

**THE RAINCOAST eCATALOGUE: THE CREATION
OF AN ELECTRONIC CATALOGUE AS A
SUPPLEMENTAL SELLING TOOL FOR SALES
REPRESENTATIVES**

by

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Abstract

Raincoast Books Distribution Ltd. is a Canadian book distributor that provides sales, marketing and distribution services for a number of international and Canadian publishers. Each publishing season Raincoast Books distributes approximately 25,000 paper catalogues to sales representatives and retail accounts. Traditional paper catalogues have major disadvantages including their static format, high cost of production and distribution, inclusion of frontlist titles only and environmental impact. Raincoast Books has created an electronic catalogue, the eCatalogue, to address these issues, reduce the use of printed catalogues and facilitate access by sales representatives to publishers' backlists. The largest obstacle in Raincoast Books' efforts to eliminate paper catalogue use is the adoption of the eCatalogue by sales representatives. This report explores the benefits created for sales representatives by the eCatalogue and shows that the primary function of electronic catalogues is to better support the sorting, filtering and matchmaking functions that a sales representative provides booksellers.

Keywords: electronic catalogue; digital catalogue; catalogue; paper catalogue; Raincoast Books; sales representative; eCatalogue; backlist; technology

Dedication

To those who encouraged and supported – Robert, Joanne and
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1. Introduction

This report examines the creation of an electronic sales catalogue incorporating the contents of the seasonal paper catalogues of the client publishers of Raincoast Books Distribution Ltd. The focus of this examination will be on the limitations of traditional paper catalogues, the efficiencies created by the adoption of electronic catalogues and the process of converting sales representatives from using print-based sales tools to a digital system.

There is an industry-wide need to re-evaluate the paper catalogue as a mechanism for efficient sales. The number of books published per year has increased by 34 percent since 2004 and nearly 300,000 titles were published in 2009 alone.¹ This growth presents a challenge for traditional publishers, sales reps and booksellers as they try to market and sell their titles in an ever-expanding pool of available books. The increasing popularity of electronic books and the advancement of digital technology have been much discussed by the publishing industry in the past years. Publishers are apprehensive not only about losing book sales to e-book sales, but also about losing e-book sales to electronic piracy. Moreover, the changing nature of the industry has given rise to concerns about books – whether print or electronic – being lost in a market inundated with print-on-demand and vanity press titles. This report argues that, in light of these developments, sales representatives and the tools they use will become of fundamental importance within the architecture of the industry, and that the adoption

¹ Bowker, “Bowker Industry Report, New Book Titles & Editions, 2002-2009.” Book Industry Statistics, <http://www.bowker.com/index.php/book-industry-statistics> (accessed October 16, 2010)

of an interactive, dynamic electronic catalogue by these sales reps will make sales calls more productive, will activate dormant backlists and will allow publishers to reduce the significant environmental and financial costs of designing, printing and shipping paper catalogues.

This report specifically addresses the limitations of traditional paper catalogues, as well as their current use in the Canadian publishing industry. It explains how Raincoast Books functions as an intermediary between publishers and booksellers, explores its reasons for creating an electronic catalogue. As well as addresses the restrictions of paper catalogues and the importance of the adoption of this new technology by sales representatives. Focusing on the creation of a user interface and the beta testing stage of the Raincoast Books eCatalogue from April to December 2010, the research in this report spans the time between the introduction of the eCatalogue project to sales reps at the Winter 2010 Raincoast sales conference to the full launch of the eCatalogue at the Spring 2011 Raincoast sales conference. This research has been collected from a variety of sources including through the author's first-hand experience working with the Raincoast Books' eCatalogue creative team, in-person and electronic interviews with Raincoast Books staff and with staff of Kate Walker & Company, one of Raincoast Books' agency sales company, and from industry publications.

Section 2 of this report addresses the limitations of traditional paper catalogue use in the publishing industry, the use of electronic catalogues by HarperCollins and BookNet Canada, and discusses the American Booksellers Association's Digital Catalog Task Force meeting held in the summer of 2008. While much is made of the environmental impact of excessive paper use, chemical run-off associated with the printing process and the carbon footprint of shipping catalogues

across the country, this report will focus on the problem with paper catalogues for day-to-day use in the industry and at Raincoast Books specifically, concentrating on the constraints a static paper catalogue puts on publishers and sales reps. This section also discusses attempts by the industry to convert sales reps and booksellers to electronic catalogues and the concerns of these users with the increasing pressure to adopt a digital system.

The following section looks at where Raincoast Books stands in the industry in relation to both American publishers and Canadian booksellers. Section 3 looks at Raincoast's role as an intermediary between publishers and booksellers and the company's history of creating technology to best suit its unique position in the industry and the interests of its clients, briefly touching on the company's successes and internal procedures and how these affect how Raincoast Books is moving forward with the creation of its proprietary electronic catalogue. This section provides details about the Raincoast eCatalogue: its origin, the major opportunities it presents to users and the challenges faced by the distributor in creating a system whose key users include publishers, sales reps and booksellers. The Raincoast eCatalogue was created to avoid a steep learning curve, rigid structure or complicated user interface while maintaining a level of utility that goes far beyond the traditional paper catalogue. However, as this section concludes, the biggest challenge with creating the electronic catalogue was not technological, but personal.

Section 4 looks at who Raincoast Books considers the primary users for their eCatalogue – the sales representatives. Ultimately, it does not matter how useful a system Raincoast Books creates if it is not fully adopted by the sales reps. This section speaks to the unique position of the Raincoast Books sales reps as the first users of the beta version

of the eCatalogue, and their influence in shaping the final system. This section addresses the reluctance of the sales reps to accept the electronic catalogue and why it is important that they do.

Section 5 is a brief analysis of how Raincoast Books can improve on its eCatalogue in the future. This section discusses the importance of significant technological advances in publishing's history: the creation of the International Standard Book Number (ISBN) and the universal adoption of the Online Information Exchange (ONIX), and how these advances affect the Raincoast eCatalogue. This author addresses her own experience with the Raincoast Books eCatalogue and her insights on its future success.

2. Publisher catalogues and the Canadian publishing industry

Raincoast Books is a Canadian book distribution firm that, at the time of writing, represented seventeen American publishers, four Canadian publishers, one Italian publisher and two publishers in the United Kingdom. For a list of publishers represented by Raincoast Books see appendix A. On average, the company distributes 75,000 print catalogues per year for twenty-four publishers – approximately 33,000 for the Fall and Spring seasons and 10,000 for the smaller Winter season. These catalogues are distributed primarily to Kate Walker & Company and Hornblower Books, the national sales representatives of Raincoast Books.² Assuming that each of the 130 or so other Canadian publishers and/or distributors are circulating a similar number of print catalogues each year, this adds up to over 400,000 catalogues a year – an extraordinary amount of paper being sent out each publishing season. The drawbacks of paper catalogues – that they contain static title information, they are expensive for publishers to produce and distribute, the printing and shipping of them causes significant environmental damage and that they limit access to a publisher's wealth of backlist titles – calls into question their continued use in the industry.

² Sandy Cooper, Director Field & Special Sales, Raincoast Books, email to author, October 19, 2010.

2.1 Selling the “idea”: providing booksellers with sufficient title data

In today’s information age, where up-to-date bibliographic data is available at the click of a mouse or the tap of a finger, as soon as a catalogue has been printed, it is effectively obsolete. Catalogue copy – which those in the marketing field argue is the most important thing ever written about a book – is often written up to a year in advance of the on-sale date for the title. The catalogues themselves, made up of cover images, bibliographic data and copy, are created weeks before each season’s sales conference, which generally occur four months before the actual selling season and up to four months before the book is printed and bound. Between the printing of the paper catalogue and the printing of a book, every piece of bibliographic data associated with a title, with the exception of its ISBN, can change and frequently does. Common changes that occur before a title goes to press include amendments to the book title, subtitle, price and trim size. In some cases, the title may be delayed or cancelled entirely, or a publisher may sell rights outside of Canada or to another publisher within Canada affecting the distribution of the title. The only way to reflect such changes in a paper catalogue is for them to be brought to each sales representative’s attention, either at seasonal sales conferences or through contact from the publisher or the sales director. Essentially paper catalogues have become expensive notepads featuring the publisher’s logo on which sales reps have to constantly update the season’s title information. As such, paper catalogues may function better as branding for publishers than they do as a useful tool for sales representatives. As Josh Marwell, President of Sales at HarperCollins, put it, “[p]rinted catalogues become a beauty

contest between publishers.”The usefulness of traditional catalogues has become less important than their attractiveness, as print catalogues become an extension of each publisher’s brand identity. However, in spite of its data limitations and other inefficiencies the paper catalogue is a sales representative’s most important tool and it is relied heavily upon throughout the selling season and during sales calls with booksellers.

