Contextualizing "Text and Context":
An annotation of the Fall 2020 syllabus for PUB 800 at SFU

by
Heidi Waechtler

B.A. (English Literature), University of British Columbia, 2011

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Declaration of committee

Name:	**Heidi Waechtler**
Degree:	Master of Publishing
Title:	Contextualizing "Text and Context": An annotation of the Fall 2020 syllabus for PUB 800 at SFU
Committee:	**John Maxwell** Supervisor Associate Professor, Publishing
	Hannah McGregor Committee Member Assistant Professor, Publishing
	Jennifer Gauthier Committee Member Associate Publisher, Greystone Books

Abstract

This report documents my experience of teaching PUB 800 – Text and Context: Publishing in Contemporary Culture at SFU Publishing in the Fall 2020 semester, which was both my first time teaching this course and the first time it had been delivered remotely, owing to the COVID-19 pandemic. It details the work of designing a publishing theory seminar as a non-academic, industry professional, and examines how a course that originated as a primer in Canadian publishing policy has evolved into a seminar course that more broadly interrogates the structure, state, and culture of contemporary publishing. The report reflects on the challenges of structuring the course to adequately cover the necessary material in twelve weeks, and on the limitations of using Canadian book publishing as the course's primary case study. It also looks at the adaptations made to the course structure and delivery in light of the pandemic.

Keywords: publishing education; Canadian book publishing industry; Canadian cultural policy; SFU Publishing Program; course design; COVID-19

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I was grateful for the support of my colleagues at the Association of Book Publishers of BC as I took on teaching during a tumultuous time for the BC book publishing industry.

I also thank my friends, family, and my husband, Colin, for their encouragement. After a few false starts, I'm finally completing this report *ten years* after I entered the MPub program, and it wouldn't have happened without them.

Table of contents

List of figures

List of acronyms

ABPBC	Association of Book Publishers of BC
ACP	Association of Canadian Publishers
ACUP	Association of Canadian University Presses
API	Application Programming Interface
ASPP	Awards to Scholarly Publications Program
BIPOC	Black, Indigenous, and People of Colour
CBC	Canadian Broadcasting Corporation
CUSMA	Canada-United States-Mexico Agreement
LMS	Learning Management System
MPub	Master of Publishing
NEL	National Emergency Library
OA	Open Access
OER	Open Educational Resources
SFU	Simon Fraser University
TK	Traditional Knowledge
UTP	University of Toronto Press
UBC	University of British Columbia

Chapter 1.   Introduction and course design

This report is an account of teaching PUB 800 – Text and Context: Publishing in Contemporary Culture remotely through Simon Fraser University's (SFU) Vancouver campus while working in the Canadian book industry, and how my professional experiences informed the content of the course.

Dr. John W. Maxwell, SFU Publishing Program director, approached me in February 2020 about teaching PUB 800, a core curricular offering in SFU's Master of Publishing (MPub) program, while he would be on leave in the 2020–21 academic year. The COVID-19 pandemic took hold as I was developing the course, requiring significant adaptations to the course format and delivery, which are detailed in this paper.

While this was likely the only time I will teach this course, this document aims to guide future PUB 800 instructors and to offer insights for future departmental reviews of the program curriculum.

1.1. Historical context

SFU's MPub program, which graduated its first cohort in 1995, is designed as a hybrid of the British graduate degree and American professional development models of publishing education.[1] It seeks to develop industry leaders through hands-on practical training within an academic environment.[2]

PUB 800 originated as one of three academic core courses intended to complement the professional and applied knowledge components of the program. A proposal on the establishment of the MPub program, made to the SFU Senate Graduate Studies Committee and the Senate Committee on Academic Planning in 1994, included the following objective for PUB 800 – Text and Context:

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[1] John W. Maxwell. 2014. "Publishing Education in the 21st Century and the Role of the University." *The Journal of Electronic Publishing* 17 (2). https://doi.org/10.3998/3336451.0017.205

[2] Publishing @ SFU. 2019. "Master of Publishing." https://publishing.sfu.ca/master-of-publishing

> This course considers the role of publishers and publishing as cultural mediators. It considers the nature of the choices publishers make and their importance and embeddedness in society.[3]

In 2011, I took PUB 800 with Dr. Rowland Lorimer, who was the program's founding director and a faculty member until his retirement in 2015. At that time, the course spanned two semesters and included lecture and seminar components. The fall semester syllabus described the content as follows:

> An examination of the contemporary state and operation, and developing trends in the Canadian publishing industry. Emphasis is placed on book publishing, cultural and business dynamics, government policy. Some attention is also given to magazine publishing and scholarly journal publishing.[4]

Maxwell took over from Lorimer as program director in 2014, and has been teaching PUB 800 since then. Under Maxwell's tenure, the course was described as follows (emphasis mine):

> An examination of the contemporary state and developing trends in the Canadian publishing industry. Emphasis is placed on book publishing, business dynamics, government policy, *and international trade*. Attention is also given to magazine and *multimedia publishing and comparisons with other countries are drawn.*

Under Maxwell's direction, the course became solely a seminar, with no lecture component, and students were explicitly charged with directing their own learning:

> As a seminar, PUB 800 operates as a community of inquiry in which, through reading, writing, and discussing, we will together build a collective understanding of publishing and its key issues.
>
> …
>
> [T]he fundamental mode here is informed discussion: we read things together and argue about the implications. More specifically, the class is driven by student-led discussion. Each of you will be responsible for leading the discussion on the topic and/or readings for a session...[5]

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[3] Rowland Lorimer. 1994. "Prospectus: Master of Publishing Submission." https://docushare.sfu.ca/dsweb/Get/Rendition-426480/index.htm

[4] Ibid. 2011. SFU, PUB 800 syllabus, Fall 2011.

[5] John W. Maxwell. 2017. SFU, PUB 800 syllabus, Spring 2017.

This co-created learning model echoes the stated operating principles of the program:

> *Students are co-investigators*; we learn, and contribute, by making; that we work collaboratively and openly; research is as much the business of the students as the professors.[6]

I found this approach useful to bear in mind as I considered my own relationship to the material and role as course instructor.

1.2. Instructor positionality

I completed the coursework and internship components of the SFU MPub program as part of the 2011 cohort. My internship took place in the editorial department of McClelland & Stewart in Toronto in Summer 2012, shortly after the imprint had been purchased in full by Random House Canada and its parent company, Bertelsmann, which afforded me insights into how multinational publishing operates. After completing the internship, I moved into a staff role at Coach House Books, a small literary press and printing company also based in Toronto, where I worked for four years. I returned to Vancouver in 2016 to assume the role of executive director of the Association of Book Publishers of BC (ABPBC), where I currently work.

When discussing with Maxwell what my teaching PUB 800 — as a working publishing professional, rather than as an academic — might look like, I was encouraged to draw on my own experiences and knowledge of current industry issues. After having conversations with other SFU publishing faculty about their own course content, I planned for a version of the course that would ground some of the more theoretical elements of the course in case studies and industry analysis. The course would allow us to abstract and conceptualize, but also to zoom in on what was happening in the trenches of the industry. It would provide space to observe and comment on the complex dynamics between policy and practice, and between structure and culture.

To further ground the discussion, I planned to bring in guest speakers to augment my own knowledge of the subjects and offer first-hand experience, and to encourage the

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[6] Maxwell, "Publishing Education."

students to bring their own lived experiences to the discussions, including their knowledge of publishing in other countries. I sought to extend Maxwell's student-led approach and conversational dynamic, describing PUB 800 in my syllabus as a "collective inquiry into the structure, state, and culture of contemporary publishing, focusing on the Canadian book publishing industry as a case study."

1.3.   Influences, content, and structure

When I took PUB 800 in 2011, the primary text for the course was Lorimer's own manuscript in progress, *Ultra Libris: Policy, Technology, and the Creative Economy of Book Publishing in Canada*, which was published by ECW Press in 2012. Successive versions of the course — including this one — supplemented chapters of *Ultra Libri*s with scholarly articles and industry commentary.

My initial syllabus planning involved reviewing the previous syllabi for the course, the 2017 iteration of which Maxwell co-taught with Dr. Hannah McGregor. I also reviewed the syllabi for the following courses:

- **PUB 371 – The Structure of the Book Publishing Industry in Canada**, an undergraduate course at SFU, previously taught by McGregor, with similar objectives as PUB 800.

- **PUB 480 – A History of Publication Design**, an undergraduate course at SFU, currently taught by Dr. Amanda Lastoria.

- **PUB 600 – Topics in Publishing Management**, a graduate course at SFU covering marketing and management, currently taught by Leanne Johnson.

- **ENGL 287 – Histories and Theories of Publishing**, an independent study course on feminist, antiracist, and decolonial approaches to publishing studies offered at Illinois State University, and taught by Dr. Ela Przybylo in Fall 2019.[7]

- **LIS 591 – Publishing**, a library and information studies course offered at the University of Alberta, and taught by Dr. Alvin M. Schrader in Winter 2007.[8]

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[7] Ela Przybylo. 2019. Illinois State University, ENGL 253 syllabus, Fall 2019. https://przybyloela.files.wordpress.com/2019/08/engl253-syllabus.pdf

[8] Alvin M. Schrader. 2007. University of Alberta, LIS 591 syllabus, Winter 2007. https://sites.ualberta.ca/~aschrade/lis591/591_outline.htm

The parameters of PUB 800 are wide-ranging, and I was concerned about overlapping the content of the other academic courses (PUB 801 and 802). Maxwell rightly pointed out that this could only be a positive intersection — a sentiment that I found to be embedded in the program's operating principles:

> *Boundaries are porous*; that we should not just seek a discrete niche, but that we should spill over disciplinary and technical boundaries. Publishing is by nature and history a *polymath* profession.[9]

I turned my focus to identifying the overarching themes and key ideas that the class discussions and readings would query:

- Supply and value-added chains
- Cultural policy and nationalism
- Scale: independent vs. multinational, human labour
- Capital: economic, cultural, social, symbolic, etc.
- The role of the publisher in society
- Diversity, equity, and inclusion (and a lack thereof) in publishing
- Copyright and intellectual property protection
- Taste/curation and prize culture
- Disruptive technologies, processes, and entities
- Scholarly and periodical publishing (and how these are distinct from trade book publishing)
- Publishing futures

This list was informed by both my own research interests and the previous iterations of the course. Underpinning all these topics, in my mind, were two questions:

- What does it mean to publish—and looking ahead, what could it mean?
- How is the industry configured now, and where are the opportunities for change?

I encountered several challenges in organizing the themes and readings. Recognizing that PUB 800 is one of the first touchpoints for a cohort whose members would be bringing

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[9] Maxwell, "Publishing Education."

different levels of industry exposure and familiarity, I knew it would be crucial to provide a broad jumping-off point without presuming prior knowledge.

But with only twelve weeks in the course, we would also need to dive into the specifics quickly and avoid retracing the same ground from week to week. At the same time, I didn't want to suggest that any of the above-noted topics was, in actuality, discrete. For example: how could the colonial legacies of publishing realistically be treated as a standalone topic, as though disconnected from the other parts of publishing culture?

Reflecting on the "community of inquiry" espoused in Maxwell's PUB 800 syllabus, I resolved to structure the course as a progressive layering of perspectives, and to encourage the students to carry their discussions through the term as they saw fit. While this is certainly a pedagogical strategy employed in many courses, it was also part of an important realization for me as a first-time instructor: that my role was to facilitate and guide, not to circumscribe the discussion points for each week.

1.4. Format and delivery

Owing to the pandemic it soon became clear that the course would be conducted remotely. Since the usual three hours of in-class discussion would not be feasible in a Zoom videoconferencing setting, I would need to restructure how the course would be delivered. I elected to undertake training on course design for distance learning, best pedagogical practices, and technology tips, which included the following webinars:

- "Facilitating Learning Online: Zoom," presented by BCcampus (June 26, 2020)[10]
- "Copyright in the Virtual Classroom," presented by SFU (July 8, 2020)[11]
- "How to Teach with Zoom," presented by SFU (July 27, 2020)[12]

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[10] https://bccampus.ca/event/fun-flo-friday-2/?instance_id=3025

[11] https://www.lib.sfu.ca/help/academic-integrity/copyright/instructors/35508

[12] https://www.sfu.ca/sfu-community/events.html/#!view/event/event_id/13328

- "Adapting to COVID-19: In It Together – Building Community and Enacting Care in Online Environments," presented by BCcampus (July 27, 2020)[13]

- "Introduction to Canvas," presented by SFU (August 17, 2020)[14]

- "Virtual Lectures in Blackboard Collaborate Ultra," presented by SFU (August 20, 2020)[15]

- "OK Zoomer: Going Beyond the Basics," presented by Doug Shaw, Ph.D (September 4, 2020)[16]

SFU had indicated to faculty that asynchronous learning was preferable for Fall 2020. But even without that directive, there were numerous reasons to recommend it for this course. High among them was that four of the MPub students were international students in different time zones, so synchronous classes could only be scheduled for a small window of the day.

Maxwell and I initially discussed a fully asynchronous format for the class, with only an introductory synchronous session at the start of the term to provide structure; the seminar presentations could be recorded, and the rest of the discussion could take place online. But upon reflecting on my own experiences with the course and the cohort-based program, I felt that a fully asynchronous discussion would make it difficult to establish focal points for PUB 800's discussions and to develop social cohesion among the group. I was concerned about perfunctory student engagement with the PUB 800 material when there were deadline-driven group assignments to complete in other courses. I was also concerned that recorded guest speaker presentations would decrease the networking value of the experience for the students — something they collectively expressed concern about in general with the remote learning environment in the Zoom welcome meeting held in August 2020 — and mediate any follow-up discussion in an unsatisfying way.

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[13] https://bccampus.ca/event/adapting-to-covid-19-in-it-together-building-community-and-enacting-care-in-on-line-environments

[14] https://www.sfu.ca/sfu-community/events.html/#!view/event/event_id/13481

[15] https://www.sfu.ca/sfu-community/events.html/#!view/event/event_id/13470

[16] http://dougshaw.com/okzoomer

I elected to run a 60- to 90-minute weekly synchronous Zoom session[17] so that student and guest speaker presentations could take place in real time. Guest speaker visits became synchronous conversations, which reduced the need for the guest to prepare a presentation. (See Appendix E for the questions I used to guide the conversations with each guest speaker.) I allocated time in the synchronous class for reviewing points in the online or in-class discussions that merited additional follow-up. Sessions would be recorded in case of student technical issues or time-zone conflicts. I would introduce each week's readings with a written summary of the key themes, and the students would be instructed to mark up the readings using Hypothes.is, an online annotation tool, to facilitate their critical reading and social learning.

Hypothes.is had been previously used with success in PUB 800 and other MPub courses to augment the in-class discussion. Given its intuitive interface and versatility with online readings and PDFs, it made sense for a fully remote classroom. Partly following the principle of the "flipped classroom,"[18] the students would annotate the readings ahead of class, and I would use these notes to determine which concepts needed clarification or additional discussion in the synchronous session. As their notations would be attributed and trackable toward their participation mark, students were incentivized to engage with one another on a weekly basis. While quantifying my expectations felt prescriptive, it was also necessary to support the students' time management:

> I expect you will spend around 60 min. each week (this could be more or less depending on the length of that week's readings) engaging with the online discussion threads and annotating the texts, in addition to participating in discussion during the Monday seminar. While you are welcome to revisit these discussions after the synchronous session and add to them in future weeks, I will be evaluating your participation based on contributions made up until that week's synchronous session begins on Monday at 8:30 a.m. In other words: don't fall behind and expect that you'll catch up with the online discussion component at the end of the course.

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[17] In practice, some weeks the synchronous ran for up to two hours, depending on the planned seminar presentations and guest speakers.

[18] University of British Columbia. n.d. "Flexible Learning." https://flexible.learning.ubc.ca/research-evidence/research-articles-2/flipped-classroom

Dr. Juan Pablo Alperin, an SFU Publishing faculty member and co-director of the ScholCommLab, has worked extensively with Hypothes.is,[19] and is a proponent of social annotation for a classroom environment. Alperin provides direction for students on examples of effective participation using Hypothes.is, which I adapted for my syllabus as follows:

> Good participation (both online and during the synchronous seminar) includes, but is not limited to:
>
> - o inserting new ideas for discussion
> - o responding to others' ideas
> - o posing questions
> - o highlighting interesting passages
> - o explaining a tricky concept
> - o offering an informed opinion
> - o bringing in additional resources.
>
> To be successful in this course, you should plan to participate vigorously and respectfully in both the synchronous and online discussion. However, I won't weigh one mode of contribution higher than the other in assigning your participation mark; I'll be looking at your overall engagement. You can refer to this rubric[20] to give you a sense of how an instructor might quantitatively grade your online discussion—but note that in this course, I'll be evaluating your contributions qualitatively. I will provide informal, private feedback on your online discussion participation around Week 5.

