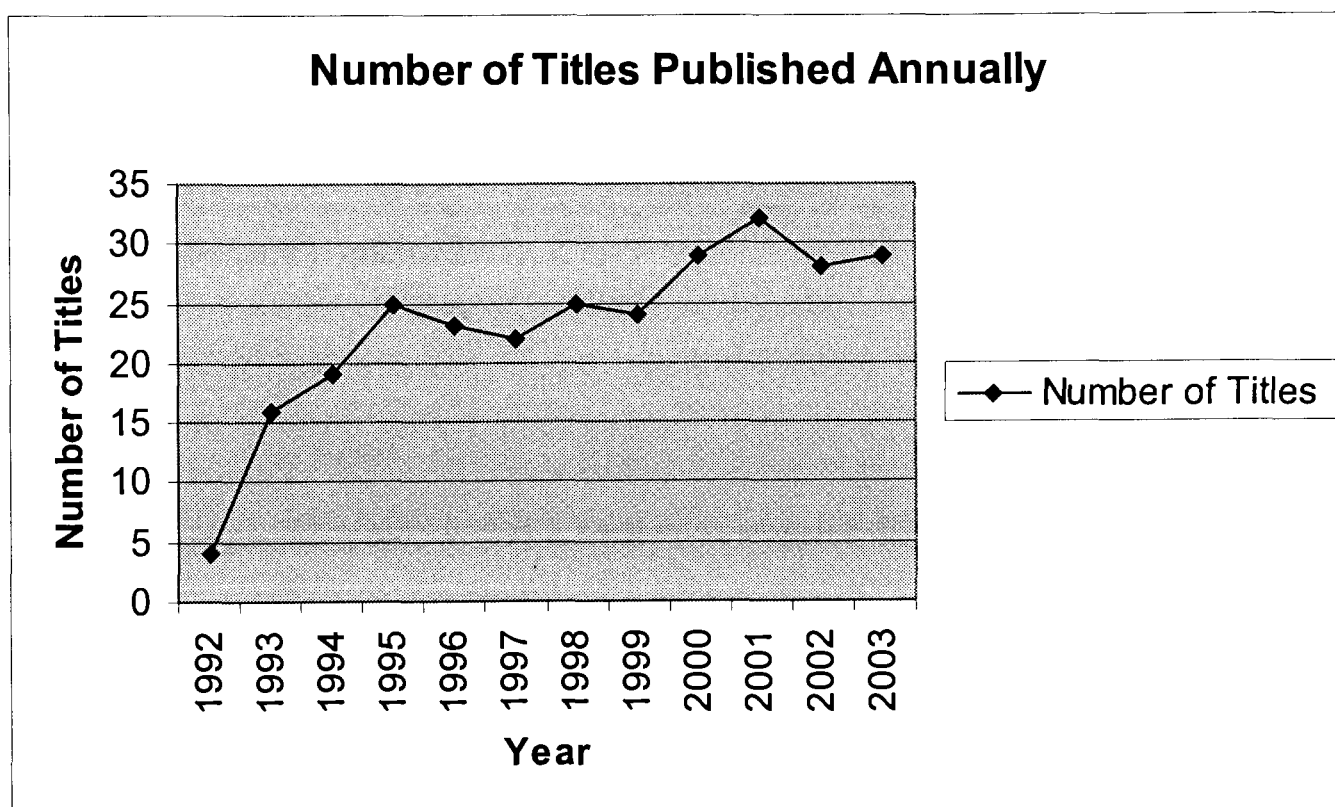


Figure 1. Number of Titles Published Annually by Knopf Canada, 1992–2003

The number of titles published per season has varied significantly over the history of Knopf Canada, most notably because of changes in the number and length of the seasons recognized by the company. Knopf Canada published only a spring list in 1992. From 1993 to 1997, the imprint published two lists per year, classified as Spring and either Fall or Winter. In 1998, 2000, and

⁵⁵ Diane Martin, interview.

2001, the company adopted a three-season structure of Spring, Summer, and Fall lists; however, the definition of each season varied from year to year. In 1998, for example, the Spring season was defined as February through April; it was defined as February through May in 2000, and as January through April in 2001. In most years, books published in January of the following year were classified and catalogued as titles from the previous year's Fall season; for the purposes of this report, the publisher's classification system was respected.⁵⁶ Overall, Knopf Canada has usually published a greater number of books in the Spring season than in the Fall/Winter season when using a two-season list structure; when using a three-season structure, the number of books published in the Fall season has been similar to the number of titles in the Spring and Summer seasons of the same year combined.

Book Format

Knopf Canada is generally perceived as a hardcover imprint. In fact, however, fifty percent of the first Knopf Canada list was published in trade paperback. Although the percentage of paperback titles decreased rapidly after the first list, it is not unusual for Knopf Canada to publish one or two trade paperbacks per year (see Figure 2).

One of the reasons Knopf Canada seldom publishes paperbacks is because the imprint is closely paired with Vintage Canada, which touts itself as “Canada's best recognized and bestselling paperback list.”⁵⁷ While it is difficult to confirm this assertion, Vintage Canada does have a vibrant publishing program with a number of noted successes. In 1994, Vintage Canada published Michael Ondaatje's award-winning *The English Patient* and surpassed 100,000 copies in sales—a sales figure more common to mass-market paperback format than to trade

⁵⁶ That is, if the publisher classified a title published in January 1999 as a Fall 1998 title, it was categorized as such in calculating seasonal and annual totals for this report.

⁵⁷ Random House of Canada Limited, Vintage [online], n.d.

paperbacks.⁵⁸ The imprint’s titles appear on bestseller lists with great frequency, and numerous recent number-one bestsellers—such as Yann Martel’s *Life of Pi*, and Ian McEwan’s *Atonement*—have borne the Vintage Canada logo.

Vintage Canada was established in 1993, and it is, like Knopf Canada, a Canadian reimagining of one of Alfred A. Knopf’s creations: the publisher founded Vintage Books in the U.S. in 1954 to complement the Knopf U.S. program. In the U.S., the Vintage imprint is part of the Knopf publishing group; in Canada, it is closely aligned with Knopf Canada. Approximately fifty to seventy percent of the titles published by Vintage Canada originate as Knopf Canada hardcovers.⁵⁹

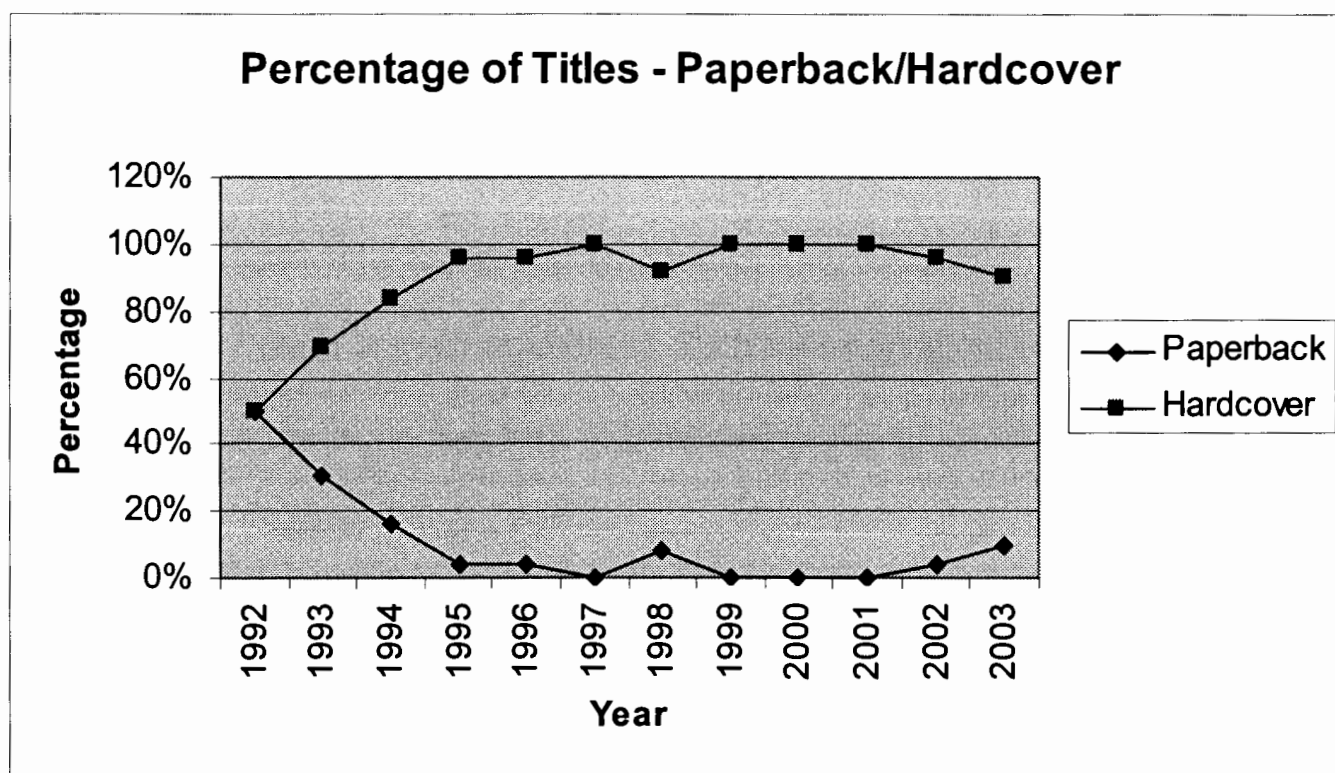


Figure 2. Relative Percentages of Hardcover and Paperback Format Books on the Knopf Canada List, 1992–2003

⁵⁸Mark Cote, “Ondaatje tops 100,000 in trade paper,” *Quill & Quire* 60, no. 4 (1994): 24.

⁵⁹ Garner, Marion (Associate Publisher, Vintage Canada). Interview by author. Tape recording. Toronto, ON, August 12, 2003.

While most Knopf Canada titles are later released as Vintage Canada paperbacks, it is occasionally necessary for Knopf Canada to publish paperback books under its own imprint. When Knopf Canada launched its first list, for example, it published paperbacks under the Knopf Canada name because Vintage Canada had not yet been founded. Once the paperback imprint was established, however, it took over most paperback-format publishing for Knopf Canada, and the few Knopf Canada paperbacks that have been published since that time have generally been special cases. Despite its close relationship with Knopf Canada, Vintage Canada has its own distinct brand, and from time to time, books published by Knopf Canada are not suitable for the Vintage Canada list. Vintage Canada does not publish cookbooks, for example, so Knopf Canada publishes both the hardcover and paperback versions of the cookbooks of Nigella Lawson under its imprint.

Sometimes the genre of a book published by Knopf Canada does not fit well with the Vintage Canada format. The historical fantasy books of British author Manda Scott, for example, are published as Knopf Canada trade paperbacks. Vintage Canada has also had little success selling books in the mystery genre as trade paperbacks. Such books often either go into the Seal mass-market format, or in some cases they may be published as Knopf Canada trade paperbacks, as is the case with mystery author Frances Fyfield.

The market and costs of a certain title can also be factors in the decision for Knopf Canada to release a title as a paperback rather than a hardcover. Sometimes, the market for a book will not be able to bear the expense of a hardcover version of the book. Publishing the first edition of a book in paperback decreases the ability of the book to earn out its costs over two “lives”—one as a hardcover, then one as a paperback. Sometimes, nonetheless—and especially if a book is not expected to have greater revenue potential over two “lives”—it makes greater economic sense to publish the book directly into paperback format.