Booksellers are busy. Independent booksellers often hold sales calls while working the floor of their store, and even with major multinational companies, a sales representative may only have an hour to present their entire list. During a Spring or Fall season at Raincoast Books that can mean up to 1,000 titles are being vetted in sixty short minutes. Back in the 1980s Leonard Shatzkin, former book publishing executive, consultant and author of *In Cold Type* an examination of the U.S. trade book publishing industry, summarized the precarious relationship between publisher, sales representative and bookseller at sales calls as follows:

In the negotiation process between rep and bookseller, each of them with inadequate preparation and information, chance governs at the expense of wisdom. This would probably be true even if there were unlimited time, instead of discussions being conducted with both parties on the run...The deadening effect of distribution-by-negotiation, the degree to which it inhibits the growth of publishing, the ways in which it reduces the importance of the book itself, can be imagined by considering how it puts a real (though subtle) ceiling on the growth of any one publisher. That ceiling is imposed by the limit on each sales rep’s ability to keep a growing number of titles straight in his head and by each bookseller’s patience as a listener.³

3 Leonard Shatzkin, *In Cold Type: Overcoming the Book Crisis* (Sun River Press, 1982), 58-59

For sales representatives, weeks of preparation, starting at the season's sales conference, ultimately culminates in how quickly they can get through their list, how well they know their clients and what title-specific information they can recall from the conference. A sales rep's most important job is to identify efficiently and accurately what the bookseller wants and what will sell in his or her store.

An experienced sales representative will say that a book is sold primarily on the design of its cover. Because sales reps are actually selling the product to booksellers before it exists in its print format, they are essentially selling an idea. That is, they are selling the promise of a product that will look a certain way and will sell a certain amount based on their experience and knowledge of a particular store's market. If a publisher is far enough along in the production process when the sales representatives begin the selling season, the publisher can provide additional materials related to that title, such as manuscripts, advance reading copies (ARCs), PDF samples of book pages or colour book interior brochures commonly called "blads" (book layout and design). It is the experience of the Raincoast Books' sales and marketing teams that publishers either underestimate the value of these additional promotional materials for sales representatives or are unable to provide them in time for the selling season. The content of highly visual titles like children's books, works by artists, graphic novels and design books is not best described in the catalogue copy – a 250 text-only description – but with examples from the interior. Yet such visual aids have not been made a priority by publishers. In the rush to get books to press, providing sales representatives with printed copies of these additional materials is often overlooked. Moreover, these materials cannot be included in a paper catalogue that is created months in advance of the actual book. In an

industry based on what Shatzkin calls “distribution by negotiation,” it would be a benefit to all parties if the sales representatives had easier access to these important ancillary materials.⁴

The data attached to a title goes beyond its ISBN and the author’s name. Booksellers are interested in many other factors, including a title’s sales history if it’s being republished in a new format, the sales history of titles by the same author, and the sales history of titles in the same series. This information, although available through BookNet Canada for the majority of the Canadian market and Nielsen’s BookScan for the American market, is not included in the paper catalogue and is generally only mentioned for titles that are designated as “key” or “lead.” For these key titles, this information is usually presented as a marketing pitch announcing that over “100,000 of the series have been sold” (most often enclosed in a starburst), not as concrete sales numbers through specific channels. Often the publicity surrounding a title can be a major force driving its sales. Before it is printed, publishers will create a marketing plan around a title that lists the potential media outreach. As most publicity and promotion surrounding a title isn’t known until the title has been printed, this information is difficult to gauge and impossible to include in the print catalogue with any accuracy. However, as with title changes, having up-to-date information about the publicity surrounding an author or title is incredibly important for booksellers to know; a book that is going to appear on a major daytime television show, or whose author is going to do a large multi-city tour, is bound to be one that most bookstores will want to carry.

In the saturated book-publishing market, it is important for publishers to distinguish their titles from the hundreds of other titles

⁴ Ibid., 13.

being offered to booksellers every season. Traditionally, the paper catalogue has been used as a tool for publishers to highlight why their titles are to be preferred over all the rest going into the market in the same season. However, the limitations of this tool are becoming more apparent in the digitized age and it is no longer the most efficient way for publishers to present their frontlists. Forward-thinking companies like Raincoast Books, BookNet Canada and HarperCollins are now looking at the best ways to make use of digitized content with the creation of proprietary electronic catalogues. Should electronic catalogues be adopted by the industry they will eliminate the production, shipping and storage costs associated with print catalogues. They would allow sales representatives to approach booksellers with more than a cover image, and enable booksellers to make purchasing decisions informed by enhanced content, sales data and market trends. The Raincoast Books eCatalogue was created to address the limitations of the paper catalogue, take advantage of the availability of timely information via the digital network and better support transactions between its client publishers, sales representatives and booksellers.

2.2 The backlist and the catalogue

A publisher's paper catalogue is based on its upcoming season – that is, the titles to be published and available in bookstores for a specific time period in the future. These titles comprise the publisher's frontlist and are the titles that sales reps focus on during their sales calls with booksellers. The publishers hope is that one, or many, of their frontlist titles will become bestsellers and be bought up in large quantities by booksellers and consumers. Often a frontlist book page in the paper

catalogue will reference a backlist title for any of the following reasons: the backlist title may be in the same series as the new frontlist title, it may have sold well and be on a similar topic to the frontlist title, or it may have been written by the same author. These titles are referred to as “comparable” or “related” titles. Drawing a bookseller’s attention to comparable backlist titles that sold well is important for the sales rep, because if the comparable title did well in their store it can be assumed that the upcoming title will also do well. The listing of backlist titles that did well also works to remind booksellers of the wealth of stock available immediately in the form of books already published. While the hope is that a frontlist title will become a hit, it is likely that steady sellers from a publisher’s backlist will bring in more consistent revenue for the account.

Chris Anderson’s Long Tail theory has shown that consumer access to backlist titles can be just as profitable over the long term as the short-term sale of frontlist titles is for booksellers, if not more.⁵ As for publishers, University of Cambridge Sociology professor John B. Thompson notes in his recent exploration of trade publishing in the twenty-first century *Merchants of Culture*, that backlist publishing is much more profitable than frontlist publishing because the revenue produced by backlist titles is relatively stable from one year to the next, the major investment costs have already been written off, marketing and promotion costs are minimal and returns are usually quite low.⁶ Thompson notes that while major retail chains have become increasingly frontlist oriented, the backlist sales for most big corporate publishers, like Penguin and Random House, will account for 30 to 40 percent of their total revenues

5 Chris Anderson, “The Long Tail,” *Wired.com*, <http://www.wired.com/wired/archive/12.10/tail.html> (accessed June 3rd, 2011)

6 John B. Thompson, *Merchants of Culture: The Publishing Business in the Twenty-First Century* (Polity Press, 2010), 219.

and can still be as high as 25 percent for houses with smaller backlists.⁷

Historically publishers have created paper backlist catalogues, listing all titles available to booksellers. However, the cost of printing and distributing these catalogues has proven too much for most publishers who are in turn creating digital backlist catalogues available on their websites. Publishers depend on their sales reps to remind booksellers of important titles and encourage continued ordering of these reliable titles. Unfortunately, time constraints and the pressure to sell in the frontlist often dictate that the backlist isn't even mentioned at sale calls. Shatzkin notes in *In Cold Type* that, "Within the disorder and confusion of this backlist selling by negotiation, the truly outstanding titles do reasonably well, depending on the sales force, though never as well as they should. Titles one level below 'outstanding' suffer terribly. Below that, it is strictly Russian roulette."⁸ The majority of backlist titles are never sold in by sales reps, and only key backlist titles are given any real estate in a publisher's frontlist paper catalogue. Even when a title is listed in the frontlist catalogue it usually only has the most basic bibliographic data: title and ISBN. It is up to the sales rep to look up sales figures and title-specific notes for these backlist titles such that they can convince booksellers of their worth. Without easy access to backlist data the sale of this list becomes sensitive to the effort invested by the sales force and the majority of these titles remain dormant.