Alperin also recorded two introductory videos on installing and using Hypothes.is, and met with the cohort to troubleshoot and answer additional questions.[21]

Nearly all my PUB 800 readings were available online or as PDFs uploaded to the Canvas learning management system (LMS). In response to the pandemic, the SFU Library

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[19] Alice Fleerackers. 2019. "Comment, Reply, Repeat: Engaging Students with Social Annotation." ScholCommLab. https://www.scholcommlab.ca/2019/08/27/social-annotation

[20] Sharon Koehn. 2019. "Rubric for Scoring Participation Using Hypothes.is to Annotate Online Articles." ScholCommLab. https://www.scholcommlab.ca/wp-content/uploads/2019/07/Hypothes.is-participation-rubric.pdf

[21] Juan Pablo Alperin. 2020. "Introducing Social Online Annotation." YouTube video, 14:59. https://youtu.be/U1-whmLNajQA and "How to use Hypothes.is for Social Online Annotations." YouTube video, 13:47. https://youtu.be/QHElIa9asnw

provided a scanning service for articles only available in print, and for this course, they purchased an institutional license for *Ultra Libris.*

Assignments that had been part of previous iterations of PUB 800 — position papers and peer reviews — remained suitable for the remote version of the course. My only adaptations were to reduce the number of essays from three to two, and to use the peer-review function built into Canvas, rather than a Wordpress blog and comment format.[22]

I'll comment on the outcomes of some of these decisions later in this report. In the next section, I elaborate on the syllabus itself.

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[22] Students were asked to post their essays as full-text posts on Canvas discussion board threads, rather than emailing them or uploading files to Canvas. In the past, students had published their seminar material and essays on a course page publicly available online, with the objective of encouraging students to write in public. While I support this in principle as a pedagogical practice, I have reservations about requiring students to post work that may contain nascent or under-informed viewpoints in a public space, where it can be readily viewed by potential employers. Instead, I asked the students to consider the peer review an opportunity for their work to be vetted and challenged before it was published more widely.

Chapter 2.   Syllabus annotation

I settled on the course readings after reviewing the previous syllabi for PUB 800, resources I had encountered through my work at the ABPBC, and my personal archive of publishing readings. Maxwell and I had several discussions about possible readings and guest speakers. In consideration of industry news developments throughout the term,[23] I treated the syllabus as subject to change.

Each week's readings were presented on the syllabus in order of priority. When there were readings that covered similar ground and/or offered other useful illuminations of the week's themes, but that were not essential to the discussion I hoped to catalyze, I offered these as supplementary readings.

In this section, I will provide a rationale for each week's readings and commentary on their overall contributions to the course. As relevant, I'll offer reflections on the successes and shortcomings of the material or the course organization, as well as any observations on student engagement with the material.

2.1.   Week 1: What is publishing? (Sept. 14)

Intros, orientation to course logistics

The first class served as an exploration of the course objectives, an orientation to the format and mechanics (including Hypothes.is), and personal introductions, guided by the questions "What do you read?", "What should we read?", and "How do you read?" I commented in our discussion that studying publishing in 2020 during a pandemic offered a unique opportunity to examine how the industry is responding and transforming as a result.

I selected two introductory readings that propose helpful frameworks for what publishing is and what it could be, in tension with one another:

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[23] One example was the sale of Simon & Schuster to Bertelsmann, announced on November 25, 2020.

Stadler, Matthew. 2010. "What is Publication?" Vimeo video, 7:58.
    https://vimeo.com/14888791

Nash, Richard. 2013. "The Business of Literature." *VQR Online.*
    https://www.vqronline.org/articles/what-business-literature

Matthew Stadler is an American author and the co-founder of Publication Studio, a print-on-demand storefront based in Portland, OR that prides itself on its small-scale, community-focused ethos. For Stadler, publication is a deliberate and political act; he doesn't articulate it as a commercial activity. It's an act of creating a public, not catering to a pre-existing market. It is also a social practice and performative act, a host that both beckons its audience and its public into being, and that is responsive to that public's needs and aware of its context.

Richard Nash is the former publisher of Soft Skull Press, a publishing strategist, and self-described "serial entrepreneur."[24] Nash argues that the book does not need to evolve: it's already the apotheosis of technology. Publishers for the most part don't drive innovation — the book as an economic and cultural currency does. Nash examines how technological innovation has resulted in abundance, even though the demand may not always match the supply, and this infrastructure is no guarantee of great literature — it only helps produce useful economies of scale.

Stadler views abundance as less of a problem. He welcomes the idea of many publics, and rejects "the myth of the mainstream," and the dichotomy the mainstream implies. But he also acknowledges that "indie" or "DIY" publishers benefit from positioning themselves as peripheral, which is a point that would come up again during the term.

Both Stadler and Nash speak to publishing as culture making rather than product making: Stadler discusses making a book a public space, and relationships and collectivity being essential, lest we remain "atomized consumers of the things we hold dearest to ourselves." Nash views collaboration and commercialization as the way forward.

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[24] Richard Nash. 2020. "About/Contact." https://rnash.com/about

I posed the following questions during our synchronous discussion:

- Is the business of literature that Nash describes different from Stadler's idea of publication? Is literature the same thing as publishing?[25]

- What's the difference between a "public" and a "market"?

- Do you agree with Nash's point about publishers needing to undervalue their work in order to persuade readers to risk "wasting" their time? How can publishers communicate the value of books most efficiently and effectively?

These pieces were successful for "onboarding" to the course material and generating initial discussion. But in retrospect, since the Nash piece lends itself well to Hypothes.is annotation, I wish that I had oriented students to that tool before assigning it. I considered having them revisit this reading for the final class (entitled "Blowing shit up," in reference to the final line of the Nash article); ultimately, I decided to reference it again in our final synchronous discussion.

2.2. Week 2: The playing field (Sept. 21)

Supply and value chains, theories of cultural production, circulation, and readership

This week's readings were intended to be foundational, mapping the landscape of the publishing industry, its players, and their dynamics.

Who are the actors in the supply chain?

> Turner-Riggs. 2018. "Overview of the Book Supply Chain in English Canada."
> http://adelf.qc.ca/content/uploads/2018/05/ADELF-
> BookSupplyChainEngCanada-March2018-FINAL.pdf

This report, a brief for a French-language book distributor on distribution in English Canada, offers a useful schematic of the supply chain, an explanation of each participant's role, a general market overview, and a backgrounder on English Canada's integration in the North American supply chain.

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[25] This question intentionally references Coffee House Press' slogan, "Literature is not the same thing as publishing," expanded on in a 2014 essay by former publisher Chris Fischbach that I couldn't shoehorn into my syllabus, but that lives there in spirit: https://www.vqronline.org/essays-articles/2014/05/literature-not-same-thing-publishing

What does the market look like?

> BookNet Canada. 2018. "The Canadian Book Buyer."
> https://www.booknetcanada.ca/canadian-book-buyer

This is the most recent update of the study of the average Canadian book buyer, published by BookNet Canada, the book supply chain agency for English-language Canada. It provides "demographics, purchasing behaviour, format preferences, and subjects purchased by Canadian book buyers, including year-over-year changes between 2016 and 2018." This piece was selected to cover a link in the market not well considered in other readings: the reader.

How do publishers act as cultural gatekeepers, and as part of a value-added chain?

> Thompson, John B. 2010. "Introduction." In *Merchants of Culture: The Publishing Business in the Twenty-First Century*, 1–25. Cambridge: Polity.

John B. Thompson is a British sociologist who has written widely on communication theory and media. Although it was ten years old at the time it was assigned, and focuses solely on the U.S. and U.K. markets, I felt it provided an accessible introduction to the universal concepts of capital, value chain, and the "plurality of fields," and succinctly sets up the cultural and economic stakes of publishing.

How does cultural policy underpin all of this? And why do we need editors who are "both policy wonks and shit-disturbers"?

> Wershler, Darren. 2016. "The Ethically Incomplete Editor." In *Editing as Cultural Practice in Canada*, edited by Dean Irvine and Smaro Kamboureli, 225–238. Waterloo, ON: Wilfrid Laurier University Press.

This essay, from academic and publisher Darren Wershler, offers a trenchant analysis of the influence of cultural policy on all aspects of Canadian publishing. It is an outlier in this week's assigned readings, dense with critical theory, and tightly focused on small press publishing. I went back and forth on whether to include this one; McGregor regularly assigns it as a foundational reading in her courses, while Maxwell had

mentioned to me that it hadn't played particularly well with his students.[26] I ultimately decided to use it to introduce the topic of cultural policy early on, before we examined the shape of these policies in Week 5.

I like that this piece functions as a meta-commentary for PUB 800; just as Wershler argues that any study of Canadian literature is incomplete without examining the conditions of its production, I would argue that any student of Canadian publishing should understand the cultural policies that allow the Canadian-owned industry to remain a going concern.

This piece also operates as a polemic. Wershler states, "Referring to Canadian publishing as an 'industry' is a polite neoliberal fiction that ignores the fact that the whole system is held together by the duct tape of government grants in the name of the public good." He describes the ways that cultural policy organizes and overlays the relationships of individuals and institutions to the state, and here specifically Canada as a nation-state. He argues that publishers, and specifically editors, operate in a state of ethical incompleteness, part of a model of supplication to government and funding bodies that allow them to continue operating. This compromised position is the result of their dependence on cultural funding that upholds nationalist policies about what kind of books get published and who gets published.

I asked the students to bear this piece in mind throughout the term, as few of the other readings would make as explicit this connection between literary production and the current political will.

Several of the students commented that they found this article and/or sections of it to be challenging, dense, "guilty of conflation," "problematic," and "ultimately incoherent."[27] It was, in retrospect, too much, too soon; however, I made a point of calling back to it as our discussion of policy development continued. I would include it again, but move it to a later week, when students have a better grounding in the dynamics of publishing in Canada.

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[26] Discussion with Maxwell, July 2020.
[27] Excerpted from student Hypothes.is annotations.

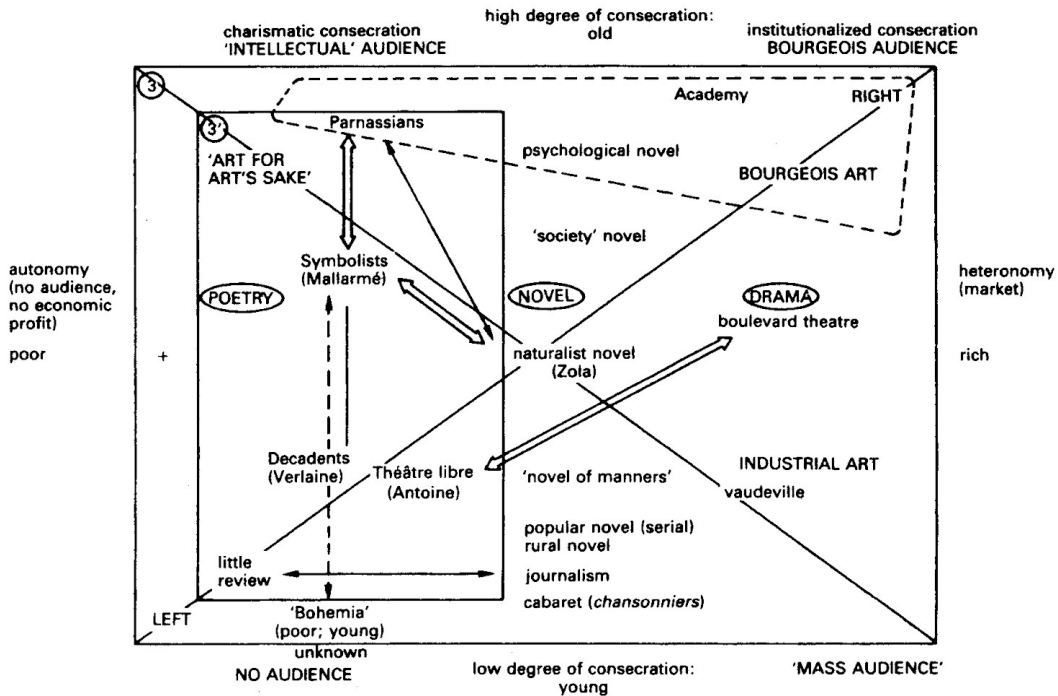*What commentary do Bourdieu's forms of capital and the field of cultural production offer to this discussion?*

Figure 1.   **Bourdieu, Pierre. 1983. "Diagram of the Artistic Field," from "The Field of Cultural Production, or: The Economic World Reversed."**

This figure was a piece I included at Maxwell's recommendation, in order to elaborate on Thompson's discussion of Bourdieu and capital in all its forms. As Thompson points out, publishers and authors with less economic capital aren't doomed to perish, and they can grow and deploy their symbolic capital as a competitive advantage. This diagram was intended to help illustrate this dynamic. Following a suggestion from Maxwell, I asked the class to consider what was being referenced in the diagram, to explain where more contemporary references (e.g., Margaret Atwood, *Fifty Shades of Grey*, André Alexis before and after his novel *Fifteen Dogs* won the Giller Prize, Marvel movies) would be positioned, and to provide examples of media properties that had shifted their position over time. However, I learned that most of these cultural references were unfamiliar to the international students (who comprised a third of the class), which made me realize that any future references would need to be more thoroughly contextualized. While some

students were able to engage with the exercise, and the diagram resurfaced as a reference point later in the term, I don't feel I was successful in fully illustrating the exchanges of capital that Bourdieu theorized.

2.3. Week 3: Accounting for taste (Sept. 28)

Marketing, curation, taste, prize culture

Week 3's readings built on Week 2's discussions of capital and gatekeeping to explore the idea of publishers as cultural tastemakers who shape and are shaped by curatorial paradigms, and how aesthetic judgments and cultural tastemaking play out in the world of literary prizes.

> Bhaskar, Michael. 2019. "Curation in Publishing: Curatorial Paradigms, Filtering, and the Structure of Editorial Choice." In *The Oxford Handbook of Publishing*, edited by Angus Phillips and Michael Bhaskar, 227–243. Oxford: Oxford University Press.

Michael Bhaskar is a digital publisher and the author of *Curation: The Power of Selection in a World of Excess* (Little, Brown, 2016), which explores curation as a strategy in an era of information excess. In this essay, Bhaskar takes a systematic, almost scientific approach to the analysis of curatorial practices, looking at the internal and external influences that inform a publishing firm's curatorial approach. He also explores the question of where personal taste ends and business-minded decisions begin, and proposes that gut decisions are actually business decisions that editors internalize — an underexplored phenomenon in critical analyses of acquisition.

> Medley, Mark. 2012. "A Publisher's Year: Moneyball." *The National Post*. https://nationalpost.com/afterword/a-publishers-year-moneyball/wcm/ 7e2789e1-27bc-49c6-b51b-50d6433cb38d

In this piece, Mark Medley, the books editor for *The National Post* at the time, sits in on an acquisitions meeting at House of Anansi, reporting on the company's strategic conversations on how to discover, develop, and retain authors. The Medley piece allows us to observe this convergence of gut reaction and business decision — where the rubber

hits the road — in a way that may be more immediately accessible for students than the Faber & Faber examples in the Bhaskar piece. (Medley's entire "Publisher's Year" series on Anansi is great ethnographic work — the sort of which hasn't been done in Canada since, to my knowledge.)

> Roberts, Gillian. 2011. "Prizing Canadian Literature." In *Prizing Literature: The Celebration and Circulation of National Culture*, 16–52. Toronto: UTP.

> Medley, Mark. 2017. "Everyone's a Winner." *The Globe and Mail*. https://www.theglobeandmail.com/arts/books-and-media/does-canlit-have-too-much-of-a-good-thing-when-it-comes-to-literaryprizes/article36750279

Literary prize culture and its impact on how books are discussed, produced, and circulated, has been a personal interest of mine since taking a seminar on the subject with Laura Moss at the University of British Columbia (UBC). Drawing on the discussions from that course and from Roberts's piece, I introduced (but did not assign) the work of James English, whose influential book *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value,* analyzes how cultural prizes function in a global economy. English's overarching argument is that literary prizes thrive on the threat of scandal, and in fact need controversy and "prize failures" to sustain themselves. Taste and cultural prestige are also part of the discourse around how authors and texts are marketed, consecrated, and consumed.

Gillian Roberts is an academic whose research focuses on the circulation of Canadian cultural texts. In these pieces, Roberts and Medley both examine literary prizes as contested sites of objectified symbolic capital. Medley argues in the *Globe* piece that Canadian publishers and authors rely on prizes as a marker of prestige that validates our place in the international literary market, while Roberts argues that cultural evaluation is always ideological, built on a system of policies and economy. Both readings examine prizes' role in marketing Canadian culture back to Canadian readers, developing our palate for "Canadianness" and what's "good" for us to read, and in the process, setting the parameters for Canadian identity. Roberts's discussion of the guest/host dynamic

perfectly illustrates how international prizes represent a site of anxiety about the worthiness and exportability of our national literature:[28]

> Canadians prefer their guest authorities to be firmly attached to national cultures that have long dominated our own, exemplifying A.J.M. Smith's definition of colonialism as "a spirit that gratefully accepts a place of subordination, that looks elsewhere for its standards of excellence." (52)

I selected these articles to open up an examination of recent prize controversies, and they spurred a lively discussion of the efficacy of literary prizes and competitions like the Canadian Broadcasting Corporation's (CBC) Canada Reads as marketing and sales tools. Though we did not examine this phenomenon as a class, I provided a reference to the available BookNet Canada research on the impact of prizes on sales.[29]

The student seminar presentation and class discussions rightly pointed out two shortcomings of these readings.

First, the readings analyzed marketing primarily from a prize perspective, failing to look at the role of comp titles, reviews, blurbs, and other forms of literary consecration in how titles are positioned and promoted. In reflection, I was still concerned about overlapping the content of the concurrent marketing course, but I recognize now that there is limited space for a critical analysis of marketing strategies within that framework. After the Fall 2020 semester had concluded, I came across an article by Laura B. McGrath, "Comping White,"[30] which looks at how comparison ("comp") titles, used to assess acquisitions and communicate sales expectations and influence marketing strategies, are largely dominated by white authors. Were I to teach this course again, I would include this reading either in Week 3 as a bridge to the following week's discussion of diversity and inclusion, or in Week 4 proper.