Despite the occasional decision to publish books as Knopf Canada trade paperbacks, Louise Dennys does not foresee a future increase in the number of Knopf Canada paperbacks.⁶⁰ The success of the Vintage Canada brand as a quality paperback imprint has kept Knopf Canada from publishing paperbacks in any but exceptional circumstances, and has contributed to the overall impression of Knopf Canada as a hardcover imprint.

Fiction and Non-Fiction Titles

As has been previously noted, the strength and high profile of Knopf Canada's fiction titles traditionally led some people to associate the Knopf Canada brand strongly, or even exclusively, with fiction. Many Knopf Canada employees feel that this erroneous perception has been recently corrected with the great success of several Knopf Canada non-fiction titles, such as Naomi Klein's *No Logo* and Thomas Homer-Dixon's *The Ingenuity Gap*. Knopf Canada's non-fiction publishing program, however, is not a recent development; from its inception, the imprint has been dedicated to offering a balance of fiction and non-fiction. Since non-fiction accounts for more than half of the imprint's revenues⁶¹ despite representing on average only forty percent of the titles published, the imprint takes its non-fiction program very seriously and does not consider non-fiction a lesser priority for Knopf Canada. While there is no formal ratio of fiction-to-non-fiction titles used by the imprint, there is a conscious attempt to bring balance to these two facets of the list.⁶²

Knopf Canada's first list, the four-book Spring 1992 list, offered the perfect balance of two non-fiction titles and two fiction titles. Over the life of the imprint, fiction has accounted for an

⁶⁰ Dennys, interview.

⁶¹ *Ibid.*

⁶² Diane Martin, interview.

average of sixty percent of Knopf Canada titles. Viewed on an annual basis (see Figure 3), the balance of fiction and non-fiction has varied significantly, from seventy-five percent fiction in 1993 to forty-eight percent non-fiction in 1995. In the context of a given season, the balance has occasionally been more uneven—the fall of 1994 saw eighty-six percent fiction, for example, while the summer of 2000 saw sixty-three percent non-fiction.

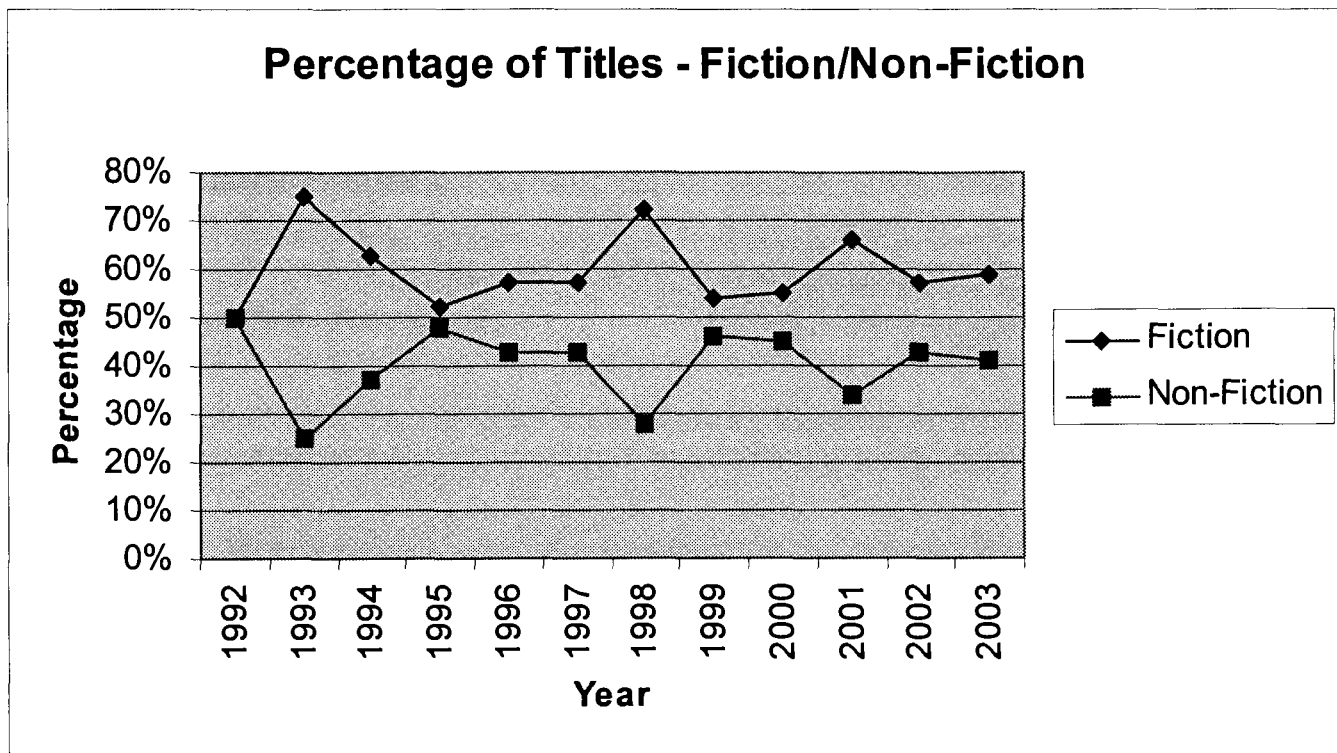


Figure 3. Relative Percentages of Fiction and Non-Fiction Books on the Knopf Canada List, 1992–2003

While the number of fiction titles has almost always exceeded the number of non-fiction titles on the Knopf Canada list, the figures can be misleading, and they do not necessarily merit the conclusion that Knopf Canada puts a greater emphasis on fiction than on non-fiction. While it is difficult to neatly classify titles as “small” or “big” books according to the amount of money and effort that goes into promoting the books without examining confidential figures, it is possible that a greater percentage of the imprint’s fiction titles are “small” books, and that the non-fiction titles, while fewer in number, individually represent a greater percentage of “big” titles. Since the non-fiction list accounts for the greatest amount of revenues, it seems probable that additional

marketing dollars are spent promoting non-fiction titles. Furthermore, Knopf Canada's successful efforts to raise the profile of its non-fiction program are not reflected in the analysis of the list ratios—though non-fiction does not account for more of the list than it did in the past, Knopf Canada has achieved much more recognition for its non-fiction than it had previously, and many of its greatest successes in recent years have been non-fiction books. Additional balance in the imprint's reputation for fiction and non-fiction could possibly be achieved by developing a non-fiction sub-brand commensurate with the powerful New Face of Fiction program for some of Knopf Canada's non-fiction titles.

Canadian and Non-Canadian Books

Knopf Canada's mandate to bring the best of Canada to the world and the best of the world to Canada has always leaned more toward the former than the latter. The imprint brands itself as a Canadian publisher and places great emphasis on its Canadian publishing program. Louise Dennys, Executive Publisher of Knopf Canada, believes that at least seventy percent of the imprint's list should be books by Canadian authors.⁶³

As an analysis of the list shows, however, this concept of list composition is more a goal than a reality (see Figure 4). In its eleven-year history, only fifty-two percent of the titles Knopf Canada has published were by Canadian authors. In five of the eleven years, the number of foreign titles published by Knopf Canada exceeded the number of Canadian titles. In 1995, Canadian titles accounted for only thirty-six percent of the list. Only one year, 1996, reflected the desired seventy percent Canadian titles. Again, a season-by-season analysis shows even wider fluctuation. In spring 1998, eighty-three percent of titles published were by non-Canadian authors. In spring 2000, eighty-eight percent of titles published were by Canadian authors.

⁶³ Dennys, interview.

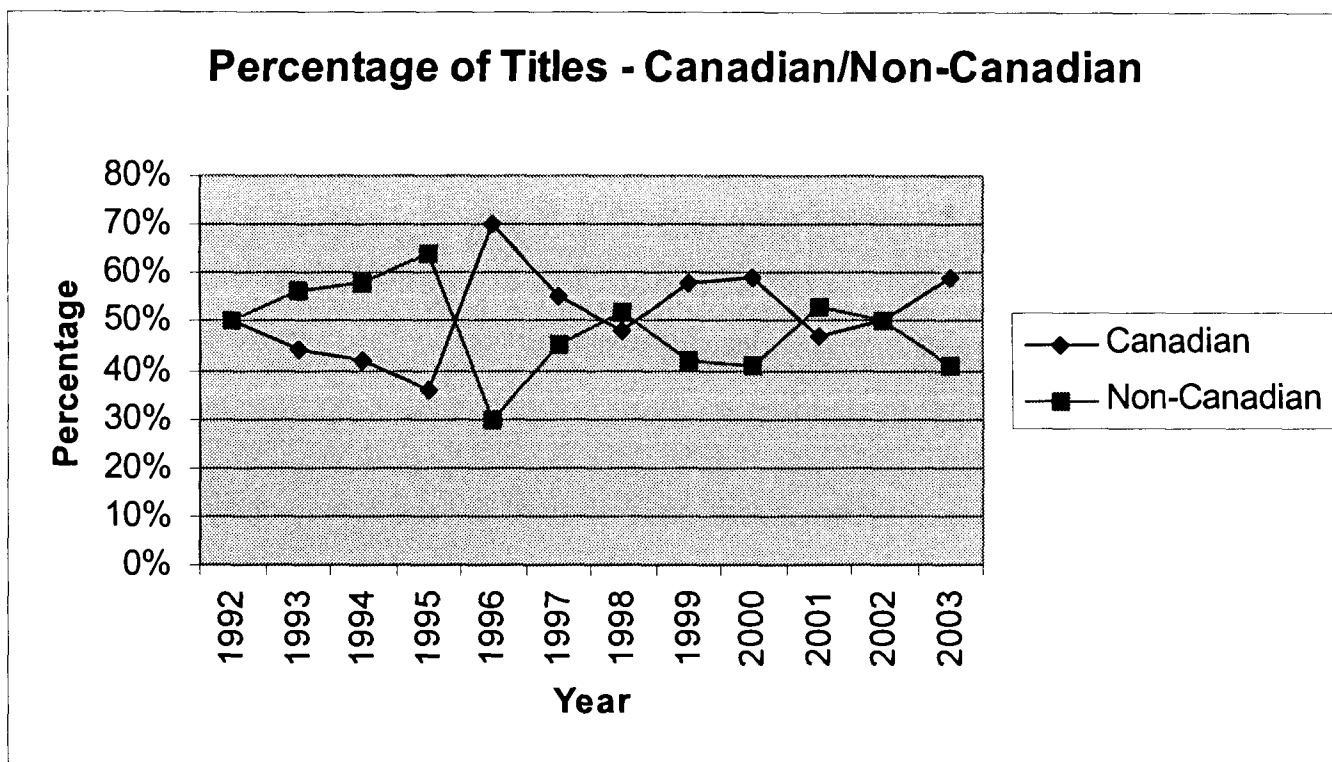


Figure 4. Relative Percentages of Canadian and Non-Canadian Books on the Knopf Canada List, 1992–2003

One of the reasons for the discrepancies between Knopf Canada’s target ratio of Canadian-to-international titles and the actual figures revealed by the list is that Knopf Canada puts the overwhelming bulk of its efforts into its Canadian publishing program. With the exception of a few cases in which Knopf Canada has developed a foreign title, such as Vaclav Havel’s *Summer Meditations*, and a few foreign authors to whom Knopf Canada gives detailed notes, such as P.D. James, titles by foreign authors require very little work on behalf of the Canadian imprint. Foreign manuscripts come to the company already edited and fully developed. Foreign authors of a caliber appropriate to the Knopf Canada list often have international reputations and author brands that will sell the books without extensive marketing. Consequently, Knopf Canada’s editorial personnel put almost all their effort into finding, editing, and developing their Canadian authors, and the company’s marketing teams must put greater effort into positioning and selling the list’s Canadian titles because they do not have the benefit of an existing international reputation behind them. The Canadian literary community, which has a vested interest in

Canadian literature, pays special attention to titles by Canadian authors, and recognizes these as the titles that are most emblematic of the imprint that publishes them.