7 Ibid., 221

8 Shatzkin, *In Cold Type*, 53

2.3 The brief history of electronic catalogues

In 2009, HarperCollins became the first major trade publishing house to convert from a traditional print catalogue to a proprietary digital content management system for sales representatives and consumers.⁹ Concurrently, major publishers in the United States were testing Edelweiss, an “Internet-based interactive service that supplements or replaces traditional hard-copy publisher catalogs” created by Above the Treeline founder John Rubin.¹⁰ Even before HarperCollins revealed its electronic catalogue, the adoption and conversion by publishers to a digital medium was widely anticipated by the industry. In the summer of 2008, the American Booksellers Association (ABA) held a Digital Catalog Task Force meeting with three identified goals: 1) to determine what core functions a publisher’s digital catalogue must perform to be useful to independent booksellers; 2) to discuss flexibility and customization based on individual buyers’ needs, accommodating diversity to the maximum degree possible; and 3) to identify what additional “bells and whistles” might be added at some point in the future. The ABA found that for booksellers to adopt a new system it would have to include the following features:

- Offline capability – that is, the ability for the catalogue to run without an Internet connection
- A “shopping cart” function allowing buyers to enter store orders
- Extensive bibliographic data that can be copied
- The ability to produce reports that can be sorted and downloaded

⁹ Milliot, Jim, “HarperCollins to Use Electronic Catalogue for Fall Books,” *Publishers Weekly* 256, Issue 13 (March 2009): <http://www.publishersweekly.com/pw/print/20090330/1274-harpercollins-to-use-electronic-catalogue-for-fall-books-.html>

¹⁰ Above the Treeline, “Edelweiss Interactive Publisher Catalogs.” <http://www.abovethetreeline.com/edelweiss/> (accessed October 16, 2010)

- The ability to annotate title pages
- The ability to show multiple titles per page
- The inclusion of barcodes for integration into point of sale (POS) systems
- The ability to be printed

The resultant report, *Report from the ABA Digital Catalog Task Force Meeting*, also provides a “wish list” of items for booksellers, including the use of ONIX to develop a single catalogue across all publishers, the inclusion of marketing support such as video, audio, and links to media coverage and publisher-developed store profiles based on a store’s sales history.¹¹

While the outcome of the ABA meeting provided publishers with a clear idea of what booksellers expected from electronic catalogues, it wasn’t until the release of a 2009 Ingram Marketing Group survey that publishers were convinced that booksellers and sales representatives were ready to start testing electronic catalogues. For that survey, over 250,000 Ingram Book customers were contacted about the issue of “e versus p” catalogues. Eighty percent of the 2,000 respondents were either librarians or independent booksellers and almost 60 percent of respondents reported that they had at some recent time reviewed book titles using an electronic catalogue. Over 49 percent of the total respondents said they would be willing to use electronic catalogues so long as they could be customized with tailored “shopping lists” and had POS download capabilities. Respondents reported that the primary advantages of electronic catalogues were the environmental benefits and the reduction of clutter. The most common response to the question of why a recipient did not find electronic catalogues appealing was a “lack of time to sit

11 American Booksellers Association, *Report from the ABA Digital Catalog Task Force Meeting*, San Francisco, August 2008

at a computer and make selections,” followed by “like to make notes in printed catalogues.” Kim Reynolds, Vice President of Ingram Marketing Group, admitted that there were some “significant surprises” in the survey results, as it had been assumed by the industry that booksellers and librarians were not interested in converting to digital catalogues. She also noted that the “print vs. electronic discussion around catalogues had really peaked... Most of us are making assumptions about what book buyers think based on anecdotal or outdated information. The survey was Ingram’s way of capturing the real time opinions of Ingram’s retail and library customers about their use of publishers’ catalogs.”¹²

When HarperCollins replaced paper catalogues for its Fall 2009 season with a digital content management system, the president of sales, Josh Marwell, claimed that their electronic catalogue would “allow for lots of flexibility” and that it could be “adapted to the selling patterns of individual accounts.”¹³ The HarperCollins electronic catalogue, which allowed for real-time updates, contained a built-in ordering system and granted access to the entire HarperCollins backlist, was initially met with positive reviews from an industry that applauded its efficiencies and low environmental impact. In practice, however, it was reported that the system was complicated, inefficient and unreliable due to its dependence on Internet connectivity. Sales reps indicated that it was taking them longer to present their lists and take orders from booksellers than with print catalogues. In light of the underwhelming response from their sales representatives, HarperCollins resorted to printing paper catalogues at the

12 Ingram, “Ingram Marketing surveys customers on “e versus p” publisher catalogs,” Ingram Marketing Group, http://www.ingramcontent.com/newsroom_detail.aspx?id=248 (accessed October 16, 2010)

13 Publishers Weekly, “HarperCollins to Use Electronic Catalogue for Fall Books,” PW In Print, <http://www.publishersweekly.com/pw/print/20090330/1274-harpercollins-to-use-electronic-catalogue-for-fall-books-.html> (accessed October 16, 2010)

last minute to distribute to its major customers.¹⁴

No publisher since HarperCollins has made a public move to convert its sales force to digital catalogues. However, BookNet Canada (BNC), a not-for-profit agency that focuses on bibliographic data, electronic data interchange (EDI) and sales data analysis, has created its own electronic catalogue built to make the book supply chain more efficient.¹⁵ The online catalogue system, called CataList, is described as “up-to-date, customizable, searchable and efficient,” is marketed towards publishers and retailers, and makes use of BNC SalesData, a program that tracks sales from over one thousand retail locations. The BNC website describes CataList as such:

BNC CataList is a BookNet Canada product that will facilitate the business of buying, pitching and selling books in Canada. It will not only eliminate the environmental impact and cost of producing, shipping and storing print catalogues, but will also provide publishers, booksellers and libraries with a superior tool with exceptional functionality including updateable title information, embedded media and search and browse.¹⁶

The CataList system provides users with all of the requirements set forth by the ABA with the exception of offline capability. For CataList to function users must be connected to the Internet, which, as was seen with the HarperCollins’ electronic catalogue, can be limiting and cause delays for sales reps during sales calls. This potential issue aside, CataList has the major advantage of being able to provide real-time

14 John Sawyer, Chief Executive Officer, Raincoast Books, “Raincoast Books ECatalogue Project,” December 1, 2009

15 BookNet Canada, “About BookNet Canada.” http://www.booknetcanada.ca/index.php?option=com_content&view=article&id=426&Itemid=137 (accessed June 8, 2010)

16 BookNet Canada, “BNC CataList.” http://www.booknetcanada.ca/index.php?option=com_content&view=article&id=516&Itemid=507 (accessed June 8, 2010)

sales figures for titles in the market, and can analyze account-specific sales data (if the account is a BNC client) to allow booksellers to better predict what frontlist titles will do well in their stores and to keep track of backlist titles that continue to sell over time. CataList also allows publishers to create their own interactive catalogues to be hosted by BNC and populated by the publisher's ONIX feed to "distribute" to booksellers, allowing publishers to cut down on the number of paper catalogues they have to produce each season. BNC CataList is a flexible system that appears to provide the industry with everything it has asked for out of an electronic catalogue. At the time of writing CataList had just been launched and it has not been explored by this author. Whether its online dependency will prove to be a burden to the program is yet to be seen, but CataList is certainly a step in the right direction for the publishing industry in general.

While HarperCollins may be the only large publisher to publicly attempt to move into electronic catalogues, it is safe to assume that the majority of publishers will be looking to digitize their catalogues in the future. This push forward has raised concerns from catalogue end-users, namely sales representatives and booksellers, that the lack of an industry standard will require them to become familiar with multiple systems, thus negating any efficiency created by the digitization of information. Similarly, publishers are faced with the decision to create proprietary systems that are tailored to their individual needs or adopt pre-packaged systems, which may give them a head start in learning what could become a standard catalogue format. Of particular concern for the Canadian publishing industry would be the adoption of a standard electronic catalogue system by American publishers. Because of the size and influence of the US market, Canadian publishers may be compelled

to adopt the same standardized system. This result would be particularly detrimental for Raincoast Books as the creator of a proprietary system and a distributor of American titles. As a Canadian distributor of American publications, Raincoast Books is uniquely situated in the North American market with an interest in the adoption of electronic catalogue systems on either side of the border. It will have to remain flexible in order to respond appropriately if American publishers decide to adopt either a single system or multiple systems. Either scenario could affect the implementation and functionality of the proprietary Raincoast eCatalogue. However, as will be discussed in the next chapter, historically Raincoast Books does not wait to adopt the standards of others but creates their own solution to a technological gap.

3. Why Raincoast Books created the eCatalogue

3.1 A company profile

Raincoast Books is a division of Raincoast Books Distribution Inc., an award winning, Canadian-owned book wholesale and distribution company that “specializes in providing comprehensive sales, marketing and distribution services to a select number of international publishers.”¹⁷ Founded as Raincoast Books/BookExpress in 1979, Raincoast Books signed its first distribution deal with San Francisco’s Chronicle Books in 1988 and currently distributes, with its sister company Publishers Group Canada (PGC), over 100 publishers. In 1995 Raincoast Books introduced its own publishing division that made history in 2003 by producing the “largest domestic print run and single-day lay-down for *Harry Potter and the Order of the Phoenix*.”¹⁸ In 2005, Raincoast Books surpassed this record with its print run for *Harry Potter and the Half-Blood Prince*, and again in 2007 with *Harry Potter and the Deathly Hallows*.¹⁹ Raincoast Books closed down its publishing program in 2008, citing a need to control costs and focus on its core business as the Canadian dollar strengthened.²⁰

17 *Raincoast Books: Always Connected* marketing pamphlet. Created 2010.