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[28] At the time of this class, this cultural anxiety was playing out via the Canada Guest of Honour initiative at the Frankfurt Book Fair, which was postponed until 2021.

[29] BookNet Canada. n.d. "Canadian Literary Awards." https://www.booknetcanada.ca/literary-awards

[30] Laura B. McGrath. 2019. "Comping White." Los Angeles Review of Books. https://lareviewofbooks.org/article/comping-white

Second, the readings failed to take into satisfactory account the hegemonizing effects of settler-colonial culture on what is "prized." The age of the readings may provide a partial explanation, but as a class we agreed to take these issues up for further discussion in Week 4, which included an article on the controversy over an imagined "cultural appropriation prize."

Supplementary reading

> Smith, Michelle Denise. 2006. "Soup Cans and Love Slaves: National Politics and Cultural Authority in the Editing and Authorship of Canadian Pulp Magazines." *Book History* 9 (1): 261–89. https://doi.org/10.1353/bh.2006.0012

> Fuller, Danielle, and DeNel Rehberg Sedo. 2006. "A Reading Spectacle for the Nation: The CBC and Canada Reads." *Journal of Canadian Studies* 40 (1): 5–36. https://doi.org/10.1353/jcs.2007.0004

For this week I also included supplementary readings that explore different aspects of curation and taste. Smith's piece looks at the class politics that surrounded the emergence of pulp magazines in Canada, and Sedo and Fuller's essay questions the notion that a single book, as selected by the Canada Reads competition, is worthy of all of Canada's attention.

2.4. Week 4: Publishing's colonial legacies (Oct. 5)

In search of (meaningful) diversity and inclusion in publishing

My introduction to the Week 5 readings provided an accounting of my selections:

> The unbearable whiteness of publishing and the industry's slow progress toward meaningful diversity have been widely noted, and are borne out by the Lee & Low study in the U.S. and the ACP's study in Canada. Diversity initiatives at the industry and company level, including open submission calls for work by writers who identify with marginalized communities, work with sensitivity readers, and mentorship programs for emerging publishers and authors, are important steps toward a more inclusive industry. And organizations such as BIPOC of Publishing in Canada, the Indigenous Editors Association, the Festival of Literary Diversity, and publishers, including Arsenal Pulp Press and its VS. Books imprint, Kegedonce Press, and the newly established Hush Harbour Press,

are doing important work to create and hold space for a more inclusive industry—but it can't just be on them to do the work. What other changes need to happen so that BIPOC publishing staff are supported in their careers and not tokenized nor exploited for emotional labour, and so that all readers see themselves authentically represented in literature?

What's more, with cultural funding bodies prioritizing diversity, how can publishers engage in equity-driven acquisitions that build their publishing programs and audiences organically, and that don't merely serve as an add-on to meet a funding requirement or as performative allyship?

In thinking through these questions, we'll consider how Canada's colonial past is intertwined with its publishing history, how these legacies continue to resonate in Canadian publishing (and elsewhere), and how the Black Lives Matter, #OwnVoices,[31] and #PublishingPaidMe movements are driving the current industry discourses.[32]

I assigned two pieces written by MPub faculty to introduce the historical roots of colonialism and settler colonialism in Canadian publishing:

Maxwell, John W. 2020. "Thinking about the Legacies of Colonialism in Publishing." Publishing @ SFU blog. https://publishing.sfu.ca/2020/07/thinking-about-the-legacies-of-colonialism-in-publishing/2020

Lorimer, Rowland. 2012. "Chapter 2 | Prelude to Modernity: Some Historical Notes on Canadian Book Publishing and Cultural Development." In *Ultra Libris: Policy, Technology, and the Creative Economy of Book Publishing in Canada*, 55–75. Toronto: ECW Press.

I only added the Lorimer chapter to the assigned readings in the week before the class. At the time of setting the syllabus, it wasn't yet clear that we would have access to the full text of *Ultra Libris* through the library, but when that was confirmed, I asked that the students read this chapter to gain a fuller context for the nation-building project referenced in Maxwell's post. This assignment was particularly for the benefit of those students less familiar with Canadian history:

The Maxwell blog post is foundational for the week's themes, and he calls out a key point of Chapter 2 that Lorimer is mostly silent on: British imperialist ideals were imported to Canada and disseminated via books, and our own publishing culture evolved from this colonial dynamic. An

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[31] In June 2021, the blog *Why We Need Diverse Books* published a piece explaining that they would no longer be using the term #OwnVoices because it lacks cultural specificity.

[32] A Canvas discussion post I published on Sept. 29, 2020.

early textbook publisher, Egerton Ryerson, in his role as chief superintendent of Ontario's schools, helped design and implement the residential school system, which is a shameful part of Canada's settler-colonial legacy.

It was challenging to keep this week's reading list succinct. Conversations around diversity and inclusion in Canadian publishing have come to the fore in recent years, with the #UBCAccountable letter, revelations about author Joseph Boyden's contested Indigenous identity, and the so-called "cultural appropriation prize" controversy covered by major media outlets. Public funding bodies, including the Canada Council for the Arts, now require grant applicants to discuss their commitments to equity-seeking groups, and a group of industry professionals, BIPOC of Publishing in Canada, use their platform to hold the industry accountable. My response to this was to assign as many readings on related topics as possible for the benefit of the students who did not have the background.

Reder, Deanna, and Alix Shield. 2018. "'I Write This for All of You': Recovering the Unpublished RCMP 'Incident' in Maria Campbell's *Halfbreed* (1973)." *Canadian Literature* online. https://canlit.ca/article/i-write-this-for-all-of-you-recovering-the-unpublished-rcmp-incident-in-maria-campbells-halfbreed-1973

Shield, Alix. n.d. "*Halfbreed* Publishing Timeline." https://halfbreedpublishingtimeline.com/

Akiwenzie-Damm, Kateri. 2016. "'We Think Differently. We Have a Different Understanding': Editing Indigenous Texts as an Indigenous Editor." In *Editing as Cultural Practice in Canada*, edited by Dean Irvine and Smaro Kamboureli, 40–50. Waterloo, ON: Wilfrid Laurier University Press.

Hagi, Sarah. 2017. "A Bunch of White Canadian Editors Really Love Cultural Appropriation." VICE. https://www.vice.com/en/article/pg7q8m/a-bunch-of-white-canadian-editors-really-love-cultural-appropriation

Shraya, Vivek. 2016. ""#PublishingSoWhite: 13 Ways to Diversify Your Press." All Lit Up. https://alllitup.ca/Blog/2016/PublishingSoWhite-13-Ways-to-Diversify-Your-Press

de León, Concepción, Alexandra Alter, Elizabeth A. Harris, and Joumana Khatib. 2020. "A Conflicted Cultural Force: What It's Like to Be Black in Book Publishing." *The New York Times*. https://www.nytimes.com/2020/07/01/books/book-publishing-black.html

In retrospect, I think the list could have been distilled to those pieces that students had the strongest response to both in their online annotations and in the class discussion: Reder and Shield, Hagi, and Shraya.

As we did not have a presenter for this week's seminar, I decided to use our synchronous meeting for small group breakout room discussions. The discussion questions appear in Appendix C.

Acknowledging that these could be challenging conversations, especially for those whose lived experiences were implicated in the topics being discussed, I shared a code of conduct (found in Appendix D) developed by consultant Cicely Belle Blain for a series of workshops I helped organize in 2019. Students were asked to review this in advance of the discussion. I would suggest future instructors consider adopting a code of conduct for the entirety of the course itself, in consultation with the cohort.

This "format break" with the small group discussions was successful from my perspective. For the most part, I allowed the students to conduct their discussions without me, although I dropped in to visit each group briefly. I observed that students who were not frequent contributors to the Zoom calls were more active participants in these breakout groups. My assumption going into teaching the course was that a cohort of eleven students was small enough to allow for everyone to feel comfortable participating, but this session showed that to be untrue.

The group discussion turned to what the SFU Publishing program might do to encourage a more inclusive class composition and curriculum. While I assured the students that the contents of that discussion would remain confidential, as all our class discussions were, I mention this as a topic that the program may consider more formally engaging future cohorts themselves on.

It was challenging to know where to schedule this discussion in the term; in my mind, it needed to come early on but also needed to be given a proper framework. The orientation week had included an encouragement for students to participate in the Scholar Strike

teach-ins in support of the Black Lives Matter movement.[33] Remarks delivered by Indigenous Editors Association interim director and MPub graduate Rachel Taylor on culturally respectful publishing practices had also effectively set the stage for this PUB 800 discussion. I would recommend that the program find a way to carry on these sorts of orientation activities in future years. As I'd anticipated when organizing the syllabus, there wasn't enough time to cover all the questions or issues raised by the readings in either the Week 4 online or in-class discussion.

Supplementary reading

> Younging, Gregory. 2018. *Elements of Indigenous Style: A Guide for Writing by and about Indigenous Peoples*. Edmonton: Brush Education.

The Younging text, a handbook on respectful editorial practices for Indigenous-authored texts, was one that I had originally planned to assign in full, but decided was better recommended as a resource than material for seminar discussion.

> Association of Canadian Publishers. 2018. "2018 Canadian Book Publishing Diversity Baseline Survey: Summary Report." https://publishers.ca/wp-content/uploads/2019/03/2018-Diversity-Survey-Summary-Report.pdf
>
> Lee & Low Books. 2019. "Where is the Diversity in Publishing? The 2019 Baseline Diversity Survey Results." https://blog.leeandlow.com/2020/01/28/2019diversitybaselinesurvey

The Canadian and U.S. surveys of diversity in publishing were included as supplementary readings for any students who wished to write essays on this topic.

> Fricker, Karen, and Carly Maga. 2020. "Jesse Wente's Goal as New Chair of the Canada Council for the Arts? To Reduce the Harm It Causes." *The Toronto Star*. https://www.thestar.com/entertainment/2020/08/06/jesse-wentes-goal-as-new-chair-of-the-canada-council-for-the-arts-to-reduce-the-harm-it-causes.html

I was struck by this interview with Ojibwe broadcaster and activist Jesse Wente for his forthright discussion of the harms that organizations founded on colonial structures, such as the Canada Council for the Arts, have caused for Indigenous peoples and other historically marginalized communities in Canada. His work to resist the institution, while

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[33] Scholar Strike Canada. 2020. "About Us." https://www.scholarstrikecanada.ca/about-us

working within it, resonates with the Wershler reading from Week 2, and I think they would have lived more comfortably together somewhere else on the syllabus (perhaps Weeks 5 or 6).

2.5. Week 5: How Canadian cultural policy shaped the publishing industry (Oct. 19)

The Massey Commission, new nationalism, cultural industries; international markets and trade policies

I opened this class by suggesting that the title of the week could just as easily have been reversed to: "How the publishing industry shaped Canada," in consideration of the nation-building work that much of book publishing policy is predicated on.

> Lorimer, Rowland. 2012. "Chapter 3 | Establishing a Book Publishing Industry: From the 1960s to the 1990s." In *Ultra Libris: Policy, Technology, and the Creative Economy of Book Publishing in Canada*, 79–120. Toronto: ECW Press.
>
> Ibid. "Chapter 4 | Reconceiving Book Publishing from the Middle 1990s Forward." In *Ultra Libris: Policy, Technology, and the Creative Economy of Book Publishing in Canada*, 123–155. Toronto: ECW Press.

The Lorimer chapters trace the establishment of the Canadian-owned book industry between the 1960s and 1990s against the cultural milieu, examining the shift from the high cultural nationalism of the post-Massey era to the concept of "cultural industries," a market-directed perspective that saw government target book production as part of a broader policy strategy. The other readings detail the mechanics of several structural interventions undertaken by the Canadian government to protect the domestic-owned sector and inhibit market dominance. Together, these readings highlight the tensions between foreign-owned and domestic firms, the pressures of a dominant import market, and the ongoing negotiations between industry and government in the development of cultural policies and structural supports for both Canadian literature and Canadian industry.

I asked the students to keep in mind the following questions with these readings, which we discussed following the student presentation:

- How did the policies, programs, and interventions detailed here serve to advance the Canadian-owned industry's interests during this period, and neutralize threats?

- Do these policies serve Canadian readers equally well?

- Do you agree that Canada needs cultural policies and funding to protect its domestic book publishing industry? Should foreign-owned firms be able to benefit from cultural funding?

I wondered, going into this week, how much the students would need to be convinced of the necessity of public funding and infrastructural supports for Canadian-owned publishers — particularly the students in countries where similar programs do not exist. Interestingly, the students seemed to have found the readings to provide ample justification for protectionist cultural policy, and my rhetorical attempts to probe the "fairness" of publishing grants didn't elicit substantive debate. In reflection, I wish I had pushed this discussion further by offering broader points of view (although I did allude to the prevailing sentiments found in the comment sections of most online articles about cultural funding). As Jennifer Gauthier, my industry supervisor, commented on this point, "Future publishers should be aware of the criticism that exists of these policies to better defend them."[34]

While I was hoping for more engagement on this subject, I was relieved that the stage was set for a productive — rather than potentially adversarial — conversation with our guest speakers from the Canada Book Fund the following week.

I also assigned the following government-authored documents to round out the policies outlines in *Ultra Libris*.

> Government of Canada. 2019. "Canada-United States-Mexico Agreement (CUSMA) – Cultural Industries Summary." https://www.international.gc.ca/trade-commerce/trade-agreements-accords-commerciaux/agr-acc/cusma-aceum/culture.aspx?lang=eng

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[34] Email from Gauthier, June 18, 2021.

The cultural exemption in the current trade CUSMA agreement allows Canada to implement policies and programs that develop its creative industries without fear of challenge from the U.S. that this investment creates unfair competition in the international marketplace.

Government of Canada. 2015. "Frequently Asked Questions: Book Importation Regulations." https://www.ic.gc.ca/eic/site/020.nsf/eng/00621.html

The distribution right enshrined in the *Copyright Act* in 1999 requires commercial and institutional purchasers of imported books to abide by territorial copyright restrictions in sourcing their purchases, i.e., to buy through Canadian channels even when buying books from other countries.

Government of Canada. 2020. "Competition Bureau Seeks Input from Market Participants to Inform an Ongoing Investigation of Amazon." https://www.canada.ca/en/competition-bureau/news/2020/08/competition-bureau-seeks-input-from-market-participants-to-inform-an-ongoing-investigation-of-amazon.html

The *Competition Act* isn't referenced directly in Lorimer, and it has undergone several changes in recent years to protect Canadians from anti-competitive conduct by businesses. Periodically, the Bureau conducts investigations on mergers (as with Chapters-Indigo merger in the 90s) and concerns about abuses of dominance, as it is doing here with Amazon. The *Competition Act* also places prohibitions on collusion between competitors in negotiating terms of trade (e.g., price-fixing).

Supplementary reading

Litt, Paul. 2004. "The State and the Book." In *History of the Book in Canada, Volume 3: 1918–1980*, edited by Carole Gerson and Jacques Michon, 33–44. Toronto: UTP.

Paul Litt, a former policy advisor at the Ontario Ministry of Culture, is a historian of Canadian cultural policy. This reading traces the same historical ground as *Ultra Libris*, but discusses book policy almost as incidental to cultural policy, which I found helpful for putting this period into a broader context. Based on the lack of Hypothes.is annotations, I found that this piece was mostly of relevance to the seminar presenter.

2.6. Week 6: More Canada — book publishing today (Oct. 26)

Funding, cultural nationalism and protectionism, ownership changes

Guest speakers: Julie Fairweather, Director, Book Publishing Policy and Programs, Department of Canadian Heritage; Sarah Mayes, Manager, Support for Organizations, Canada Book Fund, Department of Canadian Heritage

Fairweather and Mayes joined the first part of the Zoom call to discuss their work with the Canada Book Fund, with an emphasis on recent program initiatives around accessibility and COVID-19 support measures for the industry.

> Canada Council for the Arts. n.d. "Supporting Artistic Practice." https://canadacouncil.ca/funding/grants/supporting-artistic-practice
>
> Department of Canadian Heritage. 2020. "Canada Book Fund." https://www.canada.ca/en/canadian-heritage/services/funding/book-fund.html
>
> Ibid. 2020. "Canada Periodical Fund." https://www.canada.ca/en/canadian-heritage/services/funding/periodical-fund.html

In preparation for our guest speakers' visit, I asked that the students research the Canadian Heritage and Canada Council for the Arts programs available to book and periodical publishers, including eligibility criteria and application requirements.

> Lorimer, Rowland. 2012. "Chapter 5 | The Current State of Canada's Book Industry, Government Policies, and Cultural Partnerships." In *Ultra Libris: Policy, Technology, and the Creative Economy of Book Publishing in Canada*, 159–203. Toronto: ECW Press.
>
> Ontario Creates. 2020. "Canadian Book Publishing Industry Profile." https://ontariocreates.ca/research/industry-profile/ip-book

In Chapter 5 of *Ultra Libris*, Lorimer examines the size of the industry circa 2008 and its structural, industrial, and cultural supports. As these numbers were outdated, I assigned the Ontario Creates profile which I frequently refer to in my work, as it does a thorough job of covering the Canadian industry as a whole, in spite of its provincial provenance.

In consideration of the launch of the MPub Book Project that week, I opted to streamline the other readings by moving some of the original required readings to the supplementary section. The other assigned readings of the week focused on key policy issues.