It is the Canadian publishing program, then, that most clearly bears the stamp of Knopf Canada, and it is not surprising that both internally and externally, the imprint is perceived to publish a greater percentage of books with Canadian authorship than it actually does. The brand perception, in this case, is more powerful than the actual figures.

Author Gender

Despite the fact that the two highest-ranked staff members of Knopf Canada are women, the imprint has sometimes been thought to be overly masculine, publishing too great a percentage of male authors.⁶⁴ Although the imprint is guided by quality of writing rather than by gender of the author, Knopf Canada's publishers like to think that the imprint is seen as balanced and equitable in all aspects of its list, including author gender.

An analysis of the list shows that fifty-six percent of the titles published by Knopf Canada have been of male authorship (see Figure 5). Three of the four titles in Knopf Canada's first list were by male authors, accounting for seventy-five percent of the list, the highest percentage of male authors in the imprint's history. The lowest percentage of male authors occurred in 1996, when male authors accounted for only thirty-three percent of the list. Once again, seasonal fluctuations were more radical—on the spring list of 1996, only twenty-seven percent of the titles were by male authors, while in spring of 2001, eighty-three percent of titles were by men.

⁶⁴ Executive Publisher Louise Denny noted that she had come up against this perception in past.

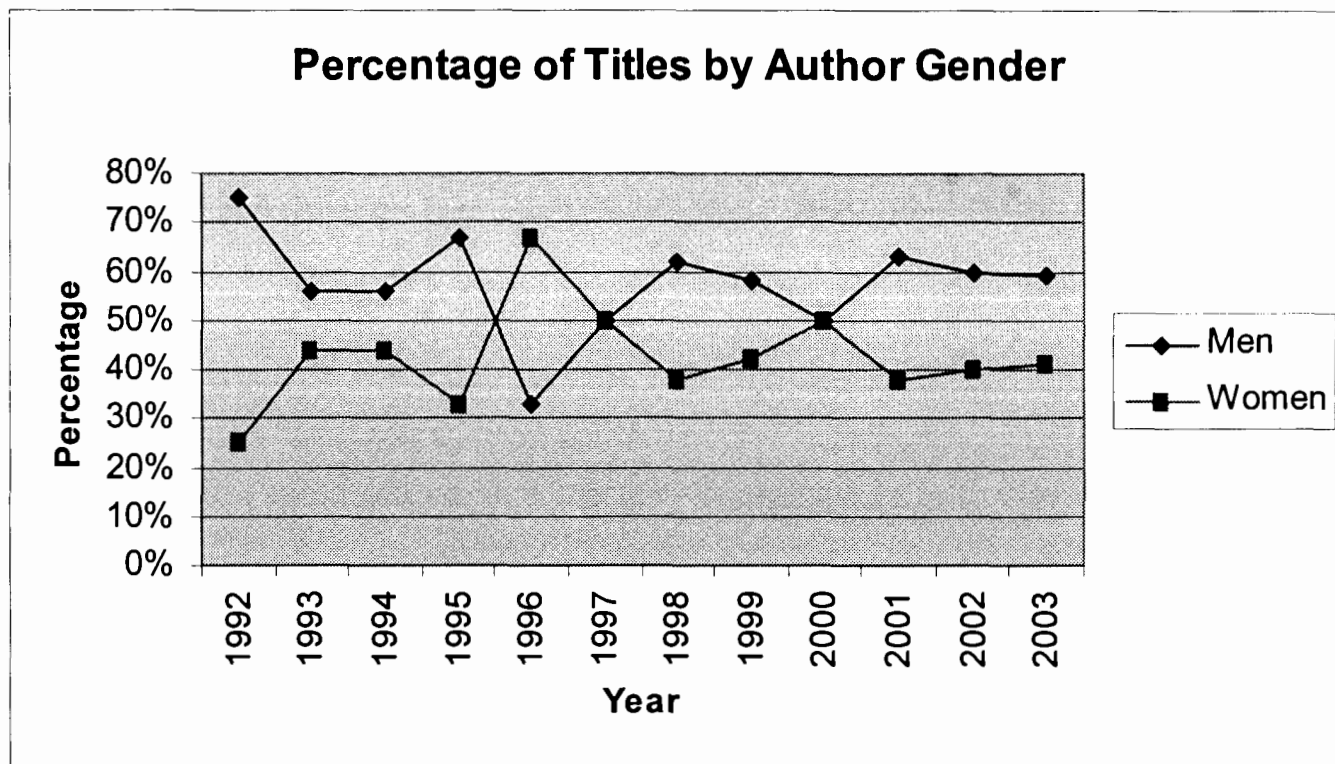


Figure 5. Relative Percentages of Canadian and Non-Canadian Books on the Knopf Canada List, 1992–2003

Overall, while the figures show that Knopf Canada has published more male than female authors, the discrepancy is not overwhelming enough to be of major concern. While Knopf Canada aims for certain ideal ratios, any kind of quota system would be antithetical to the company’s publishing goals. It is unlikely that the Knopf Canada brand bears a significantly “gendered” image. The imprint has published a number of high-profile male authors, such as Mordecai Richler, Martin Amis, and Salman Rushdie, but it has also published a significant enough number of major female authors, such as Ann-Marie MacDonald, Toni Morrison, P.D. James, and Jeannette Winterson, that it is unlikely that the brand has accrued a reputation for predominantly publishing authors of either sex.

Categories

As a publisher of both fiction and non-fiction with a brand that is not associated exclusively with any one category, Knopf Canada has great flexibility in the book categories into which it

publishes. The essential qualities of a Knopf book, quality of writing, originality of voice, and power of storytelling, can apply equally to a novel or a current affairs book. The “literariness” often associated with the Knopf brand can be variously interpreted across different categories—a murder mystery or collection of political essays can be as well written and unique as a traditional literary novel.

Knopf Canada has never settled for a category-restrictive definition of its publishing program. Although consisting of only four books, the first Knopf list represented four different categories—a full-length novel by Toni Morrison, *Jazz*, a collection of Canadian short fiction edited by Michael Ondaatje, *From Ink Lake*, a book of essays of political and historical interest by Vaclav Havel, *Summer Meditations*, and an autobiographical work by David Cronenberg, *Cronenberg on Cronenberg*, that could also be classified as a film studies book. This tone-setting first list was emblematic of the variety that characterizes the Knopf Canada list to this day.

As the size of the Knopf lists has grown, so too have the number and type of categories into which the imprint publishes. Knopf Canada’s fiction list is made up primarily of general fiction, but the imprint has also published numerous books of short stories and a substantial number of mysteries. Knopf Canada’s non-fiction program includes categories such as biography and autobiography, literary reference and criticism, politics, current affairs, history, travel, and spiritual. Recent additions to Knopf Canada’s breadth of categories include true crime books such as *‘Until You Are Dead’* by Julian Sher, sports books such as *On Snooker* by Mordecai Richler and *Facing Ali* by Stephen Brunt, and books with a scientific edge, such as *The Human Factor* by Kim Vicente and *Dr. Strangelove’s Game* by Paul Strathern.

Despite the range and flexibility of Knopf Canada’s publishing program, there are some categories the imprint does not wish to pursue because they do not fit the brand or expertise of the imprint. It is unlikely that Knopf Canada will ever publish straightforward how-to or self-help

books, for example. Despite its literary prestige, Knopf Canada has also traditionally shied away from publishing poetry.

There are also categories that Knopf will consider, but only if the approach fits well with the Knopf Canada brand reputation for originality of voice and ideas. While Knopf Canada publishes books that might be classified as “health” books, for example, the imprint wishes to publish only those health books that are associated with cutting-edge health issues. Furthermore, despite the fact that Naomi Klein’s *No Logo* won the National Business Book Award, the imprint did not conceive of the book internally as a business book and it is unlikely that Knopf Canada will pursue business books in the future.

There are no hard and fast rules about the categories Knopf Canada publishes, but there is a general understanding that some of the books the imprint has published or is presently publishing are anomalous and do not indicate a desire to expand the imprint’s publishing activities in these areas. Although the company published some titles by children’s author Janet Lunn, who had been published by Knopf Canada Executive Publisher Louise Dennys’s Lester & Orpen Dennys, and Ian McEwan’s first foray into the children’s book field, *The Daydreamer*, children’s publishing is not within the imprint’s purview and these titles were not listed in the regular Knopf Canada catalogue. Similarly, Knopf Canada began publishing the cookbooks of Nigella Lawson in 2001, in response to the author’s specific desire for her books to be published by Knopf, but the imprint is not interested in taking on other cookbooks because they do not have the appropriate expertise within the publishing team and cookbooks are traditionally Random House Canada’s territory. Other anomalous authors on the list include Anne Rice, whose genre of vampire books is a somewhat unusual category for the Knopf list, and Monty Roberts, whose inspirational books about horses also fall outside the usual perimeter of the Knopf Canada list.

Despite the fact that some of Knopf Canada’s excursions into new categories have been exceptional cases rather than the rule, there has been a marked expansion in the number and kind

of categories of books published by Knopf Canada. While the vague and overlapping character of book categories makes a precise analysis difficult, an examination of the list from its inception in 1992 to the present shows an increase in the number of categories represented by the list (see Figures 6, 7, and 8 for sample years). This category expansion appears to be the outcome of a deliberate attempt to diversify the list and reach new readers. The result has been an expansion and adjustment in the Knopf brand; the success of many of Knopf Canada's books in new non-fiction categories has led more people to recognize the strength and variety of Knopf Canada's non-fiction program. This change is likely to continue to affect the composition of the list in the future, as agents and authors who might not previously have considered Knopf Canada as a potential publisher in areas such as sports and health issues have begun to submit such books for the imprint's consideration.