18 Ibid.

19 Raincoast Books, “About Raincoast Books.” <http://www.raincoast.com/about/> (accessed October 16, 2010)

20 Scott MacDonald, “Raincoast drops publishing program, plans cuts across the board.” *Quill & Quire* (January 2008) http://www.quillandquire.com/omni/article.cfm?article_id=8170

3.2 Raincoast Books, paper catalogues and the seasonal sales conference

Raincoast Books facilitates the Canadian distribution of twenty-four publishers for two major selling seasons, Spring and Fall, and one minor season, Winter.²¹ This amounts to approximately 2,500 titles per year that Raincoast Books and its agency sales companies, Kate Walker & Company and Hornblower Books, present to bookstores. For the season during which this report was written, Spring 2011, Raincoast Books distributed paper catalogues for twenty-two of its client publishers. Currently, Raincoast Books creates a paper catalogue for one publisher that no longer prints its own catalogue. For its American sales representatives, this publisher uses the aforementioned Edelweiss system to create an electronic catalogue. In total, Raincoast Books distributed 28,360 paper catalogues to its in-house staff and sales force for the 2011 Spring season.²² These catalogues are finalized a month prior to the season's sales conference to allow for printing and shipping. Each publisher will announce any changes to the catalogues with respect to individual titles when it presents its list to the sales representatives at the sales conferences.

At these conferences, the sales representatives also hear from the client publishers as well as Raincoast Books' own marketing and publicity teams, who try to relay the pertinent points about the season's titles in a limited amount of time. As noted by Leonard Shatzkin in *In Cold Type*, the idea of preparing sales representatives at a major sales

²¹ All of Raincoast's client publishers will sell in the Spring and Fall, but only a few will have titles to sell in the Winter.

²² Raincoast internal document, Excel spreadsheet 'Spring Catalogue needs all.xls', Vancouver, October 18, 2010.

conference to simply get titles into a position where they have the opportunity to be purchased is unique to the publishing industry, in which, “in contrast to most other industries producing consumer goods, the selling effort is still almost entirely directed to *getting the product into the store.*”²³ After each season’s sales conference, sales reps are released into the field to sell titles based on what they recall from the conference and from notes they’ve made in their paper catalogues. This information, together with their own experience and knowledge of each account and each account’s sales histories, makes up the base from which sales reps recommend titles to booksellers. Any changes to titles between the sales conference and printing are relayed to sales reps from the publisher via communication from the sales director as well as through online updates on the Raincoast Books website and the Raincoast Books Business to Business (B2B) site. Title updates are entered manually into Raincoast Books’ in-house order-processing and inventory-control software system, Varnet. This system allows each department (inventory, sales, marketing, finance, customer service, systems, publicity and the warehouse) to access the up-to-date stock and title information that is necessary for maintaining an efficient supply chain. Varnet is integral to the day-to-day functioning of the company. It is used for ordering, invoicing, order fulfillment and maintaining payment records as well as for recording a schedule of titles, delivery dates, warehouse location, stock availability and backorders. It is the central hub from which every department and every division accesses information about customers and stock. Varnet also feeds title data into the Raincoast Books website, so that any changes or updates made in the Varnet system are immediately reflected on the Raincoast website, enabling customers to access the most current

²³ Shatzkin, *In Cold Type*, 37

information about a particular title.

Until 2008 Raincoast Books created one catalogue incorporating all titles for its client publishers every season. This process was labour intensive and inefficient as information about titles was changing right up until the catalogue was needed by sales reps. The last Raincoast paper catalogue was created for the 2008 Spring selling season. After this Raincoast Books stopped producing a proprietary catalogue and began purchasing their client publisher's catalogues and distributing those to sales reps, this is the company's current practice. This process has shown to be less labour intensive for the company as they are no longer compiling bibliographic data, designing and printing catalogues, but it has not reduced the cost of using paper catalogues as the company now purchases seasonal paper catalogues from each of its client publishers. The practice of purchasing paper catalogues from publishers means that Raincoast's seasonal schedule is, in part, dictated by that of its client publishers. This reliance on client publishers for a key sales tool is inconvenient and has introduced scheduling limitations into Raincoast's seasonal work flow. When Raincoast Books transitioned between its own catalogue and that of its publishers, it did so in steps by first introducing the catalogues of a select group of publishers while still printing a proprietary catalogue of the compiled bibliographic data of the rest of its publishers. This measured introduction of publishers' own catalogues allowed sales reps to get used to working with different tools, rather than demanding the instantaneous adoption of a new system.

3.3 Context-smart technology

According to the vice president of marketing at Raincoast Books, Jamie Broadhurst, the company has always been at the forefront of technological innovation in the publishing industry. Broadhurst claims this is in part due to the company being four thousand kilometers away from the hub of the Canadian industry in Toronto, and in part due to the technological background of Raincoast Books' chief executive officer John Sawyer. Sawyer, who started at Raincoast Books in 1993 in the systems department, was the chief architect of Varnet, the previously mentioned shipping, marketing and finance system currently used by the company.²⁴ Broadhurst points out that Raincoast Books was one of the first Canadian book companies to adopt electronic data interchange (EDI) and that the company helped to create the EDI standards for the Canadian industry. Former executive vice president and publisher at Raincoast Books Kevin Williams was on the founding board of BookNet Canada and was involved in initial discussions around supply chain initiative. In early 2000 former Raincoast Books Internet marketing manager Monique Trottier spearheaded the creation and launch of the first Canadian publisher podcast and blog and was integral in the launch of Raincoast's Business to Business (B2B) site for retailers and sales reps. As one of the largest book companies in Western Canada, Raincoast Books has been an employer to some of the brightest and most active industry professionals to come out of book publishing programs like Simon Fraser University's Masters of Publishing. Raincoast's unique position as a West Coast distributor, accountable for the lists of numerous publishers, has made it arguably more forward-thinking than others

²⁴ *Raincoast Books: Always Connected* marketing pamphlet.

in the Canadian industry out of necessity. Broadhurst says that the progressive use of technology has always been part of the positioning of the company and that Raincoast Books, and in particular its CEO Sawyer, likes to create and use “context-smart technology;” that is, technology that is specific to its needs, technology that will “make someone’s work easier or more efficient or allows us [Raincoast Books] to do something that we previously couldn’t do, but not adopting technology just for the sake of technology.”²⁵ Promotional literature for the company states that they “rarely use simple, out-of-the-box technology” and goes on to note that the company has two in-house programmers who are “constantly customizing and modifying programs to fit new business needs.”²⁶

3.4 A proprietary electronic catalogue

Partially motivated by the actions of major multinationals, like HarperCollins, the adoption of Edelweiss by American publishers and the creation of a proprietary Book Manager system, CEO John Sawyer began scripting a Raincoast electronic catalogue while on holiday in 2009. With the printing of the *Raincoast Books: Always Connected* marketing pamphlet in 2010 the company publicly stated that it was:

Launching an e-catalogue application in September 2010 that will allow reps to sell accounts using up-to-date bibliographic data, along with large cover images, digital blads and sales materials—all contained within a single, fast desktop application. The system will not rely on an internet connection during appointments

²⁵ Jamie Broadhurst, interview by author, Vancouver, October 20, 2010.

²⁶ *Raincoast Books: Always Connected* marketing pamphlet.

and will be fed using publishers' current catalogue files.²⁷

Since then, the creation of the Raincoast Books eCatalogue has been the work of several employees including the aforementioned John Sawyer and Jamie Broadhurst, as well as director of field and special sales Sandy Cooper, systems manager Al Maki, marketing manager Siobhan Long, graphic designer Mark Stokoe, intern Brian Barbosa and this paper's author. The Raincoast Books eCatalogue is a joint project with database consulting company CamelCase data, who is building the program, and the database software company FileMaker Pro. The Raincoast eCatalogue is built on the FileMaker Pro system and is fed title information by Raincoast Book's in-house title maintenance system, Varnet. Title information is sent from client publishers to Raincoast Books either via ONIX data feeds or Excel files. The ONIX data is extrapolated by the systems department and entered into Varnet by employees in either the inventory or marketing departments. The title information in Varnet feeds the forward-facing Raincoast Books website, the eCatalogue and online retailers such as Amazon.ca and Indigo.ca.

There is apprehension in the publishing industry, predominantly amongst sales reps and booksellers, about the switch from print to electronic catalogues. The perception is that the conversion by publishers is primarily financially motivated, either to reduce the costs of creating, printing and shipping paper catalogues or to reduce the number of sales reps in the field. While the reduction of sales reps by major multinationals like Random House and Simon & Schuster in 2010 certainly supports this concern, Raincoast Books maintains that the primary reason the company has created an electronic catalogue is that, technologically

²⁷ Ibid.

speaking, moving forward is “part of the legacy of the company.”²⁸ According to Broadhurst, the creation of an electronic catalogue is part of a tradition at Raincoast Books of determining how to use technology better than other Canadian firms to serve the unique needs of a Canadian book distributor. Raincoast Books’ primary concerns with paper catalogues are their overall cost and how quickly they become out of date. Broadhurst points out that opponents of the conversion from print to electronic catalogues cite publishers’ interest in saving money as the most influential reason for the switch; however, as Raincoast Books has found, the cost incurred in creating a custom program, including all the hours involved to build and test the program at every stage, is substantial and he doesn’t believe that the conversion from print to digital will save Raincoast Books any money in the short term. In fact, Raincoast is currently incurring the cost of creating the eCatalogue while also purchasing and distributing publishers’ paper catalogues, meaning that the company is spending more per season than it has in the past.