MacSkimming, Roy. 2017. "Net Benefit: Canada's Policy on Foreign Investment in the Book Industry – A Research Report for the Association of Canadian Publishers." Toronto: Association of Canadian Publishers. https://publishers.ca/wp-content/uploads/2018/06/ACPReportForeignInvestmentPolicyWeb.pdf

Barber, John. 2011. "Supporting CanLit Means Shelving Our Protectionist Policy." *The Globe and Mail*. Accessed online: https://www.theglobeandmail.com/news/national/time-to-lead/supporting-canlit-means-shelving-our-protectionist-policy/article571111

Publishing historian MacSkimming's report for the ACP traces the history of foreign investment regulations in Canadian publishing and the history of the "net benefit" clause, including its inconsistent and opaque applications. The Barber piece provides a brief counterargument, arguing that protectionist policies inhibit the growth of the Canadian sector.

Rabinovitch, Victor. 2020. "Balance the Books: The Case for Canadian Publishing." *Literary Review of Canada* online. https://reviewcanada.ca/magazine/2020/05/balance-the-books

As part of a discussion of the impact of cultural policy tools and outstanding market challenges, this piece succinctly summarizes two lengthier recent reports — the Department of Canadian Heritage's evaluation of the Canada Book Fund and the "More Canada" think tank report on declining market share for the Canadian sector – that I had originally assigned as required reading.

The student presentation this week included a discussion of the geographic density of the industry in Canada; specifically, its locus in Toronto and to a lesser extent, Vancouver and Montreal, and what impact this density has on literary production. This led to a discussion of how the pandemic and a shift to working remotely might change that. Both were thoughtful observations that weren't on my radar for this course, and I would be

interested to find a reading to complement that discussion, which might entail comparing Toronto to New York City, the U.S. publishing epicentre.

Supplementary reading

Dewar, Elaine. 2017. "How Canada Sold Out Its Publishing Industry." *The Walrus* online. https://thewalrus.ca/no-one-blinked

Canadian Publishers Hosted Software Solutions. 2018. "More Canada: Increasing Canadians' Awareness and Reading of Canadian Books." Halifax, NS: Canadian Publishers Hosted Software Solutions. https://morecanada.ca/wp-content/uploads/2020/08/More-Canada-Report-Release-date-13-Dec-2018.pdf

Department of Canadian Heritage. 2019. "Evaluation of the Canada Book Fund 2012–13 to 2017–18." Evaluation Services Directorate. https://www.canada.ca/en/canadian-heritage/corporate/publications/evaluations/canada-book-fund.html

Sharpe, Errol. 2019. "Alternatives – Precarious Niche: Canadian-Owned English-Language Book Publishing in Canada." *Studies in Political Economy* 100 (1): 82–92. https://doi.org/10.1080/07078552.2019.1612169

I had originally intended to cover the sale of McClelland & Stewart to Bertelsmann — the most interesting example of closed-door negotiations that permitted the sale of a Canadian-owned company to foreign investors — in more detail via the Dewar piece. However, I decided that it took more narrative detours than we had time for, and I assigned the MacSkimming piece instead.

Sharpe offers a trenchant economic analysis of how funding programs make independent publishing a viable cultural industry in Canada, as a complement to the Lorimer chapter. However, as the author is the owner of a Canadian press, the piece's biases need to be considered.

2.7. Week 7: Bibliodiversity (Nov. 2)

Independents & multinationals: scale, risk, capital, consolidation

Guest speaker: Alana Wilcox, Editorial Director, Coach House Books

I invited Alana Wilcox, my former colleague at Coach House, to talk about her experiences as a small press publisher in Canada and how her company works to distinguish itself in the publishing ecosystem.

This week's readings illustrated how publishing operates with differing accruals of capital (economic and symbolic); economies of scale; risk tolerance levels (artistic and financial); and capacities via human labour. I collected them under the heading of "bibliodiversity," a term drawn from a 2014 manifesto by Susan Hawthorne on independent publishing as a vital part of the cultural ecosystem. As defined in this book:

> Bibliodiversity is a complex, self-sustaining system of storytelling, writing, publishing, and other kinds of production of oral and written literature. The writers and producers are comparable to the inhabitants of an ecosystem. Bibliodiversity contributes to a thriving life of culture and a healthy eco-social system.[35]

Hawthorne discusses independent publishing as a resistance to globalization and "megacorp publishing," which nicely mapped onto an observation Maxwell made in our Week 4 reading on colonialism in publishing:

> The "economy of scale" in mass production means that the more copies of a book that can be printed and sold, the greater the profit. So, while publishing has often prided itself on plurality and freedom, the economic logic of the best-sellers can't help but to reinforce cultural hierarchy.[36]

Though I considered including the Hawthorne book in our readings, I decided it ultimately failed to probe the "independent publisher = good / multinational corporation = bad" dichotomy deeply enough for the discussion I wanted to have.[37]

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[35] Susan Hawthorne. 2014. *Bibliodiversity: A Manifesto for Independent Publishing*. Black Point, NS; Winnipeg, MB: Fernwood Publishing, 2. See also the Wikipedia entry for "bibliodiversity" (https://en.wikipedia.org/wiki/Bibliodiversity) for an interesting discussion of its coinage, which was claimed by a group of Chilean publishers but contested by Spanish publishers.

[36] Maxwell, "Thinking about the Legacies."

[37] My industry supervisor suggested that these perspectives could be balanced in future by inviting a Canadian publishers who have worked for both multinational and independent publishers, such as Lynn Henry or Jared Bland, as a guest speaker.

Osnos, Peter. 2012. "A New Era for Books: The Random House-Penguin Merger Is Just the Start." *The Atlantic* online. https://www.theatlantic.com/business/archive/2012/11/a-new-era-for-books-the-random-house-penguin-merger-is-just-the-start/264604

Medley, Mark. 2015. "Will the Newly United Penguin Random House Weaken Canadian Publishing, or Save It?" *The Globe and Mail*. https://www.theglobeandmail.com/arts/books-and-media/will-the-newly-united-penguin-random-house-weaken-canadian-publishing-or-save-it/article25139840

Esposito, Joseph. 2020. "The 360° Competitor." The Scholarly Kitchen. https://scholarlykitchen.sspnet.org/2020/10/05/the-360-competitor

With the sale of Simon & Schuster looming in 2020, potentially forming a publishing monopoly, the Medley interview with former Penguin Random House Canada CEO Brad Martin, felt timely, even though Martin has since been succeeded by Kristin Cochrane. In the Medley article, which was widely circulated among Canadian-owned publishers when it was first published, Martin talks about not wanting to publish a book that will earn less than $100,000 unless there's a compelling vision for it, because it takes as much time to put through the publisher's system as a big book.

But it was another quote from Martin in this piece that stuck out for me: "Scale is supposed to mean something." He was referencing the fact that the newly merged corporate imprints won't bid against one another as a competitive advantage. But this led me to question what else scale *could* mean. Esposito talks about the "360-degree" publisher that operates as an industry nexus, where all participants, friends, and rivals alike, are likely to pass through and where services can be unbundled and sold piecemeal — essentially creating one's own publishing ecosystem.

McBride, Jason. 2013. "It's Alive: Canadian Book Publishing Stirs." *Canadian Business*. https://www.canadianbusiness.com/companies-and-industries/its-alive-canadian-book-publishing-stirs

Nordicity. 2018. "The Canadian English-Language Book Publishing Industry Profile," Toronto: Association of Canadian Publishers. https://publishers.ca/wp-content/uploads/2018/11/Book-Publishing-Industry-Profile-FINAL.pdf

Noorda, Rachel. 2019. "The Discourse and Value of Being an Independent Publisher." *Mémoires Du Livre* 10 (2). https://doi.org/10.7202/1060971ar

On the other end of the spectrum are independent presses, who generally lack the capital to compete on this scale. As discussed in the McBride article, there seems to be an untenable middle ground, where a medium-sized company that aspires to compete with the multinationals cannot scale up in a financially viable way. McBride states, "It's almost axiomatic that the maximum sustainable size of a successful independent is around $3 million in revenue," suggesting that publishers should instead aim for prudent, realistic growth. I asked the class if this then precluded consolidation of smaller presses. As the Nordicity study reveals, there are approximately 245 independent publishers operating in Canada. Can independents only be defined in opposition to multinationals, and do these tensions help sustain a richer publishing ecosystem, or is consolidation (among both the independents and multinationals) necessary — or even inevitable — in a late-stage capitalism survival of the fittest?

What I appreciate about the Noorda reading, and which the students also picked up on, is that she troubles the distinctions between independent publishers and imprints that are part of multinational conglomerates. She uses an analysis of the rhetoric independent publishers[38] use to position themselves — words connected to relationships, diversity, and local communities — to illustrate that this is also a form of marketing.

At the same time, independent presses are driven by bootstrap operations and grassroots mandates, and their passion for engendering and nurturing literary culture is palpable in their catalogues, their collective advocacy work, and their collegial nature. I wondered if there was a place for a discussion of scale among independent presses, as well: are there economies of scale that independent publishers find through community — through association with one another, and with their shared audiences?

Following David Hesmondhaigh,[39] Noorda points out that Bourdieu's theories of capital don't fully account for nuances that exist within the mass production scales associated with the Big Five. Hesmondhaigh notes that there is a great deal of cultural

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[38] This analysis includes Vancouver's Greystone Books.

[39] David Hesmondhalgh. 2013. *The Cultural Industries*. London: Sage.

production happening on the boundaries between mass production and more limited production (like the sort that happens at a press like Coach House). There are different levels of autonomy that exist within the corporate imprints and even some imprints that resemble independents, including Strange Light, an imprint of Penguin Random House Canada and MCD Books, an imprint of Farrar, Straus, and Giroux. There also exist formerly independent presses that have been purchased by a Big Five company but continue to present themselves as independent on some level in their marketing materials and on their websites. [40] These include Sasquatch Press, based in Seattle, WA, which describes itself as follows:

> Our boutique, independent identity coupled with the market-leading muscle of our parent company, Penguin Random House, allows us to reach readers far and wide with our beautiful, compelling, and captivating books. [41]

We looked at these and other examples together in the synchronous discussion, which spurred a passionate debate about the definition of the term "independent," and how this categorization could not reasonably be regulated. Though the students recognized that the "independent" label is a form of marketing, they indicated greater concern about the monopolistic nature of multinational companies. My queries about the sustainability of an undercapitalized independent publishing sector were met with two overarching responses: that the most important cultural work was being carried out by independents, and that more public funding was necessary to support this work.

> *Quill & Quire* editors. 2018. *Quill & Quire*. "Canadian Publishing Salary Survey Summary."
> https://quillandquire.com/wp-content/uploads/2018/04/QQSalarySurvey.pdf

What I noted all the narrative readings overlooked was what powers these companies: human capital. It's no longer necessarily true that a starting salary at a multinational will be significantly higher than at an independent press, and arguably, those jobs may be less

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[40] A recent article highlighted a similarly interesting development: the closure of a prestigious literary imprint at Penguin Random House, Spiegel & Grau in 2013 and its recent rebirth as an independent publishing company: Alter, Alexandra. 2020. "Their Publishing Imprint Closed. Now They're Bringing It Back." *The New York Times*. https://www.nytimes.com/2020/12/18/books/spiegel-grau-publishing.html

[41] Sasquatch Books. n.d. "About Us." https://sasquatchbooks.com/about

secure given the constant threat of consolidation. I included this salary survey (as well as the "Book Money" spreadsheet in the supplementary readings) to ask that we consider financial precarity as a necessary condition of publishing, the ways different categories of work within publishing are valued, and the pay gaps that exist for women and those staff from underrepresented communities. Most of the students had encountered these studies previously, and I observed that, overall, students seemed better informed about their realistic earning prospects in publishing than when I was enrolled in the program.

Supplementary reading

- $ Book Money $ spreadsheet.
  https://docs.google.com/spreadsheets/u/1/d/1p9y99EpfTDKZBi6FqPrFg9
  jvPcZObTTjY8LpkU2-1SI/htmlview#gid=579589600
- McMurtrie, John. 2014. "Publishing House McSweeney's Adopts Nonprofit Business Model." SFGate.
  https://www.sfgate.com/books/article/Publishing-house-McSweeney-s-adopts-nonprofit-5825492.php
- McNamara, Nathan Scott. 2016. "American Literature Needs Indie Presses," *The Atlantic* online.
  https://www.theatlantic.com/entertainment/archive/2016/07/why-american-publishing-needs-indie-presses/491618
- Bold, Melanie Ramdarshan. 2016. "An 'Accidental Profession': Small Press Publishing in the Pacific Northwest." *Publishing Research Quarterly* 32 (2): 84–102. https://doi.org/10.1007/s12109-016-9452-9

This week's supplementary readings looked at the discourse around independent presses as cultural champions, and in opposition to so-called "blockbuster" publishing.

2.8. Week 8: Disruption (Nov. 9)

Disintermediation, abundance and scarcity, digital publishing and licensing, self–publishing…and oh yeah, Amazon

Every link in the traditional publishing value chain is being disrupted by new technologies, sales and distribution platforms, and business models. Week 8's readings

offered varying perspectives on sites of disintermediation in publishing, a term for which I offered the students two definitions to consider.

The Book Unbound project, led by publishing scholar Claire Squires at the University of Stirling, looks at "how 21st century modes of creation, production, distribution and consumption destabilise received notions of cultural authority, and redistributes cultural, social and economic capital."[42]

Meanwhile, in his book *The Content Machine*, Michael Bhaskar observes that "the foundations of scarcity and intellectual property, the role as a gatekeeper, connector and mediator, are all under assault from forces often misunderstood by contemporary publishers … Traditional publishers find themselves on terrain they don't know, own or control."[43]

The restructuring of legacy industries often evokes discussions of inevitable progress, and I was interested to select readings that resisted this easy teleology.

> *n+1* editors. 2020. "Smorgasbords Don't Have Bottoms: Publishing in the 2010s." *n+1 magazine* online. https://nplusonemag.com/issue-36/the-intellectual-situation/smorgasbords-dont-have-bottoms
>
> Maxwell, John W. 2012. "Amazon and the Engagement Economy." Publishing @ SFU blog. https://publishing.sfu.ca/2012/11/amazon-and-the-engagement-economy
>
> Bjarnason, Baldur. 2013. "Which Kind of Innovation?" https://www.baldurbjarnason.com/notes/the-ebook-innovation
>
> Vanasse, Deb. 2018. "Blockchain: What Publishers Need to Know." *Independent Book Publishers Association* blog. https://articles.ibpa-online.org/article/blockchain-what-publishers-need-to-know

The *n+1* piece is an irreverent overview of how the business has transformed over the last ten years, including the rise of ebooks and audiobooks, the struggles of chain bookstores and the resurgence of independent stores, Amazon's anti-competitive practices, and company mergers. It cheekily concludes, "Sadly, publishing will never be as interesting as

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[42] University of Stirling. 2012. "The Book Unbound: Disruption and Disintermediation in the Digital Age." UK Research and Innovation. https://gtr.ukri.org/projects?ref=AH%2FJ01317X%2F1

[43] Michael Bhaskar. 2013. *The Content Machine: Towards a Theory of Publishing from the Printing Press to the Digital Network.* London: Anthem, 6.

the complete and total restructuring of society." To this, I would counter that the publishing "miniscandals and outrages of the day" detailed in this article offer a microcosmic view of how human interaction itself is being reshaped by corporations such as Amazon. As Maxwell argues, Amazon's long game is not to disrupt the book trade, but to maximize its points of engagement with the consumer, and that "[p]ublishers need to understand this, and stop trying to make sense of Amazon as a traditional supply-chain partner." While publishers have been keeping the gates, Amazon has long been inside the house, listening via Alexa.

As chronicled in the *n+1* article, ebooks never really cannibalized print sales in the way that publishers feared they would. Bjarnason goes as far to describe ebooks as a sustaining technology — "a disruptive innovation hijacked, controlled, and directed by the incumbents" — that has failed to innovate.

Similarly, the Vanasse piece raises the question of whether blockchain is the next great disruption, or just another technological fad. Several of the students were unfamiliar with blockchain technology, and so I showed a video from Access Copyright's Prescient innovation arm that explains one use case for it: author attribution and royalty distributions.[44] What I liked about this piece is that it got us thinking about whether publishing tends to work with or against technological change, but given that blockchain has yet to be widely adopted in the industry, this reading might have better resided in Week 12 as part of our "future of publishing" discussions.

Carter, Sue. 2019. "Inside the War Between Canadian Libraries and Multinational Publishing." *Quill & Quire*. https://quillandquire.com/omni/inside-the-war-between-canadian-libraries-and-multinational-publishers

Lewis, Carly. 2019. "Wattpad Has Already Disrupted Digital Publishing. Now It's Challenging the Industry Once Again — by Printing Books." *The Globe and Mail.* https://www.theglobeandmail.com/arts/books/article-wattpad-has-already-disrupted-digital-publishing-now-its-challenging

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[44] Access Copyright. 2019. "Blockchain for Creators & Rightsholders." YouTube video, 1:30. https://www.youtube.com/watch?v=UQRocIRyOdw

These articles on new models for library pricing and self-publishing were the focus of this week's student presentations, looking at how librarians are advocating for fair ebook pricing from publishers and how Wattpad uses its online self-publishing platform to curate a print publishing program. In the following discussion, I found it interesting — although not surprising — that the students were aligned with the librarians and self-published authors, rather than the profit motive of publishers.