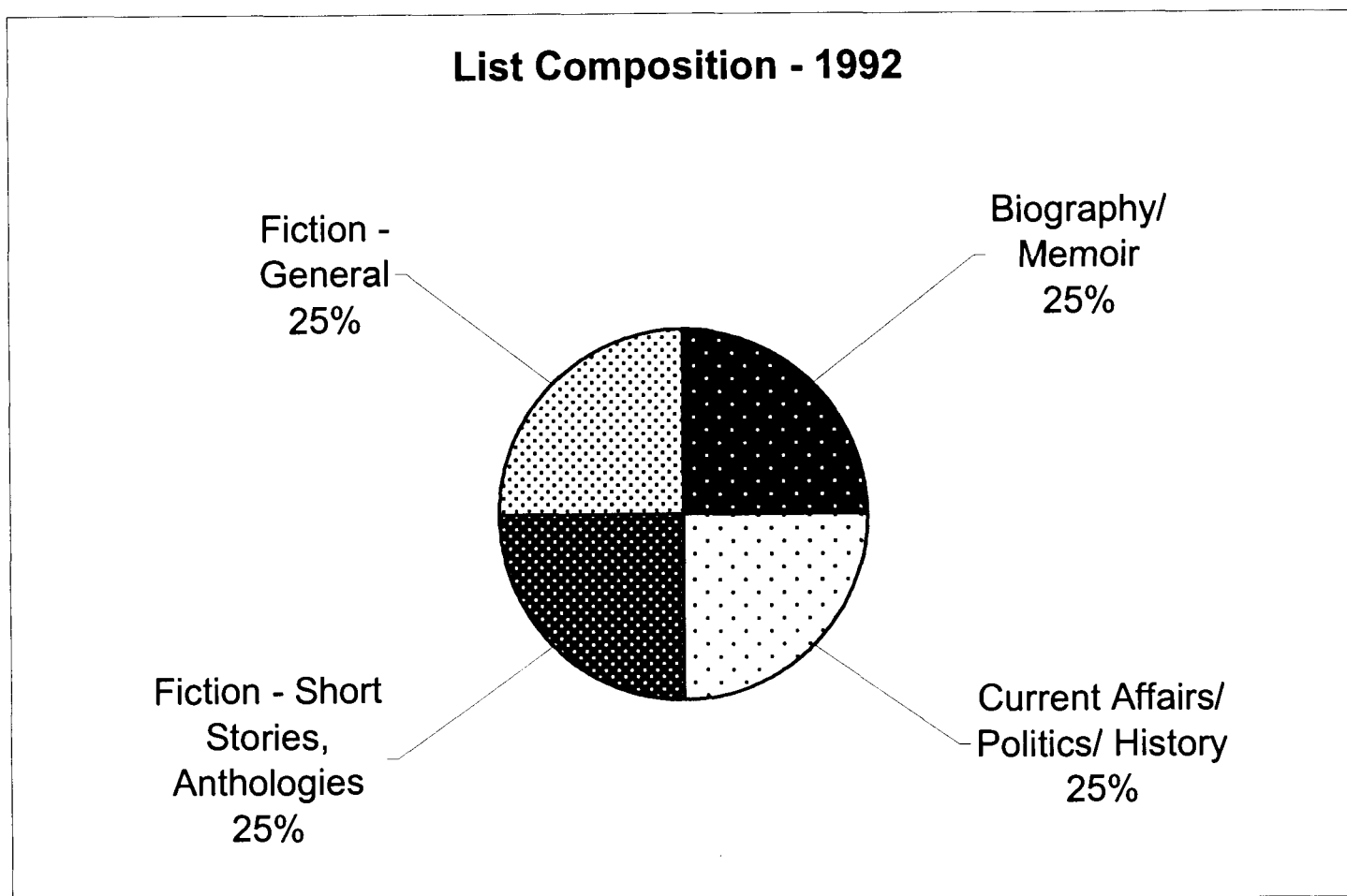


Figure 6. Knopf Canada List Composition by Category, 1992

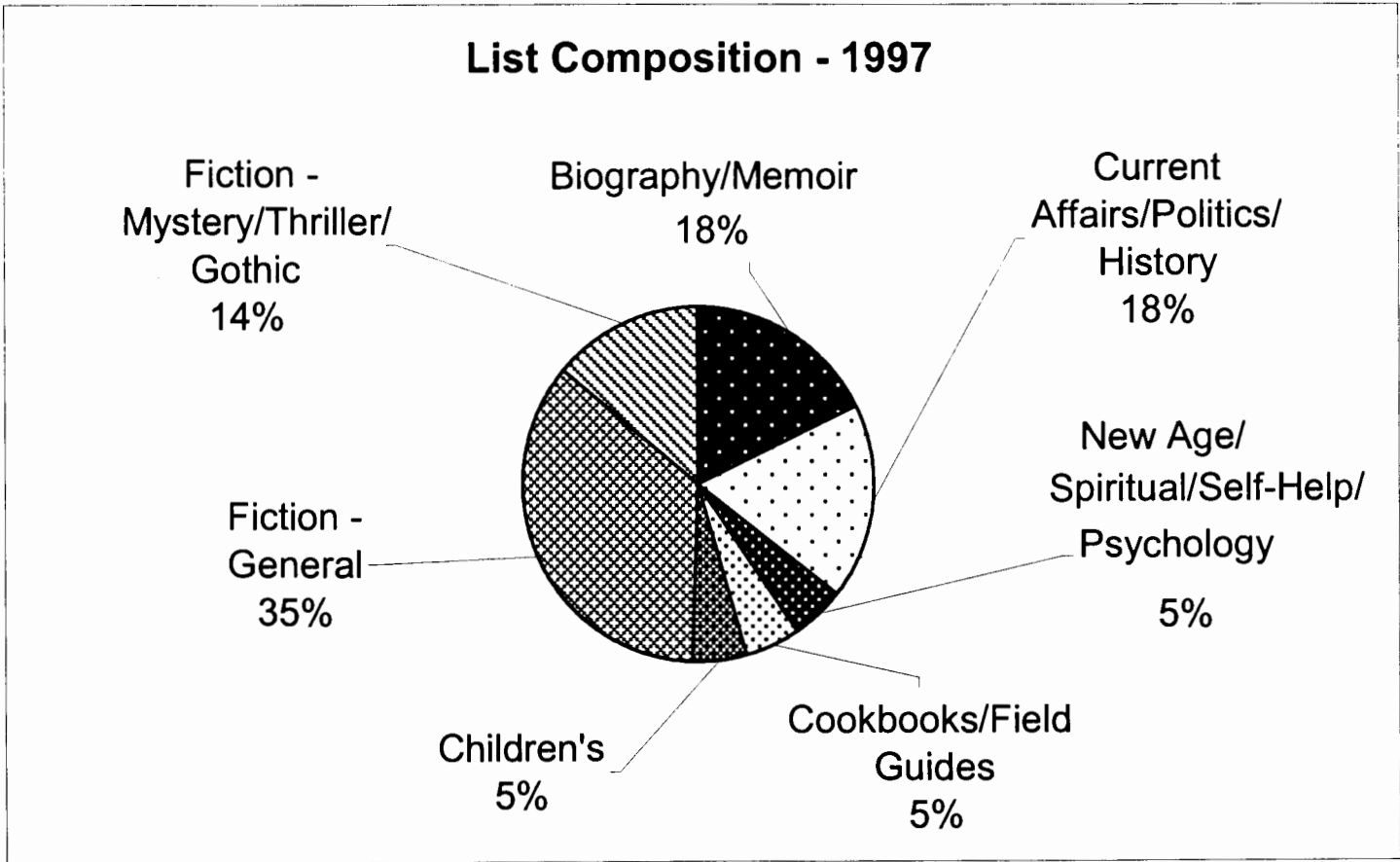


Figure 7. Knopf Canada List Composition by Category, 1997

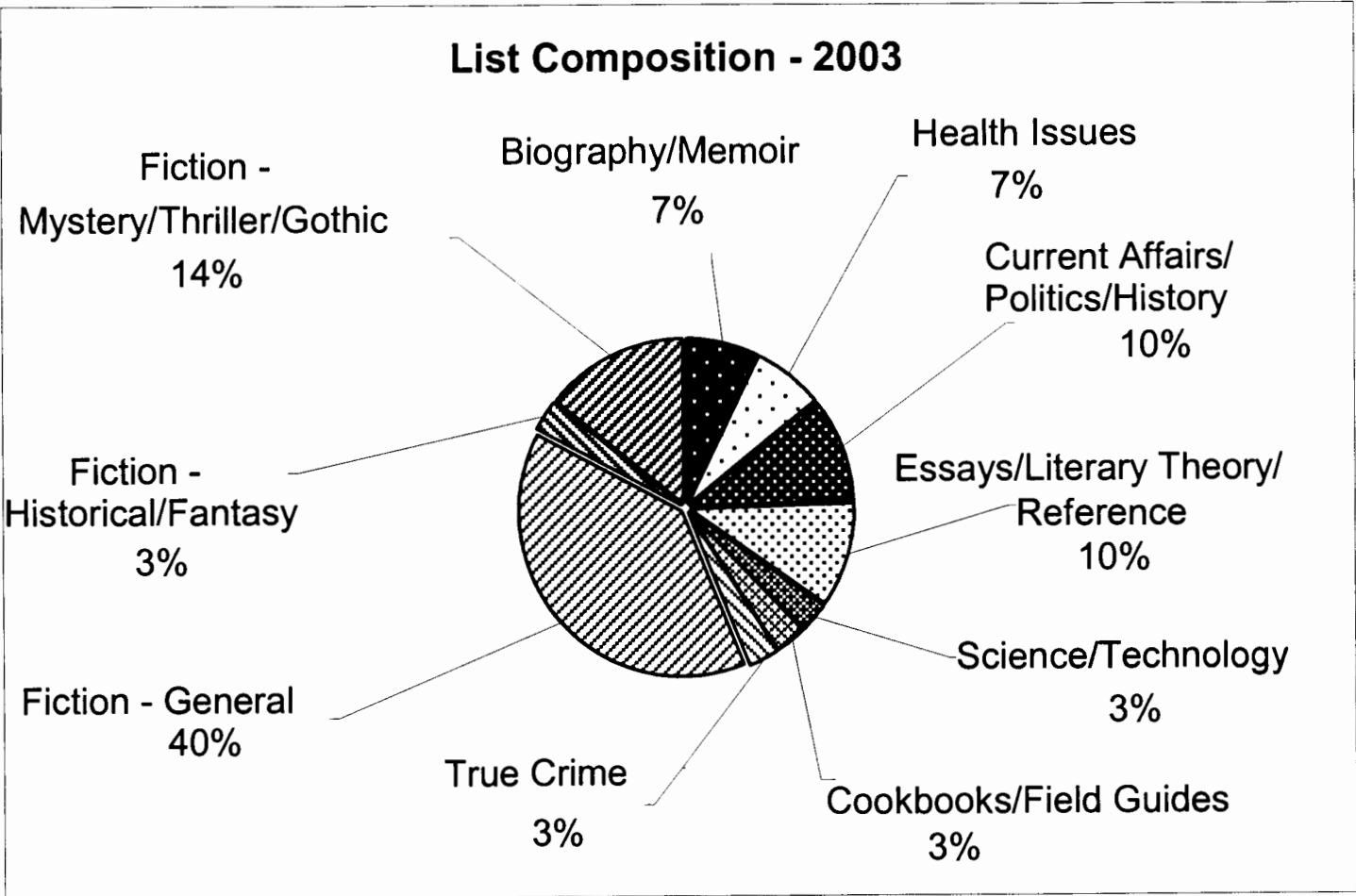


Figure 8. Knopf Canada List Composition by Category, 2003

CHAPTER V. CONCLUSIONS

In the modern business environment, branding is an issue that cannot be ignored. Consumers are faced with so many choices in even the simplest of purchasing decisions that products without compelling brand messaging are likely to lose out to products whose brands help consumers feel that they are making informed purchases.

While publishers rightfully claim that publishing differs from other industries in that consumers are less likely to make purchasing decisions on the basis of the book's brand—the publishing imprint—publishing is no less embroiled in the business of branding than any other industry. Publishers traditionally funnel their branding efforts into creating brand-name authors to whom it is hoped readers will become loyal. Where it has been successful, this practice has resulted in the development of powerful author brands that help sales figures but may hurt publishers in the long term. Publishers who have spent money on author brands may lose the benefit of their investment if their author goes to another publisher or loses favour with the public. They may also find that their investment has left the author with all the contractual bargaining power, and that little brand equity has accrued to the imprint brand independent of the authors it publishes.