As a company Raincoast Books is willing to incur these extra costs because they do not plan on making its sales reps switch to digital catalogues in one fell swoop. The company planned to “soft launch” the program to select sales reps as it did with client publishers when it transitioned from a proprietary Raincoast Books paper catalogue to client publisher paper catalogues in 2008. With the launch of the Raincoast eCatalogue for the Spring 2011 sales season, Raincoast Books is also distributing over 28,000 paper catalogues, and will continue to distribute paper catalogues to those sales reps and booksellers who prefer the traditional tool. Broadhurst has termed the forthcoming selling

²⁸ Broadhurst, interview by author.

seasons a “hybrid period” in which Raincoast Books will continue to distribute paper catalogues to anyone who prefers them, but will work with key sales reps and accounts who are comfortable with technology and keen to learn the new system to encourage their adoption of the eCatalogue. However, Broadhurst does see the need for an immediate reduction in paper catalogue distribution in tertiary accounts. Raincoast Books is looking closely at the distribution of paper catalogues to accounts that aren’t primarily book buyers, such as media, non-book related retail outlets and teacher librarians. Broadhurst says that it isn’t that these accounts shouldn’t have access to information about books, but that the purpose of the eCatalogue is to serve all accounts with information they can use in a format that works more specifically to their needs. In general these accounts only need information about a handful of titles a season making them ideal users for a customizable electronic catalogue. Ultimately, in its unique position as a distributor of its client publishers’ paper catalogues, the company cannot say that it will be able to reduce distribution of paper catalogues to zero by a specific date or season. However, the company is looking at reducing its distribution season by season as more sales reps and buyers adopt the eCatalogue and become less reliant on paper catalogues.

In creating an electronic catalogue, Raincoast Books was determined to design a system that was “as simple and as robust as a traditional paper catalogue.” Broadhurst, in addressing the industry at the Vancouver 2010 BookCamp Unconference, summed up the difficulty Raincoast Books faced in creating an electronic catalogue like so: “How difficult it is, from a technological point of view, to replicate something as simple as a paper catalogue. The paper catalogue being the by-product of

five hundred years of refinement of print culture.”²⁹ Broadhurst stressed the importance of creating a tool that not only replicates the simplicity and usefulness of a traditional paper catalogue but that also provides users with incentives for adoption; he emphasized that an electronic catalogue must also allow users to do things that they haven’t been able to with a paper catalogue. Overall, the goal of Raincoast Books was to create an electronic catalogue that was easily updated; could hold and display detailed bibliographic data and related and comparable title sales data; lessened the environmental impact of printing and shipping vast amounts of paper; and in the long term was less costly than paper catalogues. As an intermediary between their client publishers and bookstores, Raincoast Books is responsible to both. While other companies who have created electronic catalogues, such as HarperCollins, are primarily responsible to their sales reps and booksellers, Raincoast Books must create a product that is in the best interest of all five parties involved; Raincoast Books, its sales rep agencies Kate Walker & Company and Hornblower Books, its client publishers and Canadian booksellers. As Raincoast Books director of field and special sales Sandy Cooper notes, “We [Raincoast Books] are at the mercy of our publishers and what they do, and we have to make the changes work for us in Canada. So if they stop making a catalogue we have to adapt and do something with their titles.”³⁰

3.5 Practical applications of the Raincoast eCatalogue

The Raincoast eCatalogue is a fully searchable, full colour, up-to-date electronic catalogue that provides users with an interactive

²⁹ Broadhurst, presentation at Vancouver BookCamp’s Unconference, October 1, 2010.

³⁰ Cooper, email to author.

experience. Users can choose between three different views: all titles available by all publishers per season, all titles available by a specific publisher per season, or a single title page listing a book's detailed bibliographic data. The eCatalogue has a Quick Search option that allows the user to search the entire catalogue via keyword, title, author or ISBN, and an Advanced Search option that allows the user to search the catalogue by booklist, season, publisher, publisher print catalogue, keyword, title, author, ISBN, titles with suggested orders, or titles with planned orders. Sample content from ARCs, blads, title-related media such as the author's website or book trailer links are embedded directly into the book page and marketing and promotional points are available at the click of a tab. The eCatalogue allows sales reps and booksellers to create custom booklists, enter order quantities directly into the catalogue, and export title data into a PDF or an Excel spreadsheet. Publishers' lists are available by clicking on their logo, and can be sorted in a number of ways including by release date, BISAC code, and print catalogue order. Individual book pages can be flipped through with minimal, to no, refresh time, and an entire list can be scanned either by cover thumbnails or as a text listing showing the books ISBN, title, author, available date, BISAC, publisher, binding code, price, suggested order and order quantity. On individual book pages, one third of the space is devoted to the cover image because this is the single most influential factor for booksellers when purchasing books for their accounts. All the bibliographic data expressed in the eCatalogue is updateable, and the promotional and marketing points are constantly monitored by the Raincoast publicity and marketing departments. This feature is incredibly important to booksellers because the amount of media surrounding a title greatly affects the number of copies it will sell. Because the sales

conference is held so far in advance of the selling season, factors like publicity and media reviews are impossible to predict, so sales reps depend on this feed of current information. Images of the Raincoast eCatalogue are included in appendix B.

The eCatalogue system provides Raincoast Books with six major advantages: efficient dissemination of title information, the ability to include ISBN-based barcodes for every title, the ability to export customized data directly from the eCatalogue into Excel spreadsheets which in turn makes selling to important national accounts such as Amazon and Chapters-Indigo more efficient, the ability to embed digital blads and sales materials, and as is planned for in the future, immediate access to Raincoast's backlist of over twelve thousand titles housed within a stand-alone offline eCatalogue program. These allowances would ideally allow sales reps more time to sell titles into the market and minimize the time they spend on list- and title-specific administrative tasks.

The seasonal sales conference is the primary outlet for the dissemination of title information. Sales conferences are meticulously planned and minutely organized events. Publishers are allotted a specific length of time, dictated by the size of their upcoming lists, to provide key selling points and features about each title to sales reps. Everyone in attendance is provided with copies of the publisher's catalogue (in some cases numerous catalogues from the same publisher depending on imprints and product lines) and sales reps use those catalogues to note any extraneous information that may help them sell the title to booksellers. The general practice is for sales reps to make notes in one "master" catalogue for each publisher and then transcribe account-specific notes into copies for each of their booksellers. This is a

painstaking and tedious process that, while necessary, is an inefficient use of a sales rep's time. The Raincoast eCatalogue was created such that every publisher's individual catalogues are accessible in one seasonal master Raincoast catalogue; essentially a digital version of the original Raincoast Books paper catalogue previously mentioned. The Raincoast eCatalogue was designed so that every book page has space for the sales reps to make notes and those notes can be carried over to every digital or print copy of the Raincoast eCatalogue that a sales representative makes for their accounts. This system allows sales reps to pass along important selling points to booksellers without having to manually re-copy every point noted at sales conference.

The eCatalogue was created to work offline, but to use Internet access to update title information when the sale reps and booksellers are online and run the update function. The eCatalogue updates by accessing Varnet and comparing the title data in the eCatalogue to that in Raincoast title database, anything that is different in the eCatalogue is changed. Title data in Varnet is changed daily by the various departments around Raincoast, so reps are encouraged to update the eCatalogue as often as they can, and certainly before meetings with booksellers. Once a rep has run the update, a list of the titles changes becomes available in the eCatalogue. This online update function allows reps to have the most up-to-date information about that seasons titles. This offline/online component is a key feature for the Raincoast eCatalogue, and one that sets it apart from other electronic catalogues being tested in the industry. While being updatable via Internet access will be essential in keeping the eCatalogue current, Internet access at many of the Kate Walker & Company and Raincoast Books accounts is limited. Even where Internet is available, delays in connection speed can take up valuable minutes in

already time-starved sales call. In an effort to make the eCatalogue as quick at flipping through titles as a paper catalogue is, Raincoast Books created the system to run as an offline desktop application. The decision to focus on creating an offline program has allowed Raincoast Books and CamelCase data to maintain control of how quickly the program displays title information, searches through booklists, opens additional material PDFs and exports information. By creating the system as a stand-alone application Raincoast Books has created a program that mimics the “flip-through” action that sales reps are use to being able to use with traditional catalogues while also easing the dissemination of updated title information and giving the reps the power to copy and distribute personalized seasonal catalogues to their accounts.