My industry supervisor commented that this week's readings could have comprised an entire course on their own, or that could have been spread over two weeks. I would agree with this. Ultimately, I found that the sheer number of topics covered in this week's readings drew focus away from the bigger question of what disintermediation means for the future of publishing, and there was limited time to broach that topic. I would consider assigning Bhaskar's *Content Machine* as the primary reading in future, as it offers a broader framework for thinking about what disintermediation is, complemented by a shortlist of readings that offer specific examples of disruption.

Supplementary reading

Shephard, Alex. 2019. "Amazon Is a Logistical Disaster." *The New Republic*. https://newrepublic.com/article/155022/amazon-logistical-disaster

Patch, Nick. 2018. "How Amazon Is Pushing Canadian Publishers' Buttons." *The Globe and Mail*. https://www.theglobeandmail.com/arts/books-and-media/how-amazon-is-pushing-canadian-publishers-buttons/article37473620

Alter, Alexandra. 2020. "Bookstores Are Struggling. Is a New E-commerce Site the Answer?" *The New York Times*. https://www.nytimes.com/2020/06/16/books/bookshop-bookstores-coronavirus.html

Vena, Marcello. 2015. "Revisiting the Long Tail Theory as Applied to Ebooks," Publishing Perspectives. https://publishingperspectives.com/2015/01/revisiting-long-tail-theory-applied-ebooks

Bowker. 2019. "Self-Publishing in the United States, 2013–2018." https://media2.proquest.com/documents/bowker-selfpublishing-report2019.pdf?_ga=2.254481864.1371372447.1608778697-149854507.1608778697

Williams, Mark. 2020. "Spotify's Move into Audiobooks Is a Seismic Shift in the Publishing Landscape, But the Ripples Will Take Time to Be Felt." The New Publishing Standard. https://thenewpublishingstandard.com/2020/08/18/spotifys-move-into-audiobooks-is-a-seismic-shift-in-the-publishing-landscape-but-the-ripples-will-take-time-to-be-felt

The supplementary readings this week offered up a sort of "all-you-can-read" disintermediation smorgasbord (to call back to the *n+1* piece), and several of the students drew on these pieces in their position papers.

2.9. Week 9: Scholarly publishing (Nov. 16)

University presses, peer review, Open Access, markets

Guest speaker: Douglas Hildebrand, Director and Publisher, University of Alberta Press

As my background is in trade publishing, the topic of scholarly publishing was the one most outside my wheelhouse, [45] and scholarly publisher Hildebrand shared colourful insights into its unique business model and publication process that built on the broad *Oxford Handbook* introduction I assigned on the topic.

I was struck by his response to one of the questions I put to him related to the financial support the press receives from the university.[46] Hildebrand rightfully challenged me on my use of the word "subsidy," pointing out that in every other department at the university, this is referred to as a "budget." He also spoke about the press' investment in the long-term scholarly output of prospective authors as a type of "long game" played along the usual side bets involved with book publishing.

In seeking an angle for this week's readings, I took a cue from Maxwell's 2019 PUB 800 syllabus, which argues that scholarly publishing is an incubator, of sorts:

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[45] My industry supervisor commented that given the rest of the course's focus on trade publishing, if the MPub program would allow for scholarly publishing to be omitted, this week might be better replaced with a second week on disintermediation and disruption, or else on children's publishing.

[46] See Appendix E.

> Scholarly publishing is something of a vanguard, where technological innovation, creative disruption, and radically polarized thinking about intellectual property result in an incredible [sic] volatile space, from massive multinationals down right down to agile startups.[47]

This week's readings considered scholarly publishing's ongoing transformation and its intersections with digital humanities scholarship.

> Rayner, Samantha J. 2019. "Academic Publishing." In *The Oxford Handbook of Publishing*, edited by Angus Phillips and Michael Bhaskar, 259–273. Oxford: Oxford University Press.

> Maxwell, John W. 2015. "Beyond Open Access to Open Publication and Open Scholarship." *Scholarly and Research Communication* 6 (3). https://doi.org/10.22230/src.2015v6n3a202

> Samson, Natalie. 2018. "An Academic's Podcast Gets the Peer-Review Treatment." *University Affairs*. https://www.universityaffairs.ca/news/news-article/an-academics-podcast-gets-the-peer-review-treatment

> Samson, Natalie. 2016. "Standing Out in the World of Scholarly Publishing." *University Affairs*. https://www.universityaffairs.ca/features/feature-article/standing-out-in-the-world-of-scholarly-publishing

Specifically, they asked:

- What is the role of the university press today?

- How does its publishing process and business model differ from trade publishing?

- What "counts" as a scholarly mode of communication?

- How does peer review function — especially when it happens out in the open?

- What are the challenges and opportunities of Open Access (OA)?

- Who are the publics constituted by scholarly publication?

Based on my own interests and knowledge, I decided to focus on scholarly publishing in the humanities, rather than the sciences;[48] and on scholarly monographs, rather than journals.

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[47] John W. Maxwell. 2019. SFU, PUB 800 syllabus, Fall 2019. Accessed July 2021 via Wayback Machine: https://web.archive.org/web/20210224231605/https://tkbr.publishing.sfu.ca/pub800

[48] The news on Nov. 24, 2020, that *Nature* magazine was entering into OA publishing, with a €9500 author fee, made me wish we had talked more about scientific publishing.

Association of Canadian University Presses. 2014. "Monograph Publishing in an Open Access Context." http://acup-apuc.ca/wp-content/uploads/2017/07/ACUP-report-open-access.pdf

Much of our class discussion focused on OA and open educational resources (OER), and I wish I had pushed the class to engage more thoroughly with the Association of Canadian University Presses (ACUP) paper, which anticipates changes to the requirements around OA in the Awards to Scholarly Publications Program (ASPP) that were confirmed in 2019, and provides concrete costs for monograph publications based on a member survey. It's rare to find this level of financial detail in publicly available documents, and I would have liked to discuss how the pending ASPP funding requirements around OA may impact the scholarly publishing business model further. I found that the discussion veered into the rising costs of education, and away from the topic of scholarly publishing.

I problematized the OA discussion by raising the question of how OA intersects with traditional knowledge protocols, and introduced the examples of UBC Press' RavenSpace publishing platform,[49] Local Contexts' traditional knowledge (TK) labels,[50] and the Mukurtu project.[51] Future iterations of the class might benefit from a reading specifically on this subject; at the time I struggled to identify the right one for the Canadian context. I would now recommend an essay from the "Principles and Practices of Heritage Management" section of *Dynamic Fair Dealing* (see Week 10) or Kim Christen's article, "Does Information Really Want to be Free? Indigenous Knowledge Systems and the Question of Openness," which I learned of through Przybylo's syllabus, and which asks the salient question:

> Can the imagination and technological prowess that promoted open access publishing, open source software, and Creative Commons licenses exist side-by-side with those alternative systems of knowledge production that rely instead on social relations maintained and forged through negotiated

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[49] http://ravenspacepublishing.org

[50] https://localcontexts.org

[51] https://mukurtu.org

interdependencies, which have as their goal the mutual gain between stakeholders in social, economic, and cultural terms?[52]

Ultimately, I think questions around TK are more relevant to copyright than to scholarly publishing, but since they were raised by ACUP in their position paper on OA, this served as an effective bridge to our Week 10 discussion of copyright.

2.10. Week 10: Copyright today (Nov. 27)

Copyright as the foundation of publishing, owners' rights and users' rights, fair dealing, digital publishing

Copyright was the topic I was most apprehensive about covering, for several reasons, including my limited knowledge the nuances of its legislation. More critically, discussing copyright in a classroom setting reinforced my conflicted position as a publisher's advocate moonlighting at an institution that has set its own guidelines for fair dealing for education and that has opted out of paying the Access Copyright post-secondary copying tariffs.[53]

> Murray, Laura J., and Samuel E. Trosow. 2013. *Canadian Copyright: A Citizen's Guide*, 2nd edition. Toronto: Between the Lines.

Practically speaking, it's challenging to find balanced commentary on copyright issues, Canadian or otherwise. There are numerous strong voices on copyright issues — most on the side of fewer protections, including Michael Geist, Ariel Katz, Lawrence Lessig, and Cory Doctorow, who have written prolifically on the subject. But how to ensure both sides were well represented so the students could weigh the issues themselves, without automatically lapsing into the more conservative copyright position I represent in my day job?

I looked at several texts, including *Dynamic Fair Dealing* (used by McGregor in PUB 371) and *Duchamp Is My Lawyer: The Polemics, Pragmatics, and Poetics of UbuWeb* (Columbia

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[52] Kimberly Christen. 2012. "Does Information Really Want to be Free? Indigenous Knowledge Systems and the Question of Openness." *International Journal of Communication* 6. https://ijoc.org/index.php/ijoc/article/view/1618/828

[53] https://www.lib.sfu.ca/help/academic-integrity/copyright/opting-out

University Press, 2020) by poet Kenneth Goldsmith (suggested by Maxwell). I ultimately assigned the entirety of *Canadian Copyright: A Citizen's Guide*, the second edition of which takes into account the 2012 amendments to the *Copyright Act*. I felt this text took the most balanced approach to the creator's perspective (including an interview with the book's publisher, Renée Knapp of Toronto's Between the Lines), although it ultimately argues more vigorously for users' rights and a broader public domain. I decided that the students should read the complete book as it provides a thorough and accessible introduction to the history and legal aspects of copyright, and offers insights on practices, case studies, and alternatives to copyright.

Dabrusin, Julie. 2019. "Shifting Paradigms: Report of the Standing Committee on Canadian Heritage." ourcommons.ca. https://www.ourcommons.ca/Content/Committee/421/CHPC/Reports/RP10481650/chpcrp19/chpcrp19-e.pdf

Association of Canadian Publishers. 2020. "Media Release: Canadian Publishers Call for Copyright Reform in the Face of Broken Legal Framework." https://publishers.ca/2020/04/29/media-release-canadian-publishers-call-for-copyright-reform-in-the-face-of-broken-legal-framework

I asked that the students review the recent federal Heritage committee review of remuneration models for creators (authored by Dabrusin), rather than the contemporaneous Industry committee review of the *Copyright Act* (authored by Ruimy), which was a supplementary reading. This was partly because I found the Dabrusin report more interesting for its multidisciplinary perspective, and partly because the committee's recommendations aligned more favourably with publishers' perspective on the issue of fair dealing for education than the Ruimy report did. The ACP press release effectively breaks down the impasse of the legal decision — namely, that while the Federal Court found the York University guidelines for fair dealing don't meet the Supreme Court's test for fair dealing, tariffs certified by the Copyright Board were not mandatory, meaning that smaller publishers were left with no recourse to seek compliance via a collective. I anticipated that by virtue of their present role in the education system, the students would be predisposed to agree with a broad interpretation of fair dealing for education; I hoped that the counterpoint presented in the ACP statement might be eye-opening.

My introduction to the week's readings:

> The Canadian legal tradition strives to balance the rights of copyright holders with the public's need to engage with copyright-protected material, but there is now a substantial gap between what people actually do with the various cultural forms and how the law understands those practices. Digital technologies continue to shape new forms of cultural production, circulation, and distribution that challenge both the practicality and the desirability of Canada's fair dealing provisions.
>
> – Coombe, Wershler, and Zilinger, *Dynamic Fair Dealing: Creating Canadian Culture Online*
>
> Copyight is foundational to publishing; as Richard Nash astutely illuminated in "The Business of Literature." Canadian copyright law is "the product of a long history of imposed and adapted British law and competing French traditions, complicated by the weighty proximity of U.S. markets and cultural influence" (Murray and Trosow). These complex dynamics continue to resonate today, as Canada reviews and refines its copyright system to consider new digital technologies and new applications of these technologies, while striving to balance the interests of creators (owners) with the interests of the public (users). Murray and Trosow point out that "[a]t different points in life, and in the context of different life circumstances or decisions, one set of interests or rights will loom larger than the other. But we all have a need for both."
>
> Discussions about copyright legislative reform in Canada over the last twenty years have incited public debates and controversies, as well as a protracted legal battle between the education sector and creators (*York University v. Access Copyright*). This case centres around interpretations of the fair dealing exemption for education introduced in amendments to the *Copyright Act* in 2012; a recent court decision on an appeal has left "small- and medium-sized rightsholders in the untenable position of pursuing compliance on their own," in the opinion of the ACP. And more recently in the U.S., the announcement of the National Emergency Library during the early stage of the pandemic raised the ire of authors and publishers, leading to its early shutdown.
>
> Is the copyright system the only tool we have to grapple with these issues? And what does copyright law fail to account for when it comes to both protecting intellectual property and supporting its transformative use?

The student presentation and my own remarks focused on fair dealing and the *Access Copyright v. York University* case. The ensuing discussion suggested the students were primarily concerned with user's rights.

Grady, Constance. 2020. "Why Authors Are So Angry about the Internet Archive's Emergency Library." Vox.com. https://www.vox.com/culture/2020/4/2/21201193/emergency-library-internet-archive-controversy-coronavirus-pandemic

In our discussion of the Vox article on the National Emergency Library (NEL), the prevailing sentiment was that the article had overdramatized the stakes for authors and publishers; they believed information should be flowing more freely in a pandemic, and that creators should have been cooperative with the NEL's aims. While I wasn't expecting that students would be entirely sympathetic to creators' rights, I had hoped to present a stronger case for this perspective. But interestingly, our discussion about how copyright operates in a TK context sparked a desire among the cohort for stricter protectionist protocols in this area.

Supplementary reading

Coombe, Rosemary J., Darren S. Wershler-Henry, and Martin Zeilinger. 2014. *Dynamic Fair Dealing: Creating Canadian Culture Online*. Toronto: UTP.

Ruimy, Dan. 2019. "Statutory Review of the *Copyright Act*: Report of the Standing Committee on Industry, Science and Technology." ourcommons.ca. https://www.ourcommons.ca/DocumentViewer/en/42-1/INDU/report-16

2.11. Week 11: Magazines (Nov. 30)

Business models for magazines – from print to digital, and back again

Guest speaker: Alina Cerminara, Publisher, *FOLKLIFE* magazine

I was glad to move off the subject of books for a week to magazines, an industry I also have some experience in (I was formerly the interim executive director of Magazines BC and volunteered for Vancouver's *Ricepaper* magazine). The traditional magazine revenue model of print subscription + newsstand circulation + advertising has necessarily been augmented by cross-platform publishing, streaming, subscription paywalls, custom publishing, and event- and retail-based revenue diversification strategies, and I hoped that the evolving business model would make for a dynamic discussion.

However, it became clear from the online and in-class discussion that magazines play a limited part in MPub students' reading interests. Several mentioned an appreciation for them as aesthetic objects, but others noted that their only experience of magazines was reading them on an airplane or in a waiting room.

> Song, Victoria. 2020. "The Death of *Bon Appétit* is Proof Media Companies Have No Idea What Makes Videos Work." Gizmodo. https://gizmodo.com/the-death-of-bon-appetit-is-proof-media-companies-have-1844701822

The student presentation for this week, and much of the ensuing discussion, focused on the *Bon Appétit* case study of the implosion of their popular YouTube channel owing to a recent controversy and staff exodus related to diversity and equity — themes that aligned with an anti-oppression workshop the cohort had participated in earlier that week.

> Ontario Creates. 2020. "Industry Profile: Magazine." https://ontariocreates.ca/research/industry-profile/ip-magazine
>
> Department of Canadian Heritage. 2020. "Modernization of the Canada Periodical Fund: Adapting to the Digital Era." Press release (https://www.canada.ca/en/canadian-heritage/news/2020/02/modernization-of-the-canada-periodical-fund-adapting-to-the-digital-era.html) and backgrounder (https://www.canada.ca/en/canadian-heritage/news/2020/02/backgrounder--modernization-of-the-canada-periodical-fund-adapting-to-the-digital-era.html)

I selected these pieces for their glimpses of the business environment and cultural policy development around Canadian magazines. In the synchronous class, I used the Ontario Creates statistics to compare the size of the industry and its supports with the book industry, and I summarized the case of the Canadian edition of *Sports Illustrated*, which circumvented the import ban on split-run periodicals, nearly inciting a trade war with the U.S. in the 1990s, and resulted in the establishment of the Canada Magazine Fund, later renamed the Canada Periodical Fund. This example was, in retrospect, too obscure for the audience. The revised eligibility criteria for the fund, to support Canadian editorial content and digital magazines, was more topical, and the students were in favour of this policy direction.

The other readings for this week interrogated the following questions:

What was the fallout of publishers and advertisers rushing to follow Facebook's much-vaunted "pivot to video," and why might publishers be wary of Apple's News+ platform, the so-called "Netflix of magazines"?

> Thorpe, Esther Kezia. 2020. "Apple News+ Was Deeply Flawed from the Start. Is There Really a Future for Publishers on the Platform?" What's New in Publishing. https://whatsnewinpublishing.com/apple-news-was-deeply-flawed-from-the-start-is-there-really-a-future-for-publishers-on-the-platform

What are the economics behind a digital content strategy?