While author branding is an important tool in the publishing marketplace, publishers may also wish to consider other branding opportunities that might produce more stable and enduring brand equity that is not tied exclusively to star authors. For this, publishers need look no further than their own industry's history. Even before the age of mechanical printing, publishers proudly emblazoned their books with their colophons (also known as “imprints,” the literal source of the term) to assure book-buyers of the quality of the books they were purchasing and to help them

identify books of the same caliber for future purchases. In fact, Dr. Iain Stevenson, director of publishing studies at City University in London, has dubbed publishers the first practitioners of modern branding techniques. Even in their early incarnations, colophons were memorable graphic symbols that helped consumers instantly identify products and associate them with certain qualities. But even more importantly for modern publishers, an imprint was a device to promote repeat purchases and customer loyalty:

The colophon was one way to create the impression that if a reader had enjoyed or benefited from one of the house's publications, they might feel confident to try further products from the same source. Books are the ultimate discretionary purchase, and a publisher who can build brand loyalty saves the need to capture customers afresh every time.⁶⁵

Many publishers today seem to have lost sight of the potential for their imprints to play this role in helping influence book-buying decisions, convinced of the futility of efforts to strengthen imprint brand associations in the eyes of the consumer by the conventional wisdom that imprints are irrelevant to book buyers. In fact, however, there is no reason to believe that imprints could not play a greater role in book-buying decisions for today's brand-conscious consumers if stronger imprint-branding initiatives made consumers more aware of imprints' brand promises. By placing more of an emphasis on branding their imprints, publishers might avoid some of the problems that come from excessive reliance on the author-branding system.

The market may be ripe for just such an innovation, and the first publishers to effectively use this approach in new areas of trade publishing may emerge with a significant competitive advantage. The traditional publishing industry is being invaded rapidly by brands from other industries that already signify something in the minds of consumers, such as MTV Books and Warner Books. It seems probable that the entry of these kinds of brands into the publishing arena will increase the level of brand awareness among book-buyers. Already, small publishing

⁶⁵ Iain Stevenson, "The Colophon Uncloistered," *The Bookseller*, no. 4851 (2000).

programs such as McSweeney's Books out of San Francisco seem to be achieving success as much through the hip reputation of the publishing program as through the books themselves.

Groundbreaking publisher Alfred A. Knopf made imprint branding one of the cornerstones of his publishing strategy. His philosophy of marketing the value of his Knopf imprint—not just the titles on its list—helped create a respected and enduring brand. By making his “brand promise” known to his customers and delivering on this pledge, Knopf developed an unusual amount of customer loyalty.

It is both this history of successful imprint branding and the nature of its brand that make Knopf Canada an interesting case study in imprint branding and mark it as a company with the potential to leverage its brand in the consumer sphere. The Knopf Canada brand both draws from and diverges from that of its U.S. counterpart. The esteemed reputation of Knopf U.S. has surely played a large part in Knopf Canada's rapid growth and success, but the imprint has also been successful in building a distinct identity as a respected Canadian publisher, adept at the discovery of new Canadian talent and the promotion of Canadian writing overseas.

The Knopf Canada brand is impressively versatile. The core values of the brand—quality of writing, originality of voice, and power of storytelling—represent features that book buyers find meaningful and compelling. At the same time, the brand values are flexible enough to permit Knopf Canada to publish across a wide variety of categories, giving diversity to the list that makes it easier to market and sell. This flexibility also enables the list to adapt to new trends and introduce new kinds of books, giving the list freshness and vigour without diluting the overall brand image.

One key to Knopf Canada's success is the fact that despite the obvious interrelationship, the imprint brand is in some ways distinct from the list itself. Knopf Canada has benefited from the success of the authors on its list, many of whom have strong author brands, without becoming

inextricably linked with any one author or group of authors. Similarly, while the “literary” reputation of the Knopf brand remains intact, the list has actually changed substantially over the years, admitting a lot more variety and introducing new categories with great success. When one examines the list closely, it becomes evident that the image of the Knopf Canada list and the reality are somewhat different—that there are in fact more non-Canadian authors on the list than might be assumed, for example. Internally, the goals and perceptions of the list composition—the balance between Canadian and non-Canadian authors and fiction and non-fiction titles, in particular—seem to be slightly at odds with the percentages revealed by closer analysis. One notices also that there is quite a surprising number of anomalies on the list—books that diverge in some way from the overall Knopf Canada image. While it is hard to believe that these departures and special cases have not cumulatively had some deleterious effect on the Knopf Canada brand, the fact that they do not seem to have substantially eroded the coherency of the Knopf Canada image is a testament to the tremendous amount of equity resident in the brand itself.

The existing amount of brand equity in the Knopf Canada imprint makes it a perfect contender for more direct imprint branding to the consumer. The kind of person who would be interested in reading a Knopf Canada book is the kind of person who appreciates the imprint’s brand values of quality of writing, originality of voice, and power of storytelling. These are virtues claimed by many books. Knopf Canada has the reputation and track record to give its claims credibility. Conscientious book buyers are constantly seeking evidence of quality in choosing books. They read reviews, watch bestseller lists, and ask friends and booksellers for recommendations. They are looking for a trustworthy arbiter of taste. Knopf Canada is one of the few brands with the strength and credibility to take on that role. If the imprint were to brand itself powerfully in this way in the consumer environment—to sell the Knopf Canada brand and what it stands for, separate from individual authors and titles—it is possible that the imprint could create a significant degree of brand loyalty among consumers seeking reassurance that they are reading

the best of Canadian and international writing. Since few competitors have a comparably strong brand and none seem to be using a strong customer-facing imprint-branding strategy, Knopf could leverage its brand to achieve a considerable competitive advantage that would be difficult for competitors to imitate.

In spite of the brand's relative independence from the list, should Knopf Canada decide to pursue a customer-focused imprint-branding strategy, list coherency would be integral to the success of the program. The diversity of the list could be both a help and a hindrance in this scenario. The advantage of having a diverse list is that its breadth is part of its appeal: a single consumer could conceivably read and enjoy the entire list without retreading the same thematic or even aesthetic ground, which is an important selling-point if consumers are going to buy multiple titles from the same list. It is nonetheless important that the conceptual thread that unites the books on the Knopf Canada list be made clear and easily discernible to the consumer, and that the imprint deliver convincingly on this brand promise. Stronger consumer-facing imprint branding could leave less room for anomalous titles on the list. Knopf Canada has repeatedly demonstrated the flexibility of its brand by publishing successfully in new categories and achieving success even with the list's anomalies, but the lines that delimit the list may ultimately prove as important as any other factor in maintaining list coherency and projecting a compelling imprint brand.

A serious initiative to create stronger consumer-facing imprint branding would be no small task, and it would require buy-in and contribution from all areas of the company, not just the Knopf Canada editorial staff. Due to the consolidated nature of departments such as design, sales, and marketing at Random House of Canada, special efforts would have to be made to determine ways in which a new Knopf Canada brand strategy could carry over into these departments' approaches to Knopf books. As the most important and fundamental pillars of brand communication, packaging and advertising are two areas that would require particular attention. Knopf Canada has hitherto eschewed "Knopf-branded" cover designs, but there are perhaps other

packaging techniques that could be utilized to help promote brand awareness, such as displays or labels. And specially designed advertising promoting Knopf Canada and its titles, rather than books from numerous Random House of Canada imprints, would be essential to creating and reinforcing brand identification and preference. Such initiatives would probably require increased expenditure of money and effort, but the possible payoff of brand loyalty would have the potential to bring in an attractive and long-lasting return on the investment.

Whether or not Knopf Canada chooses to pursue a stronger consumer-facing imprint-branding strategy, it is important that the imprint recognizes and respects the power of its brand and the value that it adds to the Knopf Canada list. The brand must neither be taken for granted nor allowed to stagnate, lest it lose its strength. The imprint's brand and legacy should continue to play an important role in the selection of books for the list and inform the design, sales, and marketing approaches taken to Knopf Canada titles. As this report shows in its examination of the factors influencing list acquisition and the role of the brand in design, sales, and marketing, however, branding is but one of many competing considerations in running a publishing company and developing a list. To be truly successful, any major imprint-branding initiative would require commitment from all areas of the business, along with a careful assessment of the appropriate role for branding to play within various business operations.

As publishers seek new and more sophisticated ways to market their books, branding theory offers extensive opportunities and strategies publishers may wish to explore. All publishers hope to establish an image and identity with their publishing programs. Putting strategic effort into communicating the imprint brand to consumers may be a promising method by which to achieve success and differentiation in today's competitive marketplace. If imprint branding is used effectively, the imprint might regain its historical importance as an integral method of communicating value to the buyer and a key to consumer decision-making.

APPENDICES

Appendix 1. Knopf List, Main Statistics, 1992–2003

Appendix 2. Knopf List By Gender, 1992–2003

Appendix 3. Knopf List By Category, 1992–2003

Knopf List, Main Statistics, 1992-2003

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1992	Spring	Jazz	Toni Morrison		1			1	
		From Ink Lake	Michael Ondaatje (Ed.)		1	1			1
		Summer Meditations	Vaclav Havel	1				1	
		Cronenberg on Cronenberg	Chris Rodley (Ed.)	1		1			1

Season Totals	Percentages
Total Books:	4
Total Non-Fiction:	2
Total Fiction:	2
Total Canadian:	2
Total Non-Canadian:	2
Total HC	2
Total TPB	2

Year Totals 1992		
Total Books	4	
Total Non-Fiction:	2	50%
Total Fiction:	2	50%
Total Canadian:	2	50%
Total Non-Canadian:	2	50%
Total HC	2	50%
Total TPB	2	50%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1993	Spring	No Other Life	Brian Moore		1			1	
		The Bookseller	Matt Cohen		1				1
		You Never Know	Isabel Huggan		1				1
		Remembering Babylon	David Malouf		1		1	1	
		Shadow Play	Frances Fyfield		1		1	1	
		Writers & Company	Eleanor Wachtel	1					1
		Falling Off the Map	Pico Iyer	1				1	1
		Lasher	Anne Rice		1			1	1

Season Totals	Percentages
Total Books:	8
Total Non-Fiction:	25%
Total Fiction:	75%
Total Canadian:	50%
Total Non-Canadian:	50%
Total HC	63%
Total TPB	38%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1993	Winter	Marlene Dietrich	Maria Riva	1				1	1
		<i>The Swing Era</i>	Sara Sheard		1	1			1
		<i>Einstein's Dreams</i>	Alan Lightman		1		1	1	
		<i>Facts Behind the Helsinki...</i>	Yann Martel		1	1			1
		<i>Marriage of Cadmus & Harmony</i>	Roberto Calasso		1		1	1	
		<i>Excursions in the Real World</i>	William Trevor	1				1	1
		<i>Strange Pilgrims</i>	Gabriel Garcia Marquez		1		1	1	
		<i>Wives Of Bath</i>	Susan Swan		1	1			1

Season Totals	Percentages
Total Books:	8
Total Non-Fiction:	2
Total Fiction:	6
Total Canadian:	3
Total Non-Canadian:	5
Total HC	6
Total TPB	2
	25%
	75%
	38%
	63%
	75%
	25%

Year Totals 1993		
Total Books	16	
Total Non-Fiction:	4	25%
Total Fiction:	12	75%
Total Canadian:	7	44%
Total Non-Canadian:	9	56%
Total HC	11	69%
Total TPB	5	31%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1994	Spring	<i>Aman</i>	Aman, told to Barnes & Boddy	1				1	
		<i>A Discovery of Strangers</i>	Rudy Wiebe		1				1
		<i>The Paper Wife</i>	Linda Spalding		1				1
		<i>Meanwhile in Another...</i>	Manguel & Stephenson		1				1
		<i>Art and Lies</i>	Jeanette Winterson		1		1	1	
		<i>Perfectly Pure and Good</i>	Frances Fyfield		1		1	1	
		<i>The Michael Snow Project</i>	Dennis Reid et al	1					1
		<i>Michael Snow: Music/Sound</i>	Michael Snow	1					1
		<i>Visiting Mrs. Nabokov</i>	Martin Amis	1			1	1	
		<i>Imperium</i>	Ryszard Kapuscinski	1			1	1	
		<i>Crossing the River</i>	Caryl Phillips		1				1
		<i>Crossing the Threshold of Hope</i>	Pope John Paul II	1				1	