While going digital has allowed Raincoast Books numerous efficiencies, the company recognizes that sales reps still want to be able to work with paper and that major bookseller accounts, such as Chapters-Indigo and Amazon, rely heavily on Excel grids to maintain their supply chains. Because of this the eCatalogue was created to export both PDFs of title data, including the cover image, bibliographic data and any notes made by sales reps, and Excel spreadsheets where all of the title data is separated into columns. These options allow a rep to create a list of account-specific titles and print this list in four output formats: one title per page with a large cover image (1-up), four titles per page with thumbnail cover images (4-up), 12 titles per page with no cover images (12-up) or as an Excel spreadsheet. They can then distribute the printouts to accounts that are less comfortable with, or not able to run, the eCatalogue (for examples of eCatalogue outputs see appendix C). The ability to create custom exportable booklists tailored to an accounts market is similar to a sales rep folding down the corners of a print

catalogue to mark the titles they think are most relevant to the account. The option to export title data to Excel is imperative for national accounts who, as Raincoast Book's national accounts manager Pete MacDougall notes, "live and die" by their grids. This function also allows anyone using the eCatalogue to create quick lists based on numerous factors – for example, all titles releasing in a specific month, all titles with the same BISAC designation, all children's titles that are board books, all titles designated as "key" and so on. Whereas in previous seasons creating these types of lists was a time-consuming process of cutting and pasting ISBNs and title data from various sources or typing up what was in the print catalogue, the Raincoast eCatalogue has been designed to make this functionality quick and easy for all users. The Excel interface is of direct benefit to the Raincoast Books sales reps as well, who spend hours entering email orders from booksellers and sending these to the Raincoast customer service department who then have to re-key the order into an Excel grid. By offering an Excel export option, sales reps can enter their orders directly into the eCatalogue and send this to customer service.

The inclusion of barcodes in the Raincoast eCatalogue is a key feature for client publishers who create items to be sold into the gift market. Bar code point of sale (POS) and ordering systems are used at the major Canadian gift shows and some independent booksellers who sell other non-book products have shown a preference for barcode inventory maintenance and ordering ability.³¹ Kate Walker & Company has recently purchased barcode scanners for its reps to facilitate this kind of digital ordering. Traditional paper catalogues are not created with non-traditional retail outlets in mind and in general do not include

³¹ The Vancouver retail store Kidsbooks prefers to order using POS scanners.

ISBN-based barcodes. The eCatalogue, however, auto-generates barcodes that are exported along with the title data when a sales representative creates a printable list of titles for their accounts or exports data in either the 1-up, 4-up or 12-up options previously mentioned. As the non-traditional retail market is becoming a bigger player in the sale of books, the need for the publishing industry to introduce, and work with, traditional retail sales tools like POS systems and UPC codes is growing.

The difficult economic times mean that all publishers are trying to reduce their extraneous printing costs, and with each season they are producing fewer ARCs, blads, and extra sales materials. However, these materials allow a rep to sell as close to a finished product as possible. These extra materials are very important for booksellers and any sales rep will be able to tell you about a sale that wouldn't have happened if they hadn't been able to show interiors of the upcoming title. The eCatalogue allows publishers to feature these materials digitally, at no extra cost to the publisher because the PDF included in the eCatalogue is the same PDF sent to the printer to be used to create the finished book. Raincoast sees the ability to highlight these materials in the eCatalogue as an advantageous adaptation given the financial belt-tightening that publishers are undergoing. Traditionally sales reps who were able to acquire coveted blads had to take them from sales call to sales call and often share them around their office. By including the digital version as a PDF in the eCatalogue, Raincoast has been able to make a limited resource unlimited. During the Spring 2011 sales conference where the eCatalogue was revealed to sales reps, one rep made use of this function immediately by emailing out pages of an upcoming children's title she knew an account would be particularly interested in. This account came back to her with an interest in ordering immediately.

The functionality of the eCatalogue allows sales reps to sell frontlist titles with as many resources as possible without actually being able to show a finished product. However, as discussed earlier, a publisher's backlist can be equally as profitable as its frontlist. Raincoast Books, and its client publishers, have a backlist of over 12,000 titles; 8,000 of these are considered active and are available for immediate purchase via the company while the rest are special order titles. With the cessation of the creation of backlist-focused paper catalogues, there is no effective tool for selling these titles. A Raincoast eCatalogue that contained all backlist titles, called a "complete eCatalogue" by the company, would allow easy access to these titles, which could be sorted and searched by BISAC, subject, author, season and publisher. At the time of this paper Raincoast had not attempted to load and feature its backlist, but the company plans to use the eCatalogue to exploit this list in the future. Raincoast Books is currently trying to decide how to approach the seasonality of its lists with the advent of a completely accessible backlist that effectually does away with the need to maintain access to a set of prior seasons on its B2B site. With the ability to retrieve previous seasons through the eCatalogue, titles become better defined by their marketing campaigns – that is whether a title is currently being supported by one or not – than they do their publishing season. Essentially an electronic catalogue that contains a publisher's entire list can be sorted into "actively being sold and marketed" and "not actively being sold and marketed" by sales reps and booksellers, almost completely negating the idea of seasonality in publishing. Greater access to more titles should, with the help of sales reps who can focus this access for their accounts, encourage sales of dormant titles back into the market. The aforementioned Long Tail theory has shown that this ability to access backlist titles can be just

as profitable over the long term as the short-term sale of frontlist titles is.³² Focusing on increasing backlist sales may also address the issue of publishers pushing more and more frontlist titles into the market. Leonard Skatzkin notes, “In few other consumer industries does a product have so short a life. The average book is dead in days or weeks; 90 percent are dead, in their original editions, within a year.”³³ He goes on to argue that if publishers trusted that interest in their frontlists would last longer, or that their backlist would continue to sell, there would be less pressure to supply new titles each season and more competition, and caution, in producing new titles; summarizing this argument by stating that the “high birth rate of books is caused by their high death rate.”³⁴ It doesn’t appear that the number of titles being sent in to the market by publishers is going to decrease any time in the future; consequently, a publisher’s backlist will continue to grow with each season. Easier access to the backlist is both an opportunity for sales and an overwhelming amount of title data to foist upon booksellers. Raincoast Books has been careful to stress that the role of the sales representative as a curator of these backlist titles is going to become more important as they become easier to access.

Raincoast Books considered the challenge of creating an electronic catalogue not technological, but personal. As Broadhurst points out,

The technology is easy, it’s the people where the training needs to happen. We are trying to re-script the theatre of selling. How do we make sure that it is a comfortable and positive experience? As efficient and

32 Chris Anderson, “The Long Tail,” *Wired.com*, <http://www.wired.com/wired/archive/12.10/tail.html> (accessed June 3rd, 2011)

33 Shatzkin, *In Cold Type*, 3

34 *Ibid.*, 61

quick as it currently is, using a traditional catalogue where the focus remains on the books and not on the technology, but in a way where in fact all sorts of new, more efficient, more productive technologies are making the process easier for people?”³⁵

He notes that the majority of the work the sales rep does centres around catalogues; the note taking, the transcribing and the ordering are tedious but necessary and Raincoast Books created the eCatalogue specifically to address these repetitive tasks. The eCatalogue contains all the functions the ABA determined to be necessary to make a digital catalogue useful to independent booksellers. It is a customizable, intuitive system that is updatable and allows the user to create tailored booklists and personal notes. Sandy Cooper points out that “changing people’s work habits is the biggest challenge... switching the tools they use.” She feels that although the eCatalogue provides users with the same functions as a print catalogue, adoption of the eCatalogue will be slow and it will be a few years before booksellers, sales reps and publishers will be able to eliminate print catalogues altogether.³⁶

35 Broadhurst, interview by author.

36 Cooper, email to author.

4. Sales representatives and the eCatalogue

The sales representatives act as intermediaries between Raincoast Books and Canadian booksellers. The sales reps are advocates and cheerleaders and, arguably, the most important people to touch a title, other than the author. Leonard Shatzkin emphasizes the importance of the sales rep to be “an accurate and convincing surrogate” for the book’s editor.³⁷ He estimated that “90 percent of trade sales are made or stimulated by sales reps.”³⁸ The role of sales reps is to know a bookseller’s tastes and those of their consumers, as well as the overall sales history at stores in their particular market, and to recommend titles that suit all three. With more books than ever entering the market, and with ever-growing backlists, the position of sales reps as curators of titles will become ever more important and ever more challenging. Broadhurst summarizes the challenge put forth by introducing new technology to the sales reps as follows: “Booksellers and sales reps understand the semiotics of print catalogues: there is an unwritten script that everyone understands in the theatre of selling and suddenly you introduce new technology to people who are quite traditional in their outlook. What you are asking them is to learn a new script in a new play.”³⁹ He goes on to explain that the most important aspect of the adoption of this new technology, the eCatalogue, by booksellers is for them to become comfortable with different sales scenarios and with the technology as a tool; that is, a way to better highlight the titles but not the most

³⁷ Shatzkin, *In Cold Type*, 36

³⁸ *Ibid.*, 38

³⁹ Broadhurst, presentation at Vancouver BookCamp’s Unconference.

important aspect of the bookseller–sales rep interaction. For sales reps to do their job as well as possible they must be comfortable with the means they have to sell with. The intention of the eCatalogue is to make the selling appointment a positive experience for both the sales rep and the bookseller.