> Madrigal, Alexis C. 2013. "A Day in the Life of a Digital Editor, 2013." *The Atlantic* online. https://www.theatlantic.com/technology/archive/2013/03/a-day-in-the-life-of-a-digital-editor-2013/273763

What is a viable business model for a consumer magazine today? With aspirational niche print magazines like Kinfolk *and* The Gentlewoman *finding success by leveraging their "brand and point of view as curators of products" (as Matthews describes it), has the death of the magazine been greatly exaggerated?*

> Matthews, Laura Isabella. 2015. "How Do Independent Magazines Make Money?" *Business of Fashion.* https://www.businessoffashion.com/articles/finance/how-independent-magazines-make-money

This week worked as a brief introduction to periodical publishing and as a teaser for the media project in the spring semester, but it was clear that the topic was less relevant to the students than those in other weeks. At the end of the term, one student suggested that an examination of zine culture would have been welcome, which is a topic I'd briefly considered but felt ill-equipped to facilitate myself. A reading on the topic of what constitutes a magazine, particularly in the digital age, might have elevated the discussion.

Supplementary reading

Ember, Sydney, and Michael M. Grynbaum. 2017. "The Not-So-Glossy Future of Magazines." *The New York Times*. https://www.nytimes.com/2017/09/23/business/media/the-not-so-glossy-future-of-magazines.html

Safronova, Valeriya. 2018. "What the 'Pivot to Video' Looks Like at Condé Nast." *The New York Times*. https://www.nytimes.com/2018/04/04/style/conde-nast-bon-appetit-food-video.html

Narang, Nitant. 2015. "Notes from the Underground: A Case Study of *subTerrain*." MPub project report. SFU. https://summit.sfu.ca/item/16079

Gidney, Holland Elizabeth. 2008. "Understanding the Canadian Small-Magazine Landscape: Mapping a Route to Viability for *Spacing*." MPub project report. SFU. http://summit.sfu.ca/item/8789

2.12. Week 12: Blowing shit up (Dec. 7)

The future of the book: our theories, fears, and hopes

This class's title was a callback to the final lines of Richard Nash's article in Week 1:

> Let's restore to publishing its true reputation—not as a hedge against the future, not as a bulwark against radical change, not as a citadel amidst the barbarians, but rather as the future at hand, as the radical agent of change, as the barbarian. The business of literature is blowing shit up.

In this class I asked that we return to the central questions: "What does it mean to publish—and looking ahead, what could it mean? How is the industry configured now, and where are the opportunities for change?" We joined the ranks of publishing futurists to discuss our prognostications, hopes, and fears about where the industry, books, and reading itself are headed. In a time of major uncertainty and change, are there any cues (or even clues) we can take from the past to help speculate on the future?

Bhaskar, Michael, and Angus Phillips. 2019. "The Future of Publishing: Eight Thought Experiments." In *The Oxford Handbook of Publishing*, edited by Angus Phillips and Michael Bhaskar, 411–426. Oxford: Oxford University Press.

Mod, Craig. 2018. "The 'Future Book' Is Here, But It's Not What We Expected." *Wired*. https://www.wired.com/story/future-book-is-here-but-not-what-we-expected

Maher, John. 2019. "Wondering Where Publishing is Headed? Ask Its Future Leaders." *Publishers Weekly.* https://www.publishersweekly.com/pw/by-topic/industry-news/publisher-news/article/78932-wondering-where-publishing-is-headed-ask-its-future-leaders.html

In these readings, Michael Bhaskar and Angus Phillips imagine eight different publishing futures, Craig Mod argues that new technologies haven't changed books so much as they've altered how we publish them, and *Publishers Weekly* shares the perspectives of professionals in the trenches.

After the final student seminar presentation, I proposed that we explore the tensions between how academia and industry talk about "the future of publishing," and, drawing on our previous discussions, examine where publishing theory and praxis intersect. Previous editions of PUB 800 had considered a "theory of publishing" in its final week, as a metacommentary on the course itself. I decided to follow a similar path in "blowing the class up" to ask whether the course had been successful in critically analyzing publishing practices, and whether these practices can be feasibly studied as an academic discipline, as Bhaskar proposes they can in *The Content Machine*:

> Theory has too many negative connotations as obscurantist, dated and muddle-headed, too far removed from the cut and thrust of publishing … My aim is to salvage what's useful from theory; to say "yes, a common-sense understanding of publishing is perfectly acceptable most of the time, but there is value in difficult or more nuanced views."

On this topic, I briefly referenced Rachel Malik's piece "The Horizons of the Publishable," which theorizes publishing as "a set of processes and relations [that] forms a sequence or range of what I term horizons of the publishable, which govern what it is thinkable to publish within a particular historical moment."[54] This piece was used in previous iterations of the course as well, and I'd resisted its more academic abstractions, but I'd now assign it as part of the end-of-term wrap-up.

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[54] Rachel Malik. 2008. "Horizons of the Publishable: Publishing In/as Literary Studies." *ELH* 75 (3), 707–735. http://www.jstor.org/stable/27654631

I closed the class by posing two lines of questioning:

- Is publishing a scholarly discipline? What makes it so? How do we maintain a useful dialogue between publishing studies and what's happening in the industry?

- What didn't we spend enough time discussing in PUB 800?

The first question elicited thoughtful reflection on the MPub program itself, and its critical role as a mediator and interlocutor between academia and industry. It might be interesting, in future iterations of the course, to bring in a publishing scholar from outside the program, (e.g., Portland State University or Stirling University) for a different perspective, along with a publisher to debate this subject further.

Their answers to the second question included children's book publishing, zines (as previously mentioned), book review culture,[55] and publishing in other countries besides Canada. This question was intended both to invite their honest assessment and to serve as a reminder that PUB 800 is only a provocation — both to the rest of their time in the program, and ideally, to becoming "policy wonks and shit disturbers" (Wershler's description of necessary skill sets in Canadian publishing) themselves.

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[55] In her review of the syllabus after the course had concluded, my industry supervisor also suggested the addition of a reading on concerns around diversity in book review culture.

Chapter 3.   Reflections

Throughout this paper, I've noted the challenges and successes of each week, as well as some of the learnings and recommendations were I to teach this course again. In this section, I'll reiterate some of these points and comment more specifically on what aspects of the course and pedagogy worked well, and more generally on my attempt to address the "problems" of PUB 800.

3.1.   Format, tools, and pedagogy

Practically speaking, Zoom provided a suitable medium for the synchronous sessions; its screen sharing, whiteboard, polling, and breakout room features were useful at various points throughout the term.

Ensuring opportunities for equitable participation from all students was a challenge, even with only eleven students. My experiment with breakout discussions in Week 4 was successful. However, I struggled to reconcile small group discussions with the ethos of "collective inquiry" that I'd set out in the syllabus as an objective. The breakouts tended to involve the quieter students more, but they also necessitated report-back sessions, which could be time consuming. The adoption of a co-created code of conduct at the start of the term, as previously recommended, may have contributed toward a more welcoming and inclusive discussion environment for all.

I noticed that I attempted to fill in more silence and space than may have been strictly necessary—perhaps in part because I suspected students were more reluctant to speak up in a Zoom environment than they might have been in a classroom. In a Slack discussion with McGregor about this pedagogical question of how much to interject, she made an astute observation: "Learning to sit with a silence is hard to do, and all the harder online where the silence of people thinking is hard to distinguish from the silence of technology failing."[56]

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[56] Slack conversation with McGregor, Sept. 28, 2020.

A key learning for me was that the main function of the instructor role is as a facilitator and not as a content curator or publishing expert. Despite my experience in chairing meetings and presenting in a professional setting, I found it surprisingly difficult to respond to student comments in a thoughtful way while keeping the discussion on track. A few times, it went decidedly off-track, as with the discussion of scholarly publishing in Week 9 that turned to the cost of textbooks, then to the cost of grad school and of a remote-learning semester. I struggled with giving the students room to debate and talk about what mattered to them most, while keeping them focused on this course's themes.

Each week the seminar lead developed discussion questions and moderated these after their presentations. I didn't require the students to cover all the readings with their presentations, but rather encouraged them to choose the ones they felt they had something to say about, and to connect them together as they saw fit. I asked the seminar leads to let me know before the synchronous session what they planned to cover so that I could determine if we might need more follow-up on any other readings or themes. If there were readings I felt needed more elaboration, I would use the additional synchronous time for this. Sometimes these took the form of mini-lectures, using visuals, videos, quotes, suggestions for additional reading, case studies, or questions to help distill these points. Other times, I would ask the students what else they wanted to talk about. Both approaches worked well enough, but I set myself up for a lot of additional prep time with the former. This prep would be reasonably amortized over future versions of the course.

Canvas is a robust LMS, and it was useful for keeping our readings and assignments organized. The students were asked to post their position papers as a discussion post so that they would be visible to all the students.[57] For the peer review assignment, I attempted to use Canvas' built-in peer review feature to assign the reviewers in the first round, but the students found the interface confusing and clunky, and the peer reviews entered this way were only visible to the paper's author, which wasn't my intention. For the second position paper, I asked the students to post their peer reviews as threaded

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[57] To encourage students to focus on their own work rather than on their peers', I set the position paper discussion thread so that students needed to submit their own essay before they could read others'.

replies to the essay post, which worked better and only required that I assign the reviews manually.

I created a separate discussion thread for each week's readings, rather than using Canvas modules, thinking that the students might use this space for general comments or questions about the readings. In practice, all online discussion took place on Hypothes.is, with additional articles of interest shared on Slack.

Hypothes.is is where the bulk of the online commentary took place, and the students were prolific in their annotations, accumulating 1,000 base annotations (i.e., first-level commentary) on the PUB 800 material throughout the term. The discussion ranged from in-jokes to professional anecdotes to philosophical debate. For the most part, I refrained from offering too much commentary on the readings myself, allowing the students to react and engage with one another. However, after I realized that several of the readings included cultural references that might be alienating for non-Canadian students, when I had time, I went into the readings early to contribute background information or links for these references. Often, the students would do this for one another, but I felt a particular responsibility to intervene given the remote learning semester and limited synchronous class time.

The number of annotations mentioned above does not include the responses to these annotations, and several of the students were more inclined to respond to base annotations than to create their own. I weighed the two types of engagements equally, but unfortunately there is no simple way to track individual students' responses in the way that one can for the base annotations.[58] Overall, I was impressed with how well Hypothes.is worked, and the students became more comfortable and conversational with it throughout the term. The main challenge with Hypothes.is was that, owing to their heavy workloads, most of the students were doing their reading and annotating late in the evening before — or even minutes before — the synchronous class. This led to more of a

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[58] I have submitted this feature request to the Hypothes.is developers. Responses can be more easily tracked if the Hypothes.is application programming interface (API) key is added to Canvas LMS itself, which I initially looked at doing, but the caveat is that Hypothes.is "breaks" when links are behind a paywall or library authorization page.

"real-time" chat experience, which has its merits, but limited the opportunity for me to review and integrate these points into our synchronous discussion. I understand from speaking with Alperin that Hypothes.is works best when students are commenting at different times and coming back to respond later, and while this happened on occasion, it would be worth considering ways to incentivize this behaviour in the future. But it could also be that there is no easy replacement for the discussion time and space provided by three hours each week in the regular in-person classroom setting.

3.2. Content

In reviewing the course readings, I believe they successfully cover the key issues facing the Canadian book industry in 2020, with a solid contextualization of how we got to where we are, and employing feminist, intersectional, decolonizing, post-structural, and post-nationalist lenses. I note a clear bias toward small press publishing, likely in keeping with my own experiences, but also in consideration of the efforts that these presses take to espouse their more radical publishing ideologies. I acknowledge and lament (as I did to the students) the lack of gender or racial parity in the authorship of the assigned readings, save for Week 4. Similarly, all of our guest speakers were white identifying. Were I to teach the course again, I would want to do a more thorough analysis of the communities identified through the readings, and place more emphasis for the students on the lived experiences of the authors.

The syllabus readings offer a meaningful balance of scholarly work, industry commentary, and primary source texts. But overall, there were probably too many readings, and I would narrow them down in future iterations to focus on those pieces with the more provocative arguments, rather than trying to ensure the students received a full primer on each subject. This would also leave more flexible space for the addition of commentary on industry developments in real-time, as with the sale of Simon & Schuster to Random House/Bertelsmann.

It would be instructive to know, overall, whether the students found the course to be overly academic or not academic enough. This was probably the tension I struggled with most, aware that the students would have had a very different experience of the course with Maxwell. I included three pieces by Maxwell on the syllabus because they suited the course objectives, but also because I wanted the students to have the opportunity to engage with a more scholarly mode — particularly those who were coming to the program with other graduate degrees.

I also struggled to ensure the non-Canadian students and those bringing limited publishing knowledge to the course had the necessary background information. In a graduate program, it is reasonable to expect that the students fill in these knowledge gaps themselves. However, I found I was hyper-attuned to these gaps given the extra challenges the students were facing during the pandemic. It became especially clear that an understanding of settler colonialism in Canada, and the country's current work toward reconciliation with Indigenous peoples, was necessary cultural context for this course, and likely for the MPub program as a whole. As mentioned in a previous section, the orientation week activities considered this, and I would recommend that the program direct prospective and new students to additional resources on Canadian history.

In the final class, one of the international students commented that while they understood they were in a Canadian publishing program, they would have liked to talk more about publishing in other countries. While I'd be hard-pressed to recommend how such a course might be structured or who might facilitate it, I agree with this feedback. I had invited the international students to bring in their own knowledge of publishing in their countries, which they did consistently throughout the term, and I brought in examples from the U.S., the U.K., and Germany as I was able to, but I do think the short length of the course requires that PUB 800 focus on one country (i.e., Canada) and publishing format (i.e., books) as its primary case study and as a through line.

One of the students commented to me, following the conclusion of the semester, that they wished the course could have gone on for the full year. This would have allowed

more space for discussion of topics such as children's publishing and periodical publishing, which I felt were constrained by the number of weeks available. While I would stop short of recommending extending the length of the course, for logistical reasons, I think it would have been beneficial for me to work more in concert with the other faculty to ensure this course complemented the others and that it served as an effective bridge to the academic seminar courses (PUB 801 and 802) in the spring semester. At the same time, I believe that the program benefits from each instructor designing the course they most want to teach, rather than attempting to over-orchestrate the students' overall experience of the program.

I found that teaching PUB 800 enhanced my own understanding of publishing and ability to offer commentary on issues that felt more outside my wheelhouse previously, such as academic publishing and copyright. It was helpful both to have taken a previous iteration of the course and to have experience working in publishing both in a hands-on capacity and in an industry association role. I firmly believe that the thinking done in the PUB 800 course is as critical to the development of emerging publishing professionals as the practical courses in editing and design. In fact, I would argue that this opportunity to practise critical thinking is more valuable than developing the hard skills that can be learned on the job. Certainly, one's ability to provide thought leadership as a publisher requires hands-on experience, and an academic course alone could never replace that. But this type of critical engagement with how and why we publish, and interrogation of the material conditions of publishing, is what will nurture the publishers who will advocate for changing these conditions, and ensure publishing's ongoing adaptation and innovation.

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Appendix A.   Syllabus

Fall 2020

Synchronous discussions on Mondays at 8:30–10:00 a.m. PT

Instructor: Heidi Waechtler (pronouns: she/her)

Acknowledgment of territory

I am grateful to live and work on the unceded Traditional Coast Salish Lands, including the Squamish (Sḵwx̱wú7mesh Úxwumixw), Tsleil-Waututh (səlilwətaʔɬ) and Musqueam (xwməθkwəyəm) Nations.

Whose land are you on? (https://native-land.ca/)

DESCRIPTION

This seminar is a collective inquiry into the structure, state, and culture of contemporary publishing, focusing on the Canadian book publishing industry as a case study. We will also give consideration to periodical and scholarly publishing.

Together, we will explore the market forces, cultural policies, and industry dynamics that have shaped, and to continue to inform, publishing as a creative industry. What does it mean to publish—and looking ahead, what could it mean? How is the industry configured now, and where are the opportunities for change?

STRUCTURE

PUB 800 is a seminar course grounded in reading, thinking, writing, and discussing; this is not a lecture course. In response to the pandemic, it is being conducted online via Canvas, with synchronous and asynchronous components. Students are asked to engage with the material and with one another on a weekly basis. We will also welcome several industry guests to the class.

This is the first time this course will run completely online, and also my first time teaching the course. As we go along, we may find we need to adjust how the synchronous and asynchronous components are working.

I'll do my best to be responsive to your feedback, and transparent about any material changes we're making.

I appreciate your flexibility and patience, and will endeavour to extend the same to you.

Seminar (synchronous)

We will meet on **Monday mornings at 8:30 a.m.** PT on Zoom for a ~60-minute synchronous discussion.

This session may be up to 90 minutes when we have a guest speaker, so please keep 8:30–10:00 a.m. PT on Mondays open. (Note that there is no class on October 12 on the Thanksgiving holiday.)

Each week of the course will have a **session lead** (to be determined during Week 1 of the course) who will be responsible for leading the discussion of that week's themes and readings.

All students will review the week's readings; mark them up with questions, connections, learnings and/or reactions using Hypothes.is; and prepare to fully participate in the synchronous discussion on Monday.

During the synchronous sessions, the session lead will be responsible for making a short (15–20 minute) presentation that interrogates that week's assigned readings and themes. This presentation should take up the following points (though it needn't be structured rigidly along these lines of inquiry):

- What are the key ideas of the reading?

- How does the reading contribute to our understanding of how publishing works and that week's stated themes?

- What assumptions do the texts make, if any?

- What did you find compelling, and why?

- What did you find problematic, and why?

- Are there other relevant questions or considerations that aren't raised by the readings?

Your discussion should focus on at least one of the assigned readings. You are encouraged to draw connections to other course readings and outside texts. I will check in with you the week before your presentation so we can discuss what your focus will be.