Season Totals	Percentages
Total Books:	12
Total Non-Fiction:	6 50%
Total Fiction:	6 50%
Total Canadian:	6 50%
Total Non-Canadian:	6 50%
Total HC	9 75%
Total TPB	3 25%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1994	Fall	<i>A Son of the Circus</i>	John Irving		1			1	1
		<i>True North: A Memoir</i>	Jill Ker Conway	1		1			1
		<i>Original Sin</i>	P.D. James		1		1		1
		<i>The Monkey Puzzle Tree</i>	Elizabeth Nickson		1	1			1
		<i>Taltos</i>	Anne Rice		1			1	1
		<i>Felicia's Journey</i>	William Trevor		1			1	1
		<i>East, West</i>	Salman Rushdie		1			1	1

Season Totals	Percentages
Total Books:	7
Total Non-Fiction:	1
Total Fiction:	6
Total Canadian:	2
Total Non-Canadian:	5
Total HC	7
Total TPB	0
	14%
	86%
	29%
	71%
	100%
	0%

Year Totals 1994		
Total Books:	19	
Total Non-Fiction:	7	37%
Total Fiction:	12	63%
Total Canadian:	8	42%
Total Non-Canadian:	11	58%
Total HC	16	84%
Total TPB	3	16%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1995	Spring	<i>Trial Without End</i>	June Callwood	1		1			1
		<i>Highways and Dancehalls</i>	Diana Atkinson		1	1			1
		<i>The Unconsoled</i>	Kazuo Ishiguro		1		1		1
		<i>Of Love and Other Demons</i>	Gabriel Garcia Marquez		1		1		1
		<i>Then We Take Berlin</i>	Stan Persky	1		1			1
		<i>The Information</i>	Martin Amis		1		1		1
		<i>Moo</i>	Jane Smiley		1		1		1
		<i>Rule of the Bone</i>	Russell Banks		1		1		1
		<i>A Clear Conscience</i>	Frances Fyfield		1		1		1
		<i>London At War</i>	Phillip Ziegler	1			1		1
		<i>Presence and Absence</i>	Bruce Elder	1		1			1
		<i>My Five Cambridge Friends</i>	Yuri Modin	1			1		1
		<i>An Anthropologist on Mars</i>	Oliver Sacks	1			1		1

Season Totals	Percentages
Total Books:	13
Total Non-Fiction:	6
Total Fiction:	7
Total Canadian:	4
Total Non-Canadian:	9
Total HC	12
Total TPB	1
	46%
	54%
	31%
	69%
	92%
	8%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1995	Fall	<i>The Moor's Last Sign</i>	Salman Rushdie		1			1	1
		<i>The Rain Ascends</i>	Joy Kagawa		1	1			1
		<i>Portrait of Picasso...</i>	Norman Mailer	1			1		1
		<i>The Bride of Texas</i>	Josef Skvorecky		1	1		1	1
		<i>A Fire on the Mountains</i>	Oakland Ross	1		1		1	1
		<i>God in All Words</i>	Lucinda Vardey (Ed.)	1		1		1	1
		<i>Very Richness of That Past</i>	Greg Gatenby	1		1		1	1
		<i>Memnoch the Devil</i>	Anne Rice		1			1	1
		<i>Art Objects</i>	Jeanette Winterson	1			1	1	1
		<i>The First Man</i>	Albert Camus		1		1	1	1
		<i>All Rivers Run to the Sea</i>	Elie Wiesel	1				1	1
		<i>The Daydreamer</i>	Ian McEwan		1			1	1

Season Totals	Percentages
Total Books:	12
Total Non-Fiction:	6
Total Fiction:	6
Total Canadian:	5
Total Non-Canadian:	7
Total HC	12
Total TPB	0
	50%
	50%
	42%
	58%
	100%
	0%

Year Totals 1995		
Total Books:	25	
Total Non-Fiction:	12	48%
Total Fiction:	13	52%
Total Canadian:	9	36%
Total Non-Canadian:	16	64%
Total HC	24	96%
Total TPB	1	4%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1996	Spring	<i>The Imaginary Girlfriend</i>	John Irving	1			1	1	
		<i>Timely Death</i>	Anne Mullens	1		1			1
		<i>Dancing in the Flames</i>	Woodman & Dickson	1		1		1	
		<i>Cure for Death by Lightning</i>	Gail Anderson-Dargatz		1	1		1	
		<i>In Another Place, Not Here</i>	Dionne Brand		1	1		1	
		<i>Self</i>	Yann Martel		1	1		1	
		<i>Fall On Your Knees</i>	Ann-Marie MacDonald		1	1		1	
		<i>Let's Dance</i>	Frances Fyfield			1	1		1
		<i>Criminals</i>	Margot Livesey			1	1		1
		<i>The Making of Stonyground</i>	Douglas Chambers		1		1		1
		<i>Trial By Fire</i>			1		1	1	

Season Totals	Percentages
Total Books:	11
Total Non-Fiction:	4
Total Fiction:	7
Total Canadian:	8
Total Non-Canadian:	3
Total HC	10
Total TPB	1
	36%
	64%
	73%
	27%
	91%
	9%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1996	Fall	<i>A History of Reading</i>	Alberto Manguel	1		1			1
		<i>The Calcutta Chromosome</i>	Amitav Ghosh		1		1		1
		<i>Oyster</i>	Janette Turner Hospital		1	1			1
		<i>Drumblair</i>	Rachel Manley	1					1
		<i>Brainstorm</i>	Bonnie Sherr Klein	1		1			1
		<i>More Writers and Company</i>	Eleanor Wachtel	1		1			1
		<i>After Rain</i>	William Trevor		1		1		1
		<i>Traplins</i>	Eden Robinson		1	1			1
		<i>Last Seen</i>	Matt Cohen		1	1			1
		<i>Servant of the Bones</i>	Anne Rice		1		1		1
		<i>The Dangerous Old Woman</i>	Clarissa Pinkola Estes	1			1		1
		<i>Knopf Canada Mushroom Book</i>	Thomas Laessoe et al.	1		1			1

Season Totals	Percentages
Total Books:	12
Total Non-Fiction:	6
Total Fiction:	6
Total Canadian:	8
Total Non-Canadian:	4
Total HC	12
Total TPB	0
	50%
	50%
	67%
	33%
	100%
	0%

Year Totals 1996		
Total Books:	23	
Total Non-Fiction:	10	43%
Total Fiction:	13	57%
Total Canadian:	16	70%
Total Non-Canadian:	7	30%
Total HC	22	96%
Total TPB	1	4%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1997	Spring	<i>A Scientific Romance</i>	Ronald Wright		1	1			1
		<i>The Art of the Impossible</i>	Vaclav Havel	1				1	1
		<i>The Man Who Listens to Horses</i>	Monty Roberts	1				1	1
		<i>Cod</i>	Mark Kurlansky	1				1	1
		<i>At Home On the Stroll</i>	Alexandra Highcrest	1		1			1
		<i>Headed for the Blues</i>	Josef Svorecky	0.5	0.5	1			1
		<i>Without Consent</i>	Frances Fyfield		1			1	1
		<i>At First I Hope For Rescue</i>	Holley Rubinsky		1	1			1
		<i>My Darling Dead Ones</i>	Erika de Vasconcelos		1	1			1
		<i>Vodka, Tears, and Lenin's Angel</i>	Jennifer Gould	1		1			1
		<i>Gut Symmetries</i>	Jeanette Winterson			1			1
		<i>The Nature of Blood</i>	Caryl Phillips			1			1

Season Totals		Percentages	
Total Books:	12		
Total Non-Fiction:	5.5		46%
Total Fiction:	6.5		54%
Total Canadian:	6		50%
Total Non-Canadian:	6		50%
Total HC	12		100%
Total TPB	0		0%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1997	Fall	Bamey's Version	Mordecai Richler		1	1			1
		The Life of Margaret Laurence	James King	1		1			1
		Enduring Love	Ian McEwan		1		1		1
		The Magician's Wife	Brian Moore		1	1			1
		Hitler's Silent Partners	Isabel Vincent	1		1			1
		A Certain Justice	P.D. James		1		1		1
		Scomed and Beloved	Bill Richardson	1		1			1
		Violin	Anne Rice		1				1
		K.C. Book of Healing Foods	Miriam Polunin						1
		The Hollow Tree	Janet Lunn	1		1			1

Season Totals	Percentages
Total Books:	10
Total Non-Fiction:	4
Total Fiction:	6
Total Canadian:	6
Total Non-Canadian:	4
Total HC	10
Total TPB	0
	40%
	60%
	60%
	40%
	100%
	0%

Year Totals 1997		
Total Books:	22	
Total Non-Fiction:	9.5	43%
Total Fiction:	13	57%
Total Canadian:	12	55%
Total Non-Canadian:	10	45%
Total HC	22	100%
Total TPB	0	0%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1998	Spring (Feb-April)	<i>Paradise</i>	Toni Morrison					1	1
		<i>Connecting Flights</i>	R. LePage w/ R. Charest	1		1			1
		<i>Night Train</i>	Martin Amis		1			1	1
		<i>Cloudsplitter</i>	Russell Banks		1			1	1
		<i>Pandora</i>	Anne Rice		1			1	1
		<i>True Travels ... Lidie Newton</i>	Jane Smiley		1		1	1	

Season Totals	Percentages
Total Books:	6
Total Non-Fiction:	1
Total Fiction:	4
Total Canadian:	1
Total Non-Canadian:	5
Total HC	5
Total TPB	1
	17%
	67%
	17%
	83%
	83%
	17%

Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
Summer (May-July)	<i>A Widow for One Year</i>	John Irving		1			1	1
	<i>The Wise and Foolish Virgins</i>	Don Hannah		1	1			1
	<i>The Electrical Field</i>	Kerri Sakamoto		1	1		1	1
	<i>Stolen Life</i>	R. Wiebe & Y. Johnson	1		1		1	1
	<i>Fool's Gold</i>	Brian Hutchinson	1		1		1	1
	<i>Belling the Cat</i>	Mordecai Richler	1		1		1	1

Season Totals	Percentages
Total Books:	6
Total Non-Fiction:	3
Total Fiction:	3
Total Canadian:	5
Total Non-Canadian:	1
Total HC	6
Total TPB	0
	50%
	50%
	83%
	17%
	100%
	0%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1998	Fall (Aug - Jan)	<i>A Recipe for Bees</i>	Gail Anderson-Dargatz		1	1			1
		<i>Into the Looking-Glass Wood</i>	Alberto Manguel	1		1			1
		<i>The Museum Guard</i>	Howard Norman		1			1	1
		<i>My Year Off</i>	Robert McCrum	1				1	1
		<i>The Worlds Within Her</i>	Neil Bissoondath		1		1		1
		<i>Eucalyptus</i>	Murray Bail		1			1	1
		<i>Death in Summer</i>	William Trevor		1			1	1
		<i>Godforsaken Sea</i>	Derek Lundy	1			1		1
		<i>Colony of Unrequited Dreams</i>	Wayne Johnston		1		1		1
		<i>The Vampire Armand</i>	Anne Rice		1			1	1
		<i>The World and Other Places</i>	Jeanette Winterson		1			1	1
		<i>Blind Date</i>	Frances Fyfield		1			1	1
	<i>The Hollow Tree (pb)</i>	Janet Lunn		1	1			1	