4.1 Opportunities presented by the eCatalogue

Having worked with Raincoast Books to introduce the eCatalogue to sales reps at the Winter 2010 and Spring 2011 sales conferences this author can attest that sales reps are apprehensive about the shift from print to electronic catalogues. The history of the advance of technology in the workplace in most industries, while generally benefiting the end consumer with lower retail prices due to lower production costs, has not been kind to the labourer whose position has been replaced. While analytical software and algorithm–based sorting has become prevalent in numerous industries, most notably with music recommendations made to customers on iTunes based on their previous purchases, the Raincoast Books eCatalogue was not designed to replace the important human element of the sales rep–bookseller interaction and the ability of the sales rep to make tailored recommendations to their booksellers. The eCatalogue has not been created to determine what titles will sell in which accounts or to be able to analyze an account’s sales and make title recommendations. The eCatalogue was created to assist sales reps and make the time spent creating customized booklists for their accounts, updating bibliographic data and analyzing sales more efficient. The publisher catalogue, paper or electronic, is the most important tool sales reps have and although they have become proficient

at using paper catalogues for their needs, even the most seasoned sales reps will acknowledge the traditional catalogue's drawbacks. An electronic version of a paper catalogue can address these drawbacks and in turn encourage the publishing industry to, for good reason, reinvent the wheel.

As the key users of the paper catalogue, sales reps must be the first to master the eCatalogue and take advantage of the opportunities it presents. The reinvention of their primary sales tool will create new opportunities and efficiencies, and working with the creators of these new tools, in this case Raincoast Books, will allow sales reps to influence their functionality. Hachette, Simon and Schuster, Penguin and Random House are all considering producing their own electronic catalogues. At the time of writing this paper, electronic catalogues were still few and far between in the Canadian book industry. BookNet Canada and Raincoast Books are currently the only two Canadian companies actively marketing these electronic systems, and therefore Kate Walker & Company and Hornblower Books are in the unique position of being part of a very small segment of the Canadian bookselling sales force being introduced to an electronic system. However, it appears that most major publishers are considering electronic catalogues, and it is unlikely that the industry won't adopt a system, or various systems, to sell titles in a digital package over the coming years. At the time of writing, Raincoast Books had created a system that was functional, but is not considered a finished product. The company soft-launched the system with their Winter 2010 list of seventy titles from five publishers to select sales reps. Subsequently they launched an updated iteration of the Winter 2010 eCatalogue to their full sales team for the Spring 2011 list, with 675 titles from twenty-two publishers, and at the launch stressed that they would be looking to

their sales reps and their booksellers for continuous feedback on how to make the system work best for them while they were using it in the field. Raincoast Books acknowledged that while the system has many proprietary benefits for the company, its key users are the companies 20 sales reps and booksellers and ultimately the eCatalogue must be intuitive for them and provide their interactions with added value over traditional paper catalogues. Additionally, Kate Walker & Company and Hornblower Books are in the unique situation of being user testers of a system created for them specifically. The sales reps have a direct influence on how the eCatalogue will work as it is continually adapted by Raincoast Books and its development team at CamelCase data. The largest complaint about the HarperCollins system was that it was forced upon sales reps who had no training, and as a result caused inefficiencies during sales calls. By soft-launching, working directly with sales reps while creating the program and asking for their constant feedback, as well as making the eCatalogue an offline system, Raincoast Books has gone to great lengths to avoid the mistakes of HarperCollins and to accommodate the needs of their sales reps. However, in spite of Raincoast's effort to make their system as sales rep-friendly as possible, they have encountered resistance.

4.2 The practical value of new technology

As witnessed at both the soft launch of the eCatalogue during the Winter 2010 Raincoast sales conference and the launch at the Spring 2011 Raincoast sales conference, sales reps are reluctant to adopt this new method of working. The majority of the sales reps don't work on or own laptop computers, and are generally uncomfortable with the idea of using them in sales calls. The resistance of the sales reps is a combination

of habit, and of hesitation, to accept new technology. However there are a handful of sales reps who are excited about the eCatalogue and who have taken an active role in working with Raincoast Books to create a system that is customized to address their needs. These reps acknowledge a changing industry and realize that the demands of the industry are changing too. They recognize that they are being presented with the chance to affect this change and that they have the advantage of becoming proficient at a system that could be adopted industry-wide before their peers do. As technological advances shape the industry the people who work in it must adapt to change and become proficient in new skills to remain current. The Raincoast Books sales reps need to resist habit and accept that the book industry is becoming a data-dependant digital business. Sales reps should use the advantage they gain at Raincoast Books and learn to use the eCatalogue in a way that allows them to do their jobs with more agility. If they do not feel that the eCatalogue makes their daily tasks more efficient, then they should work with the company to mold the eCatalogue into a device that does benefit them. If the sales reps can work with Raincoast Books to build their ideal system they will find themselves at an advantage when more publishers convert to electronic catalogues. Consequently, if the sales reps are convinced of the usefulness of the eCatalogue, they in turn can convince their booksellers. Having all their accounts working in the same system and sending them orders in the same manner would be of benefit to them and to Raincoast Books. Standardizing the way data is delivered, whether that be bibliographic data about frontlist titles, new marketing promotions, hot publicity hits or a store order, will allow every player in the chain to communicate with ease and make the process of selling and buying books more accessible.

With the growing presence of e-books and the importance of social media outlets like Twitter and Facebook as marketing tools, it is important that sales reps be on the forefront of the transition to digital. Sales reps are the author's voice for a book in the market; they are a trusted and valued resource for booksellers, publishers and authors. However, in an industry that is inundated with self-published titles and saturated with non-traditional reviewers and media (ie. book bloggers), the traditional role of the sales rep has to adapt. Word-of-mouth buzz about a title has become digital noise and the tight economic times mean that booksellers are more likely to order fewer books more often than to carry stock that does not sell. Amazon's ability to allow customers to look inside a title before purchase provides added reassurance to a sale that is also likely to be better priced than the same title in a brick and mortar store, not to mention the ease of not having to leave your home and next-day delivery. Brick and mortar booksellers are competing with multinational giants to service their markets – multinationals that have the warehouse space to order a few copies of every title published in a season. Brick and mortars certainly can't afford this luxury. The need for brick and mortar stores to order books that will sell into their market and will move through their stores quickly is more important than ever, and an experienced sales rep can provide guidance to time-starved booksellers. The sales rep is working with the same onslaught of titles in the market and the same financially fickle customers. The use of the eCatalogue, a tool that will allow them to access supplementary data about a title such as sales data for previous editions or works by the same author, the foreword copy, interior layouts, links to an author's online presence and so on, will allow sales reps and booksellers to make more informed decisions about which new titles to purchase. This

supplementary information is particularly useful for business titles that are often sold based on the author's credentials and experience, and highly visual or design-focused books such as picture books and travel guides. Leonard Shatzkin famously said that this is an industry built on selling nothing – and for centuries this has worked. Books were sold based on the merit of the author or the promise of the content. However, in an age where people can buy anything they want with complete ease online, the publishing industry is going to have to do better at providing what the consumer wants when they do venture into a brick and mortar store. Experienced and knowledgeable sales reps, armed with up-to-date sales data, digital ARCs, blads and interiors are more able to do this.

5. Building a better eCatalogue

The need for the Canadian publishing industry to adapt to, and accommodate, digital pressures is not a new occurrence. Computer technology has been an important part of the industry since as early as the 1960s and the invention of the International Standard Book Number (ISBN). In 1966, on realizing that publishers, booksellers and libraries needed a more efficient way to catalogue their books and facilitate trade with companies who were shifting to running their warehouses and stock electronically, Professor F. Gordon Foster of Trinity College in Dublin created a 9-digit Standard Book Number code. This 9-digit code, which was based on publishers' identification numbers for the UK and Ireland, was then adopted by the International Standards Organization (ISO). In 1972 the first edition of ISO Standard 2108 was created, establishing the guidelines for the ISBN. New editions of the ISO Standard 2108 were created in 1978 and 1992. In 2005 the 13-digit ISBN was introduced to prevent running out of novel ISBNs and to integrate the ISBN system into the International Article Number (EAN), a 13-digit bar-coding standard used to sell products at the retail level.⁴⁰ The creation of the ISBN has been one of the most important inventions for the publishing industry. Its conversion into a retail-friendly 13-digit number that has made the selling of books into non-traditional outlets easier, is a testament to the publishing industry's willingness to look for solutions to the problem of more books in fewer dedicated bookstores. The conversion to electronic catalogues as aids to facilitate the sale of the

⁴⁰ Michael Jung, "Early ISBN History: How the International Standard Book Number Evolved in the Book Trade," Suite101.com, <http://www.suite101.com/content/early-isbn-history-a209869> (accessed October 17, 2010)

300,000 new books that enter the market every year and the millions of backlist titles that sit dormant in publishers' warehouses requires this same progressive thinking.