Session leads will then guide the class in 25–30 minutes of class discussion informed by their presentation and using **three focused discussion questions** they pose to the class.

Examples of good questions:

- "What does the author actually mean when they assert '[argument],' and doesn't this contradict their position on [XYZ]?"

- "Is there another policy/business model from another nation/industry we might look to achieve similar or better outcomes?"

- "How does this reading respond to what we discussed about [XYZ] last week?"

You are welcome to use visuals or slides, but you're not required to do so. As the session lead, you will be assessed on how thoroughly you engage with the material and your ability to lead the discussion.

We'll use the remainder of the session time to elaborate on other interesting points or questions that came up in that week's online discussion (read on), and check in about upcoming assignments and readings.

A note on attendance and seminar recording

You are expected to join the Monday synchronous sessions. I recognize that a remote synchronous session during the pandemic is less than ideal, particularly if you are outside the Pacific time zone. However, your attendance is critical to your success in this course, and you will gain necessary context through your engagement.

We will record all seminars in case students experience technical difficulties or distractions during the synchronous sessions. These recordings will be posted to our Canvas course when available, but they won't be shared elsewhere. See the course policy below about privacy and confidentiality.

If you have extenuating circumstances that prevent your seminar attendance (e.g., illness, a family emergency, an unavoidable scheduling conflict related to your time zone), you should let me know in advance that you will not be attending.

If you are the scheduled session lead and learn that unexpected circumstances will prevent you from participating in the synchronous session that week, you must contact me **as soon as possible** so that we can discuss other options for your presentation.

Note that I will take into account your contributions to the synchronous seminar, along with your asynchronous participation, when assigning your participation mark.

Online discussion (asynchronous)

The aim of the weekly synchronous discussion is not to exhaustively cover the week's readings; it is a real-time touchpoint for the asynchronous online discussion that will take place on Canvas and Hypothes.is.

I expect you will spend around **60 min.** each week (this could be more or less depending on the length of that week's readings) engaging with the online discussion threads and annotating the texts, in addition to participating in discussion during the Monday

seminar. While you are welcome to revisit these discussions after the synchronous session and add to them in future weeks, I will be evaluating your participation based on contributions made up until that week's synchronous session begins on Monday at 8:30 a.m. In other words: don't fall behind and expect that you'll catch up with the online discussion component at the end of the course.

Discussion tools: In this course we will use an online annotation tool, Hypothes.is (https://web.hypothes.is), to facilitate our collaborative critical reading and social learning. To participate:

- Install the Hypothes.is Chrome Extension or bookmarklet

- Join the MPub 2020 Hypothes.is group

- If you're using Chrome, adjust your settings to allow Hypothesis to work with local PDFs

We'll talk more about how to use this tool during Week 1.

I'll also open up a weekly Discussion thread in Canvas to confirm the week's upcoming readings, session lead, and any guest speakers. Group discussion of any readings that can't be easily annotated using Hypothes.is (such as *Ultra Libris* or *Canadian Copyright*) will live here.

Good participation (both online and during the synchronous seminar) includes, but is not limited to:

- inserting new ideas for discussion

- responding to others' ideas

- posing questions

- highlighting interesting passages

- explaining a tricky concept

- offering an informed opinion

- bringing in additional resources.

To be successful in this course, you should plan to participate vigorously and respectfully in both the synchronous and online discussion. However, I won't weigh one mode of contribution higher than the other in assigning your participation mark; I'll be looking at your overall engagement. You can refer to this rubric (https://www.scholcommlab.ca/wp-content/uploads/2019/07/Hypothes.is-participation-rubric.pdf) to give you a sense of how an instructor might quantitatively grade your online discussion—but note that in

this course, I'll be evaluating your contributions qualitatively. I will provide informal, private feedback on your online discussion participation around Week 5.

Position papers (asynchronous)

You will write **two short position papers** (1,500–2,000 words, exclusive of citations) throughout the term, and respond to your peers' writing.

These are argumentative papers meant to persuade the readers (me and your classmates) of your position on some aspect of contemporary publishing: cultural shifts, industry trends, policies, business practices, or new technologies that you personally find interesting. If it helps, you can think about them as academic blog posts (hot takes?) that contribute to the critical discourse around publishing. You are developing your ability to articulate yourself as a publishing commentator and industry leader; accordingly, you are encouraged to take a bold stance and to share opinions that may be unpopular with your colleagues.

Examples of essay topics:

- "What structural weaknesses did the coronavirus pandemic expose about magazine/book publishing, and what lessons can we learn from it?"

- "In defense of the Internet Archive's National Emergency Library."

- "There are too many magazines/books being published/literary prizes being awarded/multinational imprints competing for authors amongst themselves—and here's why that's a problem for publishing."

These are not research papers, but they should each reference **at least one** of the assigned readings, and **at least four** additional texts (don't forget about MPub project reports with proper academic citations (Chicago).

You must clear your paper topic with me **at least a week** before it's due. And it's fine (great, even!) if your topic and/or position evolves as you write.

The essays should be posted as a reply in the appropriate Canvas discussion thread by the stated deadlines. They will be visible to your classmates. I prefer that essays are submitted as text in the discussion form field rather than as a separate attachment (so: don't worry about fancy typefaces or elaborate formatting), unless you encounter technical difficulties.

For examples of previous student essays (which may have slightly different word counts or parameters), see 2019 / 2018 / 2017.

Peer reviews (asynchronous)

You will complete two peer reviews of your classmates' position papers—one for each round. After the paper deadline, Canvas will (fingers crossed!) randomly assign you a classmate's essay to review and respond to directly in Canvas.

Your response should focus on the essay's strengths (rather than calling out its failings), make connections to other texts or discourses, and/or take up specific points for elaboration or clarification. Each review should be 300–500 words and include links and sources as appropriate. The peer review will be due one week after the essay. Note that the peer review is attributed and **<u>not</u>** anonymous.

EVALUATION

You will be assessed on the following activities (also linked on the Assignments page):

ACTIVITY	PERCENTAGE OF FINAL GRADE	DUE DATE
Seminar lead Presentation and discussion	25%	To be assigned
Participation In seminars (synchronous) and online discussion (asynchronous)	25%	Cumulative
Position paper #1 1,500–2,000 words	20%	Oct. 19, 8:30 a.m. PT
Peer review #1 300–500 words	5%	Oct. 26, 8:30 a.m. PT
Position paper #2 1,500–2,000 words	20%	Nov. 23, 8:30 a.m. PT

Peer review #2	5%	Nov. 30, 8:30 a.m. PT
300–500 words		

You will be evaluated on your demonstrated ability to:

- Engage critically with the assigned readings and with your classmates

- Draw connections to other readings and ideas

- Express your ideas clearly and thoughtfully

All grades will be posted to Canvas. Marks for all assignments will be given in numbers and then converted to an overall letter grade at the end of the semester.

COURSE POLICIES

Required texts

All required course readings are available online, on Canvas, or through the library reserves, except for one text needed in Week 10/Nov. 23:

> Murray and Trosow, *Canadian Copyright: A Citizen's Guide*, 2nd edition, 2013.

You will need to purchase this book in either print or digital format. The publisher, Between the Lines, sells the EPUB for $9.99 CAD: https://btlbooks.com/book/canadian-copyright. **Please ensure you get the second edition that was published in 2013.**

Remote learning and student accommodations

Teaching at SFU in Fall 2020 will be conducted primarily through remote methods, with the components that will be conducted "live" (synchronous) vs. at your own pace (asynchronous) clearly indicated, as they are above.

Enrolment acknowledges that remote study may entail different modes of learning, interaction with your instructor, and ways of getting feedback on your work than may be the case for in-person classes. To ensure you can access all course materials, we recommend you have access to a computer with a microphone and camera, and the internet.

Students with hidden or visible disabilities who may need class or exam accommodations, including in the current context of remote learning, are encouraged to register with the SFU Centre for Accessible Learning.

Privacy and confidentiality

While you are encouraged to leave your camera on during the synchronous session, you have the option to turn off your camera or to use a virtual background to protect your personal environment.

PUB 800 seminars delivered on Zoom will be recorded, with the consent of the participants. As a result, SFU may collect your image, voice, name, personal views and opinions, and course work under the legal authority of the University Act and the Freedom of Information and Protection of Privacy. This information is related directly to and needed by the University to support student learning only (i.e., posting on Canvas for students to review). If you have any questions about the collection and use of this information, please contact me.

To facilitate a safe and open learning environment, discussions in our virtual classroom are to be treated as confidential. This means that unless we have explicitly and collectively granted permission otherwise, you may not cite our verbal/written contributions or share the seminar recording/visuals elsewhere online (including on social media) or with others who are not part of our class.

Correspondence

I am available through Canvas or at the email address listed above. Please allow a minimum of 24 hours for me to respond to your message. Alternately, you are welcome to request a one-on-one virtual meeting with me, though be aware that I may need to schedule this outside of working hours. I may ask that we schedule a virtual meeting to discuss your issue if it is complex.

Late assignments

If you anticipate that you will be unable to meet a deadline, please contact me beforehand so we can discuss your options.

Academic conduct

Students are expected to familiarize themselves with the Code of Academic Integrity and Good Conduct (https://www.sfu.ca/policies/gazette/student/s10-01.html). Our (virtual) classroom will be run in accordance with SFU's commitment "to creating a scholarly community characterized by honesty, civility, diversity, free inquiry, mutual respect, individual safety and freedom from harassment and discrimination."

Appendix B.   Schedule and readings

To help you manage your time, readings are listed in order of priority each week. Supplementary readings are optional, offering other dimensions to that week's themes, and may be of particular interest to session leads or useful for paper topics. Reach out to me if you want other reading recommendations.

Note that I may adjust some of the readings as we go along. I'll let you know when there have been important changes, but please consider this to be a living document. The weekly readings will be confirmed in that week's Canvas discussion thread.

Throughout the term, I'll also add industry news and links of interest to our Canvas discussions. Consider these to be optional reading unless I instruct otherwise, and feel free to share links of your own.

Week 1 – Sept. 14 / What is publishing?

Intros, orientation to course logistics

- Stadler, "What is publication?", 2010.

- Nash, "The business of literature," 2013.

*You'll also be doing a Hypothes.is intro with Dr. Juan Pablo Alperin during your PUB 602 class on Wednesday, Sept. 16.

Week 2 – Sept. 21 / The playing field

Supply and value chains, theories of cultural production, circulation and readership

- Thompson, "Introduction," *Merchants of Culture*, 2010.

- Wershler, "The ethically incomplete editor," *Editing as Cultural Practice in Canada*, 2016.

- Turner-Riggs, "Overview of the book supply chain in English Canada," 2018.

- BookNet Canada, "The Canadian book buyer," 2018.

- Bourdieu, from "The field of cultural production." 1983.

Optional: On Sept. 24, 3:30–4:30 p.m. PT, I'll be moderating a (free, online) panel at Word Vancouver: "Publishing in a Pandemic,"

(https://www.wordvancouver.ca/2020festivalschedule/2020/9/24/publishing-in-a-pandemic) a discussion with three BC-based book publishers. Registration is free, and all are welcome to attend.

Week 3 – Sept. 28 / Accounting for taste

Marketing, curation, taste, prize culture

- Bhaskar, "Curation in publishing," *Oxford Handbook of Publishing*, 2019.

- Roberts, "Prizing Canadian literature," *Prizing Literature*, 2011.

- Medley, "A publisher's year: Moneyball," 2012.

- Medley, "Everyone's a winner," 2017.

Supplementary reading:

- Smith, "Soup cans and love slaves," 2006.

- Fuller and Sedo, "A reading spectacle for the nation: The CBC and Canada Reads," 2006.

Week 4 – Oct. 5 / Publishing's colonial legacies

In search of (meaningful) diversity and inclusion in publishing

- Maxwell, "Thinking about the legacies of colonialism in publishing," 2020.

- Lorimer, Chapter 2, *Ultra Libris*, 2012.

- Reder and Shield, "'I write this for all of you': Recovering the unpublished RCMP 'incident' in Maria Campbell's *Halfbreed* (1973)," 2018. (See also: Shield, *Halfbreed* publishing timeline: https://halfbreedpublishingtimeline.com)

- Akiwenzie-Damm, "'We think differently. We have a different understanding': Editing Indigenous texts as an Indigenous editor," *Editing as Cultural Practice in Canada*, 2016.

- Hagi, "A bunch of white Canadian editors really love cultural appropriation," 2017.

- Shraya, "#PublishingSoWhite: 13 ways to diversify your press," 2016.

- de León, Alter, et al. "A conflicted cultural force: What it's like to be Black in book publishing," 2020.

Supplementary reading:

- Younging, *Elements of Indigenous Style*, 2018. [available through library access]

- ACP, "2018 book publishing diversity baseline survey."

- Lee & Low, "Where is the diversity in publishing? The 2019 baseline diversity survey results."

- Fricker, "Jesse Wente's goal as new chair of the Canada Council for the Arts? To reduce the harm it causes," 2020.

Week 5 – Oct. 19 / How Canadian cultural policy shaped the publishing industry

***ESSAY #1 DUE @ 8:30 A.M. PT ***

The Massey Commission, new nationalism, cultural industries; international markets and trade policies

- Lorimer, Chapter 3 & 4, *Ultra Libris*, 2012.

- Cultural exemption in CUSMA (Canada-United States-Mexico Agreement)

- Book importation regulations

- Government of Canada, "Competition Bureau seeks input from market participants to inform an ongoing investigation of Amazon," 2020.

Supplementary reading:

- Litt, "The state and the book," *History of the Book in Canada*, Volume 3, 2004.

Week 6 – Oct. 26 / More Canada: book publishing today

***PEER REVIEW #1 DUE @ 8:30 A.M. PT ***

Funding, cultural nationalism and protectionism, ownership changes

Guest speakers (8:30–9:15 a.m. PT): Julie Fairweather, Director, Book Publishing Policy and Programs, Department of Canadian Heritage; Sarah Mayes, Manager, Support for Organizations, Canada Book Fund, Department of Canadian Heritage

- Lorimer, Chapter 5, *Ultra Libris*, 2012.

- Ontario Creates' Canadian book publishing industry profile, 2020.

- Read about sources of federal funding for Canadian publishers:

  - Canada Council for the Arts, in particular the Supporting Artistic Practice stream that supports literary book and magazine publishers

  - Canadian Heritage: Canada Book Fund and Canada Periodical Fund

- MacSkimming, "Net benefit: Canada's policy on foreign investment in the book industry," 2017.

- Barber, "Supporting CanLit means shelving our protectionist policy," 2011.

- Rabinovitch, "Balance the books: The case for Canadian publishing," 2020.

Supplementary reading:

- Dewar, "How Canada sold out its publishing industry," 2017.

- "More Canada: Increasing Canadians' awareness and reading of Canadian books, 2018.

- Department of Canadian Heritage – Evaluation Services Directorate, "Evaluation of the Canada Book Fund 2012–13 to 2017–18," 2019.

- Sharpe, "A precarious niche: Canadian-owned English-language book publishing in Canada," 2019.

Week 7 – Nov. 2 / Bibliodiversity

Independents & multinationals: scale, risk, capital, consolidation

Guest speaker (8:30–9:15 a.m. PT): Alana Wilcox, Editorial Director, Coach House Books

- Osnos, "A new era for books: The Random House-Penguin merger is just the start," 2012.

- Medley, "Will the newly united Penguin Random House weaken Canadian publishing, or save it?", 2015.

- Esposito, "The 360° competitor," 2020.

- McBride, "It's alive: Canadian book publishing stirs," 2013.

- *Quill & Quire* Canadian publishing salary survey, 2018.

- Nordicity, "The Canadian English-language book publishing industry profile," 2018.

- Noorda, "The discourse and value of being an independent publisher," 2019.

Supplementary reading:

- $ Book Money $ spreadsheet: an anonymous collection of salaries in publishing (mostly U.S., but some Canada).

- McMurtie, "McSweeney's to become a nonprofit publisher," 2014.

- McNamara, "American literature needs indie presses," 2016.

- Ramdarshan Bold, "An 'accidental profession': Small press publishing in the Pacific Northwest," 2016.

Week 8 – Nov. 9 / Disruption

Abundance and scarcity, digital publishing and licensing, self-publishing, Amazon

- *n+1*, "Smorgasbords don't have bottoms: Publishing in the 2010s," 2020.

- Maxwell, "Amazon and the engagement economy," 2012.

- Bjarnason, "Which kind of innovation?", 2013.

- Carter, "Inside the war between Canadian libraries and multinational publishing," 2019.

- Lewis, "Wattpad has already disrupted digital publishing. Now it's challenging the industry once again – by printing books," 2019.

- Vanasse, "Blockchain: What publishers need to know," 2018.

Supplementary reading:

- Shephard, "Amazon is a logistical disaster," 2019.

- Patch, "How Amazon is pushing Canadian publishers' buttons," 2018.

- Alter, "Bookstores are struggling. Is a new e-commerce site the answer?", 2020.

- Vena, "Revisiting the long tail theory as applied to ebooks," 2015.

- Bowker, "Self-publishing in the United States, 2013–2018," 2019.

- Williams, "Spotify's move into audiobooks is a seismic shift in the publishing landscape, but the ripples will take time to be felt," 2020.

Week 9 – Nov. 16 / Scholarly publishing

University presses, peer review, Open Access, markets

Guest speaker (8:30–9:00 a.m. PT): Douglas Hildebrand, Director and Publisher, University of Alberta Press

- Rayner, "Academic publishing," *Oxford Handbook of Publishing*, 2019.