Season Totals	Percentages
Total Books:	13
Total Non-Fiction:	3
Total Fiction:	10
Total Canadian:	6
Total Non-Canadian:	7
Total HC	12
Total TPB	1
	23%
	77%
	46%
	54%
	92%
	8%

Year Totals 1998		
Total Books:	25	
Total Non-Fiction:	7	28%
Total Fiction:	17	68%
Total Canadian:	12	48%
Total Non-Canadian:	13	52%
Total HC	23	92%
Total TPB	2	8%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1999	Spring (Feb - June)	Heavy Water & Other Stories	Martin Amis		1		1	1	1
		Elizabeth and After	Matt Cohen		1	1		1	1
		Riska, A Dayak Tribeswoman	Riska Orpa Sari	1		1		1	1
		Amsterdam	Ian McEwan		1		1	1	1
		The Vampire Vittorio	Anne Rice		1		1	1	1
		The River Midnight	Lilian Nattel		1	1		1	1
		At the Full ...	Dionne Brand		1	1		1	1
		Scattered Minds	Gabor Mate	1		1		1	1
		The Flowering of the Soul	Lucinda Vardey (Ed.)	1		1		1	1
		Ancient Land, Ancient Sky	McFarlane & Haimila	1		1		1	1
		The Ground Beneath Her Feet	Salman Rushdie		1		1	1	1

Season Totals	Percentages
Total Books:	11
Total Non-Fiction:	4
Total Fiction:	7
Total Canadian:	7
Total Non-Canadian:	4
Total HC	11
Total TPB	0
	36%
	64%
	64%
	36%
	100%
	0%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
1999	Fall (Aug - Jan)	<i>Shy Boy</i>	Monty Roberts	1			1	1	1
		<i>Summer Gone</i>	David Macfarlane		1	1			1
		<i>Baltimore's Mansion</i>	Wayne Johnston	1		1		1	1
		<i>No Logo</i>	Naomi Klein	1		1		1	1
		<i>Jack: Story of Jack McClelland</i>	James King	1		1		1	1
		<i>A Star Called Henry</i>	Roddy Doyle		1		1		1
		<i>Staring at the Light</i>	Frances Fyfield	1		1		1	1
		<i>What the Body Remembers</i>	Shauna Singh Baldwin		1	1			1
		<i>Why Read the Classics?</i>	Italo Calvino	1				1	1
		<i>My Movie Business</i>	John Irving	1			1		1
		<i>Dictionary of Imaginary Places</i>	Manguel & Guadalupi	1		1		1	1
		<i>Monkey Beach</i>	Eden Robinson		1		1		1
		<i>Birdman</i>	Mo Hayder		1			1	1

Season Totals	Percentages
Total Books:	13
Total Non-Fiction:	7
Total Fiction:	6
Total Canadian:	7
Total Non-Canadian:	6
Total HC	13
Total TPB	0
	54%
	46%
	54%
	46%
	100%
	0%

Year Totals 1999		
Total Books:	24	
Total Non-Fiction:	11	46%
Total Fiction:	13	54%
Total Canadian:	14	58%
Total Non-Canadian:	10	42%
Total HC	24	100%
Total TPB	0	0%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
2000	Spring (Feb - April)	<i>Basque History of the World</i>	Mark Kurlansky	1				1	1
		<i>A Life for the Planet</i>	Maurice Strong	1		1			1
		<i>The Lagahoo's Apprentice</i>	Rabindranath Maharaj		1	1			1
		<i>The Hero's Walk</i>	Anita Rau Badami		1	1			1
		<i>Getting Lucky</i>	Matt Cohen		1	1			1
		<i>Honeymoon in Purdah</i>	Alison Wearing	1		1			1
		<i>The Shadow Boxer</i>	Steven Heighton			1	1		1
		<i>The Devil Out There</i>	Julie Keith			1	1		1

Season Totals	Percentages
Total Books:	8
Total Non-Fiction:	3 38%
Total Fiction:	5 63%
Total Canadian:	7 88%
Total Non-Canadian:	1 13%
Total HC	8 100%
Total TPB	0 0%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
2000	Summer (May-Aug)	<i>Bone and Dream</i>	Lake Sagaris	1		1			1
		<i>When We Were Orphans</i>	Kazuo Ishiguro		1		1		1
		<i>Dream Stuff</i>	David Malouf		1		1		1
		<i>Time to Be in Earnest</i>	P.D. James	1			1		1
		<i>The Angel on the Roof</i>	Russell Banks		1		1		1
		<i>Long Shadows</i>	Erna Paris	1		1			1
		<i>The Ingenuity Gap</i>	Thomas Homer-Dixon	1		1			1
		<i>The Slipstream</i>	Rachel Manley	1		1			1

Season Totals	Percentages
Total Books:	8
Total Non-Fiction:	5
Total Fiction:	3
Total Canadian:	4
Total Non-Canadian:	4
Total HC	8
Total TPB	0
	63%
	38%
	50%
	50%
	100%
	0%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
2000	Fall (Sept. - Dec.)	<i>Cargo of Orchids</i>	Susan Musgrave		1	1			1
		<i>Latitudes of Melt</i>	Joan Clark		1	1			1
		<i>Between the Stillness...</i>	Erika de Vasconcelos		1	1			1
		<i>The Last Samurai</i>	Helen DeWitt		1			1	1
		<i>The Hill Bachelors</i>	William Trevor		1			1	1
		<i>Lost Classics</i>	Michael Ondaatje et al.	1		1			1
		<i>The History of Love and Hate</i>	Alberto Manguel	1		1			1
		<i>Merrick</i>	Anne Rice		1			1	1
		<i>The PowerBook</i>	Jeanette Winterson		1			1	1
		<i>Join-Up: Horse Sense...</i>	Monty Roberts	1				1	1
		<i>In the Shadow of a Saint</i>	Ken Wiwa	1		1			1
		<i>Undercurrents</i>	Frances Fyfield		1			1	1
		<i>Experience: A Memoir</i>	Martin Amis		1			1	1

Season Totals	Percentages
Total Books:	13
Total Non-Fiction:	5
Total Fiction:	8
Total Canadian:	6
Total Non-Canadian:	7
Total HC	13
Total TPB	0
	38%
	62%
	46%
	54%
	100%
	0%

Year Totals 2000		
Total Books:	29	
Total Non-Fiction:	13	45%
Total Fiction:	16	55%
Total Canadian:	17	59%
Total Non-Canadian:	12	41%
Total HC	29	100%
Total TPB	0	0%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
2001	Spring (Jan - April)	<i>Time Lord</i>	Clark Blaise	1					1
		<i>Make Believe Love</i>	Lee Gowan		1	1			1
		<i>Stanley Park</i>	Timothy Taylor		1	1			1
		<i>Sputnik Diner</i>	Rick Maddocks		1	1			1
		<i>Water Wings</i>	Kristen den Hartog		1	1			1
		<i>The Shadow of the Sun</i>	Ryszard Kapuscinski	1				1	1

Season Totals	Percentages
Total Books:	6
Total Non-Fiction:	2
Total Fiction:	4
Total Canadian:	5
Total Non-Canadian:	1
Total HC	6
Total TPB	0
	33%
	67%
	83%
	17%
	100%
	0%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
2001	Summer (May - Aug.)	<i>Death in Holy Orders</i>	P.D. James		1		1	1	
		<i>Sister Crazy</i>	Emma Richler		1	1		1	
		<i>Down by the Train</i>	Kate Stems		1	1		1	
		<i>The War Against Cliché</i>	Martin Amis	1			1	1	
		<i>The Uncharted Heart</i>	Melissa Hardy		1	1		1	
		<i>The Fourth Hand</i>	John Irving		1		1	1	
		<i>Henderson's Spear</i>	Ronald Wright		1	1		1	
		<i>Four Wings and a Prayer</i>	Sue Halpern	1			1	1	
		<i>The Dark Room</i>	Rachel Seiffert		1		1	1	
		<i>On Snooker</i>	Mordecai Richler	1			1	1	

Season Totals	Percentages
Total Books:	10
Total Non-Fiction:	3
Total Fiction:	7
Total Canadian:	5
Total Non-Canadian:	5
Total HC	10
Total TPB	0
	30%
	70%
	50%
	50%
	100%
	0%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
2001	Fall (Sept. - Dec.)	<i>Design in Canada</i>	Gotlieb & Golden	1			1		1
		<i>Sweeter Than All the World</i>	Rudy Wiebe		1				1
		<i>A Multitude of Sins</i>	Richard Ford		1		1		1
		<i>Life of Pi</i>	Yann Martel		1		1		1
		<i>Fury</i>	Salman Rushdie		1		1		1
		<i>The Anatomy School</i>	Bernard MacLaverly		1		1		1
		<i>When Alice Lay Down...</i>	Margaret Sweatman		1		1		1
		<i>Red Dog</i>	Louis de Bernieres		1		1		1
		<i>"Until You Are Dead"</i>	Julian Sher	1			1		1
		<i>Uncle Tungsten</i>	Oliver Sacks	1			1		1
		<i>Austerlitz</i>	W.G. Sebald		1		1		1
		<i>Blood and Gold</i>	Anne Rice		1		1		1
		<i>Dr. Strangelove's Game</i>	Paul Strathern	1			1		1
		<i>How to Be a Domestic...</i>	Nigella Lawson		1		1		1
		<i>Nigella Bites</i>	Nigella Lawson		1		1		1
		<i>Atonement</i>	Ian McEwan		1		1		1

Season Totals	Percentages
Total Books:	16
Total Non-Fiction:	6
Total Fiction:	10
Total Canadian:	5
Total Non-Canadian:	11
Total HC	16
Total TPB	0
	38%
	63%
	31%
	69%
	100%
	0%

Year Totals 2001	Percentages
Total Books:	32
Total Non-Fiction:	11
Total Fiction:	21
Total Canadian:	15
Total Non-Canadian:	17
Total HC	32
Total TPB	0
	34%
	66%
	47%
	53%
	100%
	0%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
2002	Spring (Jan. - Aug)	<i>Half a Life</i>	V.S. Naipaul		1		1	1	1
		<i>The Writer and the World</i>	V.S. Naipaul	1			1	1	1
		<i>Salt: A World History</i>	Mark Kurlansky	1			1	1	1
		<i>Midnight Cab</i>	James W. Nichol		1	1		1	1
		<i>The Treatment</i>	Mo Hayder		1		1	1	1
		<i>Crow Lake</i>	Mary Lawson		1	1		1	1
		<i>The Nature of the Beast</i>	Frances Fyfield		1		1	1	1
		<i>Spelling Mississippi</i>	Marnie Woodrow		1	1		1	1
		<i>Uncommon Ground</i>	Graeme Gibson et al.	1		1		1	1
		<i>Rush Home Road</i>	Lori Lansens		1	1		1	1
		<i>The Haunting of L.</i>	Howard Norman		1		1	1	1
		<i>The Dream of Scipio</i>	Iain Pears		1		1	1	1
		<i>Doors Open Toronto</i>	John Sewell	1		1		1	1
		<i>Dispatches from the...</i>	Mordecai Richler	1		1		1	1
		<i>Mr. Potter</i>	Jamaica Kincaid		1		1	1	1
		<i>Koba the Dread</i>	Martin Amis	1			1	1	1
		<i>Shakespeare's Face</i>	Stephanie Nolen	1		1		1	1

Season Totals	Percentages
Total Books:	17
Total Non-Fiction:	7
Total Fiction:	10
Total Canadian:	8
Total Non-Canadian:	9
Total HC	16
Total TPB	1
	41%
	59%
	47%
	53%
	94%
	6%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
2002	Fall (Sept. '02 - Jan. '03)	<i>The Navigator of New York</i>	Wayne Johnston		1	1			1
		<i>The Story of Lucy Gault</i>	William Trevor		1		1		1
		<i>Step Across This Line</i>	Salman Rushdie	1				1	1
		<i>A Keen Soldier</i>	Andrew Clark	1		1			1
		<i>The Way of a Ship</i>	Derek Lundy	1		1			1
		<i>Facing Ali</i>	Steven Brunt	1		1			1
		<i>Blackwood Farm</i>	Anne Rice		1		1		1
		<i>Forever Summer</i>	Nigella Lawson	1			1		1
		<i>A Rhinestone Button</i>	Gail Anderson-Dargatz		1	1			1
		<i>The Perpetual Ending</i>	Kristen den Hartog		1	1			1
		<i>Middlesex</i>	Jeffrey Eugenides		1		1		1

Season Totals	Percentages
Total Books:	11
Total Non-Fiction:	5
Total Fiction:	6
Total Canadian:	6
Total Non-Canadian:	5
Total HC	11
Total TPB	0
	45%
	55%
	55%
	45%
	100%
	0%

Year Totals 2002		
Total Books:	28	
Total Non-Fiction:	12	43%
Total Fiction:	16	57%
Total Canadian:	14	50%
Total Non-Canadian:	14	50%
Total HC	27	96%
Total TPB	1	4%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
2003	Spring (Feb. - Aug.)	Rory & Ita	Roddy Doyle		1			1	1
		On the Natural History...	W.G. Sebald	1				1	1
		The Skating Pond	Deborah Joy Corey		1	1			1
		Ascension	Steven Galloway		1	1			1
		When the Body Says No	Gabor Mate	1		1			1
		A Sunday at the Pool...	Gil Courtemanche		1	1			1
		Black Bird	Michel Basillieres		1	1			1
		Kalahari Typing School...	Alexander McCall Smith		1	1		1	1
		Language Visible	David Sacks	1		1			1
		Dreaming the Eagle	Manda Scott		1	1			1
		If This Is Your Land...	J. Edward Chamberlin		1	1			1
		Belonging	Isabel Huggan		1	1			1
		The Human Factor	Kim Vicente		1	1			1
One Hundred Million Hearts	Kerri Sakamoto		1	1			1		

Season Totals	Percentages
Total Books:	14
Total Non-Fiction:	6
Total Fiction:	8
Total Canadian:	10
Total Non-Canadian:	4
Total HC	13
Total TPB	1
	43%
	57%
	71%
	29%
	93%
	7%

Non-fic. = Non-fiction "Fic." = Fiction "Can." = Canadian author "Non-Can." = Non-Canadian author HC = Hardcover TPB = Paperback

Year	Season	Book	Author	Non-Fic.	Fic.	Can.	Non-Can.	HC	TPB
2003	Fall (Sept. '03 -Jan. '04)	Seeking Sanctuary	Frances Fyfield		1		1		1
		Literary Occasions	V.S. Naipaul	1				1	1
		The Murder Room	P.D. James		1			1	1
		The Way the Crow Flies	Ann-Marie MacDonald		1		1		1
		Character Parts	Brian Busby	1			1		1
		Navigating a New World	Lloyd Axworthy	1			1		1
		The Road to Hell	Sher & Marsden	1			1		1
		Love	Toni Morrison			1			1
		Yellow Dog	Martin Amis			1			1
		Blood Canticle	Anne Rice			1			1
		How to be a Domestic...	Nigella Lawson	1				1	1
		The Last Cowboy	Lee Gowan			1		1	1
		Hold On to Your Kids	Neufeld & Mate	1				1	1
The Singing Fire	Lilian Nattel			1			1		
The Time Traveler's Wife	Audrey Niffenegger			1			1		

Season Totals	Percentages
Total Books:	15
Total Non-Fiction:	6
Total Fiction:	9
Total Canadian:	7
Total Non-Canadian:	8
Total HC	13
Total TPB	2
	40%
	60%
	47%
	53%
	87%
	13%

Year Totals 2003		
Total Books:	29	
Total Non-Fiction:	12	41%
Total Fiction:	17	59%
Total Canadian:	17	59%
Total Non-Canadian:	12	41%
Total HC	26	90%
Total TPB	3	10%

Overall Statistics, Knopf Canada

Overall Totals 1992 - 2003		
Total Books:	276	
Total Non-Fiction:	111	40%
Total Fiction:	165	60%
Total Canadian:	143	52%
Total Non-Canadian:	153	55%
Total Hardcover:	258	93%
Total Paperback:	18	7%

Knopf List By Gender, 1992-2003

Year	Season	# Books	Male	Female
1992	Spring	3	3	1
		Percent	75%	25%

Year Totals 1993			
	Male	Female	
# Books	3	1	
Percent	75%	25%	

Year	Season	# Books	Male	Female
1993	Spring	4	4	4
		Percent	50%	50%
	Winter	5	3	3
		Percent	63%	38%

Year Totals 1993			
	Male	Female	
# Books	9	7	
Percent	56%	44%	

Year	Season	# Books	Male	Female
1994	Spring	7.66	7.66	4.33
		Percent	64%	36%
	Fall	3	3	4
		Percent	43%	57%

Year Totals 1994			
	Male	Female	
# Books	10.66	8.33	
Percent	56%	44%	

Year	Season	# Books	Male	Female
1995	Spring	8	8	4
		Percent	67%	33%

Year Totals 1995			
	Male	Female	
# Books	16	8	
Percent	67%	33%	

Year	Season	# Books	Percent	Male	Female												
2000	Spring	3	38%	5	3												
	Summer	4	50%	4	4												
	Fall	7.5	58%	5.5	7.5												
<table border="1"> <thead> <tr> <th colspan="2">Year Totals 2000</th> <th>Male</th> <th>Female</th> </tr> </thead> <tbody> <tr> <td># Books</td> <td></td> <td>14.5</td> <td>14.5</td> </tr> <tr> <td>Percent</td> <td></td> <td>50%</td> <td>50%</td> </tr> </tbody> </table>						Year Totals 2000		Male	Female	# Books		14.5	14.5	Percent		50%	50%
Year Totals 2000		Male	Female														
# Books		14.5	14.5														
Percent		50%	50%														

Year	Season	# Books	Percent	Male	Female												
2001	Spring	1	17%	5	1												
	Summer	6	60%	4	6												
	Fall	5	31%	11	5												
<table border="1"> <thead> <tr> <th colspan="2">Year Totals 2001</th> <th>Male</th> <th>Female</th> </tr> </thead> <tbody> <tr> <td># Books</td> <td></td> <td>20</td> <td>12</td> </tr> <tr> <td>Percent</td> <td></td> <td>63%</td> <td>38%</td> </tr> </tbody> </table>						Year Totals 2001		Male	Female	# Books		20	12	Percent		63%	38%
Year Totals 2001		Male	Female														
# Books		20	12														
Percent		63%	38%														

Year	Season	# Books	Percent	Male	Female												
2002	Spring	7.25	43%	9.75	7.25												
	Fall	4	36%	7	4												
	<table border="1"> <thead> <tr> <th colspan="2">Year Totals 2002</th> <th>Male</th> <th>Female</th> </tr> </thead> <tbody> <tr> <td># Books</td> <td></td> <td>16.75</td> <td>11.25</td> </tr> <tr> <td>Percent</td> <td></td> <td>60%</td> <td>40%</td> </tr> </tbody> </table>						Year Totals 2002		Male	Female	# Books		16.75	11.25	Percent		60%
Year Totals 2002		Male	Female														
# Books		16.75	11.25														
Percent		60%	40%														

Year	Season	# Books	Percent	Male	Female												
2003	Spring	4	29%	10	4												
	Fall	8	53%	7	8												
	<table border="1"> <thead> <tr> <th colspan="2">Year Totals 2003</th> <th>Male</th> <th>Female</th> </tr> </thead> <tbody> <tr> <td># Books</td> <td></td> <td>17</td> <td>12</td> </tr> <tr> <td>Percent</td> <td></td> <td>59%</td> <td>41%</td> </tr> </tbody> </table>						Year Totals 2003		Male	Female	# Books		17	12	Percent		59%
Year Totals 2003		Male	Female														
# Books		17	12														
Percent		59%	41%														

Overall Totals 1992-2003		
# Books	155.1	119.9
Percent	56%	44%

Knopf List By Category, 1992-2003

Category	1992	%	1993	%	1994	%	1995	%	1996	%	1997	%
Biography/Memoir	1	25%	2	13%	2	11%	2	8%	2	9%	4	18%
Health Issues		0%		0%		0%		0%	3	13%		0%
Current Affairs/Politics/History	1	25%		0%	1	5%	3	12%		0%	4	18%
Essays/Literary Theory/Reference		0%	1	6%	1	5%	2	8%	2	9%		0%
New Age/Spiritual/Self-Help/Psychology		0%		0%	1	5%	1	4%	1	4%	1	5%
Science/Technology		0%		0%		0%	1	4%		0%		0%
Cookbooks/Field Guides		0%		0%		0%	1	0%	1	4%	1	5%
True Crime		0%		0%		0%	1	4%		0%		0%
Children's		0%		0%		0%	1	4%		0%	1	5%
Sports/Adventure/Nature		0%		0%		0%		0%		0%		0%
Arts/Travel		0%		0%		0%	2	8%	1	4%		0%
Fiction - Short Stories, Anthologies	1	25%	2	13%	2	11%	2	0%	2	9%		0%
Fiction - General	1	25%	8	50%	7	37%	10	40%	8	35%	8	36%
Fiction - Historical/Fantasy		0%		0%		0%		0%		0%		0%
Fiction - Mystery/Thriller/Gothic		0%	2	13%	3	16%	2	8%	3	13%	3	14%
Total Books	4		16		19		25		23		22	

Category	1998	%	1999	%	2000	%	2001	%	2002	%	2003	%
Biography/Memoir	1	4%	4	17%	4	14%	2	6%	2	7%	2	7%
Health Issues	1	4%	1	4%		0%		0%		0%	2	7%
Current Affairs/Politics/History	1	4%	1	4%	4	14%	1	3%	3	11%	3	10%
Essays/Literary Theory/Reference	2	8%	2	8%	2	7%	1	3%	3	11%	3	10%
New Age/Spiritual/Self-Help/Psychology		0%	1	4%	1	3%		0%		0%		0%
Science/Technology		0%		0%		0%	1	3%		0%	1	3%
Cookbooks/Field Guides		0%		0%		0%	2	6%	1	4%	1	3%
True Crime	1	4%		0%		0%	1	3%		0%	1	3%
Children's	1	4%		0%		0%		0%		0%		0%
Sports/Adventure/Nature	1	4%	1	4%	1	3%	2	6%	2	7%		0%
Arts/Travel		0%	1	4%	1	3%	1	3%	1	4%		0%
Fiction - Short Stories, Anthologies		0%	1	4%	3	10%	1	3%		0%		0%
Fiction - General	14	56%	10	42%	11	38%	18	56%	13	46%	11	38%
Fiction - Historical/Fantasy		0%		0%		0%		0%		0%	1	3%
Fiction - Mystery/Thriller/Gothic	3	12%	2	8%	2	7%	2	6%	3	11%	4	14%
Total Books	25		24		29		32		28		29	

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