- Maxwell, "Beyond open access to open publication and open scholarship," 2015.

- Samson, "An academic's podcast gets the peer-review treatment," 2018 (and while I don't expect you to annotate it, take a peek at the peer review work on Dr. Hannah McGregor's *Secret Feminist Agenda* podcast that was conducted by Wilfrid Laurier University in partnership with SFU)

- Samson, "Standing out in the world of scholarly publishing," 2016.

- ACUP, "Monograph publishing in an Open Access context," 2014.

Week 10 – Friday, Nov. 27 / Copyright today

***ESSAY #2 DUE @ 8:30 A.M. PT ***

Copyright as the foundation of publishing, owners' rights and users' rights, fair dealing, digital publishing

- Murray and Trosow, *Canadian Copyright: A Citizen's Guide*, 2nd edition, 2013.

Note: you will need to purchase this book in either print or digital format. The publisher, Between the Lines, sells the EPUB for $9.99 CAD: https://btlbooks.com/book/canadian-copyright. Please ensure you get the second edition that was published in 2013.

- Dabrusin, "Shifting paradigms: Report of the Standing Committee on Canadian Heritage," 2019. Read: pp. 1–22 and pp. 37–44 (Writing and Publishing Industries).

- ACP, "Canadian publishers call for copyright reform in the face of broken legal framework," 2020.

- Grady, "Why authors are so angry about the Internet Archive's Emergency Library," 2020.

Supplementary reading:

- Coombe, Wershler, Zilinger, Dynamic fair dealing: Creating Canadian culture online, 2014. Ruimy, "Statutory review of the *Copyright Act*: Report of the Standing Committee on Industry, Science and Technology," 2019.

Week 11 – Nov. 30 / Magazines

PEER REVIEW #2 DUE @ 8:30 A.M. PT

Business models for magazines – from print to digital, and back again

Guest speaker (8:30–9:15 a.m. PT): Alina Cerminara, Publisher, *FOLKLIFE* magazine

- Ontario Creates' Canadian magazine industry profile, 2020.

- "Modernization of the Canada Periodical Fund: Adapting to the digital era," press release and backgrounder, 2020.

- Song, "The death of Bon Appétit is proof media companies have no idea what makes videos work," 2020.

- Thorpe, "Apple News+ was deeply flawed from the start. Is there really a future for publishers on the platform?" 2020.

- Matthews, "How independent magazines make money," 2015.

- Madrigal, "A day in the life of a digital editor," 2013.

Supplementary reading:

- Ember and Greynbaum, "The not-so-glossy future of magazines," 2017.

- Safronova, "What the pivot to video looks like at Condé Nast," 2018.

- Narang, "Notes from the underground: A case study of *subTerrain*," 2015.

- Gidney, "Understanding the Canadian small-magazine landscape: Mapping a route to viability for *Spacing*," 2008.

Week 12 – Dec. 7 / Blowing **** up

The future of the book: our theories, fears, and hopes

- Mod, "The 'future book' is here, but it's not what we expected," 2018.

- Bhaskar and Phillips, "The future of publishing: Eight thought experiments," *Oxford Handbook of Publishing*, 2019.

- Maher, "Wondering where publishing is headed? Ask its future leaders," 2019.

Appendix C.   Week 4 discussion questions

Please observe the principles of the Code of Conduct shared on the discussion board.

You'll have 30 min. for group discussion.

Select which questions you would like to focus on as a group.

Assign:

- Facilitator

- Notetaker

- Timekeeper

- Speaker

Checking in (5 min. max)

1   Which articles did you connect with most?

2   Were you familiar with the "cultural appropriation prize" debacle? The recovery of the *Halfbreed* RCMP "incident"?

3   Were there any statements or observations you were struck by?

4   Did any articles raise questions for you?

Oh, Canada (Maxwell, Lorimer)

1   What is a "nation-building project"?

2   How does Lorimer's description of Canada's colonial legacies and how Canadian publishing developed out of these colonial structures, differ from Maxwell's discussion of same?

3   Do you agree with Maxwell's argument that the "economic logic of the bestsellers can't help but to reinforce cultural hierarchy"? How can publishers, small and large, reconcile the pursuit of bestselling books with making space for a plurality of voices?

4   A recent article that was widely circulated, "Canada is Fake,"
    (https://theoutline.com/post/8686/canada-is-fake?zd=1&zi=lwajcr3z) states: "The
    logic of resource extraction, led by private companies and enforced by the state, is
    what motivates Canadian policy and justifies Canadian national identity." If we
    accept this argument – that "Canada" is a front for extractionism – what
    implications does this have for cultural policies that promote the production of a
    national literature ("CanLit") and for marketing slogans premised on Canadian
    identity (Indigo's "The world needs more Canada" campaign)? Is this sort of
    cultural protectionism a misguided endeavour, or does it have value?

Indigenizing and decolonizing publishing (Akiwenzie-Damm, Reder & Shield)

1   Discuss how the restorative work Reder and Shield employed in their research
    aligns with the Indigenous editorial practices described by Akiwenzie-Damm.

2   Should non-Indigenous publishers continue to publish Indigenous trauma
    narratives?

3   Besides editing, what other practices or processes should be critically revisited
    through a decolonizing lens? (e.g., data categorization, design, marketing,
    bookstores, libraries)

#PublishingSoWhite (de León et al, Hagi, Shraya)

1   What did these articles expose about the industry's prevailing ideas about who
    reads and buys books? Is this supported by any data that you are aware of? Does
    this differ between the U.S. and Canada, or in other countries?

2   What do you understand the term "cultural appropriation" to mean?

3   Is there any way that authors can responsibly write from cultural perspectives
    other than their own? If so, how can publishers support this work?

4   Are there magazine/book/web publishers or literary festivals/awards/organizations
    you are aware of who have brought meaningful diversity considerations into their
    processes and operations?

5   Do you agree with all of Shraya's recommendations for publishers who want to
    diversify their presses? Are there others you would add?

6   Is it possible for publishers to be transparent and accountable to their audiences
    about the work they are doing around diversity and inclusion, without being
    perceived as engaging in performative allyship?

7   How can publishers continue to express the politics and passions that make them distinct, while expanding both the diversity of their lists and their readerships authentically?

8   How do you see the Black Lives Matter movement impacting publishing and bookselling, or driving change in the industry? Do you think this will result in sustained change?

9   Increasingly, cultural funding bodies are prioritizing diversity in their mandates and juries take this into account in their funding allocations to publishers. For example, the Canada Council for the Arts' equity policy identifies the following priority groups: "Culturally diverse," "Deaf and disability," "Official Language Minorities." How comfortable are you with the idea of diversity being incentivized through funding?

The workforce

Perhaps unsurprisingly, the Lee & Low and ACP diversity studies linked in this week's supplementary readings show that the industry is dominated by women who are straight, cis, white, and do not have disabilities.

1   How do publishing programs such as MPub contribute to how diverse the industry composition is? How can we improve on this front?

2   What are some considerations publishers should give to creating internship positions that prioritize diverse candidates?

3   How might publishers find freelancers, interns, and non-entry-level staff from outside the common channels – those who may not already be connected with publishing schools, read the *Quill & Quire* job board, or have existing industry connections?

4   In the articles you read this week, what examples did you note of BIPOC publishing professionals doing labour or taking professional risks on behalf of white authors or publishers? Doing labour in support of other BIPOC authors or publishers? What are the costs of this labour?

5   What publishing business practices and labour practices need to change to attract, retain, and develop the careers of staff from underrepresented communities (including BIPOC, disabled, and LGBTQIA+ communities)?

Other questions

1 Besides the surveys linked in the supplementary readings, how can we track our progress on these issues?

2 What role does mentorship play in diversifying the composition of the industry itself, and in the authors whose books get published? (Think back to our previous discussions on gatekeeping.)

3 What are the current discussions around diversity in publishing in other countries that you are familiar with?

4 What other areas of diversity, inclusivity, and accessibility were not addressed by these readings? Are there articles or books would you recommend for further reading?

5 Are there other questions you would like to discuss?

Appendix D.   Code of conduct

Developed by Cicely Belle Blain for the Magazine Association of BC and the Association of Book Publishers of BC's 2019 "Richer, Deeper, Better: Greater Inclusivity, Accountability and Respect in Publishing" workshops

Creating a Brave Space

A Brave Space is one that commits to courageous dialogue that is deep yet still inclusive. As we gather for a day of important and timely work on inclusivity in publishing, we want to make sure that we hold space in a way that feels nurturing, encourages vulnerability, and fosters rich and respectful conversations.

Before the workshop:

1   Come ready to engage

2   Consider what you need to feel supported; let the organizers know if you have accessibility needs

3   Practice self care — these topics can get heavy

4   Self-educate on inclusion concepts that may confuse you (see resources below)

5   Familiarize yourself with the guidelines (below)

During the workshop:

1   **Check in with yourself**
    Come to the conversation ready to engage - do what you need to do to feel present. Honour your own needs and set gentle boundaries.

2   **Make space, take space**
    Be aware of how much space you take up in a conversation. If you're someone who is more extroverted, talks a lot, or find yourself occasionally interrupting others, think about slowing down and letting others speak. If you're someone who holds back, feels shy or doesn't speak up, consider stepping into your growth zone this time.

3   **Assume positive intent and address negative impact**
    We're all at different points on our learning journeys. Assume that when people

make mistakes, their intentions were good. However, that doesn't change the impact – respect people's right to feel angry, offended or upset…and apologize.

4 **Practice active listening**
Listen as though nothing in the world matters as much as what that person is saying. Instead of thinking 'I know what I'll say next', think 'I wonder what they'll say next.'

5 **Honour confidentiality**
What's said here, stays here; what's learned here, leaves here. Don't share others' stories without explicit permission.

6 **Accept and expect non-closure**
We wish we could solve all the problems in one session. Unfortunately we have to accept non-closure and instead use these conversations as foundational and inspirational.

7 **Bodies will be bodies**
Need to pee? Go for it! Need to stretch or snack? Go for it! Prefer to sit on the floor or stand at the back? Go for it! This is not school and we don't need to police one another for our bodies' needs.

8 **Uncomfortable ≠ unsafe**
Sometimes when we're having vulnerable and challenging conversations, our brains trick us into thinking we're in danger. Usually we're just feeling a bit awkward… But if you do feel unsafe, let an organizer know!

9 **Respect everyone's true selves**
Respect everyone's identities and needs including, but not limited to, their pronouns, names, titles, physical boundaries (e.g. hugging or handshakes) + accessibility needs.

10 **Challenge assumptions with curiosity**
We all have biases and make judgements – challenge your own and one another's with respectful curiosity. Try framing a thought as a question.

Non-negotiables

In this space, we will not tolerate:

• Racism, sexism, homophobia, transphobia, misogyny, ableism, audism*, anti-Blackness, anti-Semitism, anti-Indigeneity, ageism, classism, Islamophobia, fatphobia or any other form of discrimination that may show up in the form of…

- Hate speech, exclusion, microaggressions**, threats, physical violence, stereotyping, online or written harassment

- Unwanted touching, non-consensual advances, sending inappropriate photos, lewd jokes or sexual harassment of any kind

Those in violation of the non-negotiables will be asked to leave.

Tips for being present in a Brave Space:

- **Compassionate call-ins are better than shameful call-outs**
If someone says something offensive, find ways to compassionately and courageously invite them into a meaningful conversation, instead of shaming and blaming.

- **Use effective questioning**
Ask questions that are open-ended, positive or neutral, evocative, specific and invitational, and that challenge assessments.

- **Practice mindfulness**
Mindfulness is sometimes the key to inclusion. When we are in a hurry, stressed, overwhelmed or distracted, we rely most heavily on our unconscious biases which can lead to prejudice and discrimination.

- **Acknowledge your privilege**
Privilege dictates how we show up in a space and how we interact with others. Privilege socializes us to take up more space, interrupt others and ask others for emotional labour.

Resources

- Respecting pronouns and gender-neutral language
https://www.glsen.org/sites/default/files/GLSEN%20Pronouns%20Resource.pdf

- Scent reduction and fragrance sensitivity
https://fragrancesensitivityawareness.weebly.com/

- How to have Courageous Conversations
http://www.edu.gov.on.ca/eng/policyfunding/leadership/pdfs/TipSheetConversation.pdf

- Toxicity prevention
https://festival.roommagazine.com/toxicity-prevention/

- *What is audism?
http://cad.ca/issues-positions/audism/

- **What are microaggressions?
  https://www.youtube.com/watch?v=hDd3bzA7450

- BC Human Rights Clinic on discrimination and harassment
  https://www.bchrc.net

- Check your privilege
  https://everydayfeminism.com/2015/07/what-checking-privilege-means

Appendix E.   Guest speaker questions

Julie Fairweather and Sarah Mayes, Canada Book Fund, Department of Canadian Heritage

- Please tell us about the structure of the Department, and how book programs and policies are analyzed, developed, and administered to respond to both industry's needs and the Department's objectives.

- What are the Support for Publishers' and Support for Organizations' program budgets and current subscription rate?

- What are the Department's current priorities for funding (e.g., accessibility, diversity)?

- What are the challenges your team faces in allocating funding?

- How is the Department responding to the impacts of COVID-19 on the industry?

- How are the findings of the recent Canada Book Fund evaluation shaping the future direction of the program?

- Tell us a bit about *Publishing Measures*.

- Do you see room for distributors and booksellers to be supported in the long-term through the Department? Are there other actors in the book ecosystem that you think the Department is well-positioned to support?

- Where do you think the potential lies in building demand for Canadian-authored and Canadian-published books, innovating how books are discovered and sold, and increasing Canadian publishers' capacity and market share?

Alana Wilcox, Coach House Books

- Please tell us about the press and printing operations, staff size and their roles.

- How did you find your way into this role?

- What informs editorial acquisitions at Coach House? How do manuscripts find you?

- What do you consider to be the ideal "editorial mix" in a Coach House publishing season (in terms of poetry, fiction, etc.)?

- How does the design process work, and what design and production possibilities are opened up by printing books in-house?

- What distinguishes a Coach House book? What is an example of a book that only Coach House could have done?

- How do you manage inventory and production costs when dealing with smaller print runs?

- How does the press think about its relationship with authors, both in terms of their involvement with the publishing process, and in terms of supporting their careers in the longer term?

- What marketing/promotional challenges and successes have you experienced with COVID?

- Please tell us about your approach to the U.S. market and international rights sales.

- What has been the most successful adaptation for the press in light of COVID?

- Which presses are you inspired by?

- What makes for a sustainable business environment for a press like Coach House?

Douglas Hildebrand, University of Alberta Press

CONTEXT/OPERATIONS

- How did you find your way into this role?

- Tell us about the other press staff roles.

- You started at the press in 2017, shortly after it transitioned from being a unit of Learning Services to a unit of the Library, while remaining an independent entity. Have there been any operational changes, or have you found new efficiencies? What kind of collaboration is happening, if any?

- How does UAlberta Press' publishing mandate differ from UTP's? Are there advantages to being part of a smaller university/university press?

BUSINESS MODEL

- What is the university's relationship to the press? Is there an institutional subsidy?

- Revenue:

    o Does the press operate as a non-profit entity? (Do all university presses?)

    o Where does the press' revenue come from?

    o What government funding does the press access?

    o How do subventions work?

- Open Access:

    o How do you determine which titles to publish as OA? Do they also sell in print?

    o What do the proposed changes to the ASPP mean for the press?

ACQUISITIONS

- How many books do you publish each year? How many series and imprints? What is the number of titles currently in print (OA not included)?

- The press accepts both scholarly and literary submissions, which is somewhat unusual. Tell us about that decision, and how you balance the needs of both lists.

- What are the ways that manuscripts come to the press?

- You use a single-blind peer review process for both the scholarly and literary submissions. How do you find reviewers? What percentage of reviews are successful? Are these shared with the authors, and are they given an opportunity to respond?

- What is the role of the Press Committee?

- How long between initial submission to peer review to acquisition?

PRODUCTION, SALES & MARKETING

- What is a typical editorial and production timeline for a scholarly title?

- What is the typical print run of a UAlberta Press title?

- Rough breakdown of sales, e.g., libraries, course adoption, trade

- Has the addition of education to the fair dealing exception in the *Copyright Act* impacted your sales?

- What would you say are the key focuses of a university press' sales & marketing strategy (e.g., conferences, instructor outreach, etc.)?

WRAP-UP

- What are some of the changes you've implemented at the press since you began? (e.g., rebranding). What else would you like to accomplish in your time there?

- What have been the biggest impacts of COVID? What has been the most successful adaptation for the press in light of COVID?

- What upcoming book are you excited to publish?

- Which presses are you inspired by?

OTHER

- What are the most important conferences for the press each year?

- Tell us about your export and rights sales activities.

- Are you producing ebooks for all titles? Audiobooks?

Alina Cerminara, *FOLKLIFE* magazine

- Tell us how *FOLKLIFE* came to be. You wrote a blog post about how you did much of the work on gut instinct — tell us more about this.

- Who is the audience for *FOLKLIFE*?

- How did you develop the magazine's business plan?

- How do you set a print run while in growth mode?

- How did you assemble your team?

- How do you source contributors and content?

- How did you find a distributor? A U.K. distributor?

- How much of your time is spent connecting with potential retailers?

- What were the challenges of launching a magazine during COVID?

- What is your environmental sustainability approach?

- How much does the digital edition of your magazine fit into your overall strategy?

- What are your magazine influences?