The facilitation of these 300,000 books into the market is made easier by the adoption of an industry-wide standard for relaying bibliographic data. ONIX, or Online Information Exchange, is "an XML-based family of international standards intended to support computer-to-computer communication between parties involved in creating, distributing, licensing or otherwise making available intellectual property in published form, whether physical or digital."⁴¹ ONIX for Books is considered the trade standard for the communication of "rich product metadata" such as all the bibliographic data attached to a title. The majority of publishers have adopted ONIX as their standard for transmitting data about their titles throughout the industry. Raincoast Books receives ONIX files from all of its major client publishers, and is in the process of working with its smaller publishers to encourage them to adopt the ONIX for Books standard as well. As discussed in section 4.2, once a publisher has sent an ONIX file to Raincoast Books it is "flattened" (the process by which the XML data is converted into regular text) by the systems department and sent to the marketing and inventory departments. Once there, the flattened file is loaded into Varnet, and acts to populate the Raincoast website with title data. While ONIX makes sending large seasonal title data between publisher and distributor much easier, it is not without its flaws. The issue that most often comes up at Raincoast Books is that once flattened, depending on how the publisher converts their own title data to ONIX, it often comes over with HTML code embedded in the text. While Raincoast created its own in-house

41 EDItEUR, "ONIX." <http://www.editeur.org/74/FAQs/#q1> (accessed June 8, 2010)

order processing and inventory system Varnet to be able to convert this code to its designated style for formatting, this code, once pushed out from Varnet to Amazon or Chapters-Indigo, does not convert correctly. As such, ONIX data that contains HTML code and is pushed directly out shows up on the websites of these retailers as source code.

Consequently, before pushing out ONIX data from Raincoast, it has to be combed and stripped of this code. At the moment this is a manual process done by the marketing department. As the eCatalogue is also fed by Varnet it means that the step of feeding publishers' bibliographic data from their systems to Raincoast is not as automatic as it could be and could allow Raincoast employees to introduce errors into publisher data. While other systems like CataList import existing data feeds, the eCatalogue is completely dependent on Raincoast staff to input all of its bibliographic data, cover images, extraneous materials and sales, promotional and marketing points.

The Raincoast eCatalogue is almost completely staff driven. While it allows for sales reps to update automatically, the backend is anything but automatic and maintaining the eCatalogue is labour intensive. As mentioned, HTML code often has to be edited out of portions of text that have any special text formatting, such as italics or bolding in book descriptions and author biographies. Cover images and extraneous sales materials, such as blads and ARCs, supplied by publishers are often the wrong size and format and have to be reformatted by Raincoast's graphic designer. Important promotional, marketing or sales points that are featured in the print catalogue are often not sent to Raincoast at all, and consequently have to be copied from the print catalogue into the eCatalogue by staff. All of these actions are time consuming and the act of putting together a seasonal eCatalogue has

been said to be as difficult as putting together the original Raincoast Books paper catalogue.

From this author's experience on working to populate the eCatalogue for the Winter 2010 and Spring 2010 seasons, Raincoast will benefit from working with publishers to push out data that is already "eCatalogue friendly;" that is, complete plain text bibliographic data, and cover images, blads and ARCs sent in a standard format. A better eCatalogue would be one that makes full use of the automation that publisher's ONIX datafeeds and BNC Sales Data provide, while still being updatable by Raincoast Books staff and customizable by the end user.

As with sales reps, Raincoast Books hopes that as publishers see the eCatalogue in use, become accustomed to it and recognize its benefits both for themselves and for booksellers, their participation in its creation will become more active. This author has witnessed the eCatalogue make one aspect of the publishing industry more efficient and easier while simultaneously making another aspect more labour intensive. While the eCatalogue makes it easier for sales reps to have up-to-date title data and for booksellers to get a better picture of the books they are ordering, it has made the day-to-day process of maintaining titles at Raincoast Books more complex. However, the amount of material the Raincoast marketing department is collecting from publishers has not increased or changed. What has changed is how these materials are being used.

A better eCatalogue will be one that is created by publishers, sales representatives and Raincoast together. If publishers can be convinced that the eCatalogue is helping sales reps sell its titles they can be convinced to provide data in the form in which it is usable by the

eCatalogue and on the timeline that Raincoast Books needs it. This will eliminate the need to reformat cover images, ARCs and blads and the manual entry of key sales points that appear in the print catalogue but do not come in to Raincoast through the ONIX or data feeds. If Raincoast sales reps adopt use of the eCatalogue as their standard of practice in sales conferences and bookseller meetings, and actively participate in it's evolution, they will be helping to push the industry forward technologically. And as the backend delivery of data into the program becomes more efficient and streamlined Raincoast Books can work with its sales reps and publishers to tailor both the user interface and the functionality of the eCatalogue to their needs ultimately creating a fully-customized, interactive and dynamic catalogue that is of benefit to all parties.

6. Conclusions

In a time when traditional booksellers, and the industry at large, are struggling with e-books, print-on-demand titles, vanity presses, and electronic piracy the fear that the electronic catalogue will replace the sales rep is founded. The concern that the suggestions sales reps make to booksellers, based on their deep knowledge of the particular store, its customers and its sales history, will be replaced with automated, algorithm-generated suggestions is possible: the music industry is proof of this. However, with the influx of new titles entering the market every year, the elimination of the role of the traditional sales rep is unlikely. An article in the *New York Times* stated, “a new book of fiction is published in the United States every 30 minutes.”⁴² As Broadhurst noted during the 2010 Vancouver Bookcamp Unconference in regards to the often-espoused idea that the traditional publishing industry is becoming extinct: “If this is a ‘dying industry,’ it is dying in a very peculiar way.”⁴³ In fact, the role of the sales rep, the seasonal sales conference, and the publisher’s catalogue will become more important as booksellers wade through the flood of new titles every season. The ever-growing abundance of product in the publishing industry is actually one the industry’s greatest challenges.⁴⁴ As the American psychologist Barry Schwartz argues in his book *The Paradox of Choice: Why More Is Less*, “With so many options to choose from people find it very difficult to

42 Laura Miller. “THE LAST WORD; How Many Books Are Too Many?” *The New York Times*, 18 July 2004, <http://www.nytimes.com/2004/07/18/books/the-last-word-how-many-books-are-too-many.html> (accessed October 16, 2010)

43 Broadhurst, presentation at Vancouver BookCamp’s Unconference.

44 Ibid.

choose at all.”⁴⁵ The reason Raincoast Books has put so much stress on having its sales reps adopt the eCatalogue is that the company will be relying on them more than ever in the future.

As independent booksellers compete with the multinationals like Chapters-Indigo and Amazon, the indie brick and mortar stores that do survive are going to have to become more niche-focused and better at serving their markets with exactly what they are looking for. Booksellers aren't going to look to algorithm-based software to tell them what will sell, but are going to be ever more dependent on their sales reps to help them sort through the mass of product available and choose titles to suit their customers. At the same time, it is becoming more important that sales reps and booksellers have up-to-date title data for the books that are available. Knowing in advance that a title is going to be featured on a prominent television program or have a full-page write-up in a local paper will help independent brick and mortar retailers stock up on that title so that they have an advantage over online retailers by being able to provide customers with the title immediately as opposed to via next-day shipping. At the same time, having access in the seasonal catalogue to comparable title sales data, as is available in BNC CataList, is going to save sales reps and booksellers a substantial amount of time spent looking this important information up and allow them to analyze the sales of continuously well-performing backlist titles, potentially providing them with a sales opportunity that had previously been overlooked due to time constraints. While new technology can be overwhelming to those whom it is pushed upon, it can also provide invaluable opportunity. The Raincoast eCatalogue was created to make the best possible use of digital

⁴⁵ Barry Schwartz, “Barry Schwartz on the paradox of choice,” TED Talks video, 19:40, http://www.ted.com/talks/barry_schwartz_on_the_paradox_of_choice.html (accessed October 16, 2010)

advances in the publishing industry and equip the Raincoast sales force with an accessible way to harness these advances for their own benefit.

The eCatalogue is many things for Raincoast Books. It is an advantageous long-term money-saving replacement for inefficient and impractical paper catalogues. It is a tool for the sales representative's arsenal to allow them to sell more effectively and dynamically. And it is a portal to the extensive backlists of the Raincoast Books client publishers. However, the Raincoast eCatalogue will only be successful if it is fully adopted by the sales reps. The sales rep's role in the supply chain of a product that is growing at unprecedented rates and is funnelling into fewer retail outlets is changing within the constitution of the publishing industry. The industry has an opportunity to reinvent traditional static paper catalogues into interactive and dynamic catalogues that will make sales calls more productive, will activate dormant backlists and will allow publishers to reduce the significant environmental and financial costs of designing, printing and shipping paper catalogues. Raincoast Books has taken its ability to create context-smart technology, recognized its key users – the sales reps – and created a program that is a collaborative and flexible alternative to paper catalogues.

Appendices

Appendix A: Publishers distributed by Raincoast Books

Amacom
New York, NY

Baker & Taylor Publishing Group
San Diego, CA

Beginning Press
Seattle, WA

Berrett-Koehler Publishers
San Francisco, CA

Bilingual Books
Seattle, WA

Blue Apple Books
Maplewood, NJ

Chronicle Books
San Francisco, CA

Drawn & Quarterly
Montreal, QC

Gibbs Smith
Layton, UT

Hay House
Carlsbad, CA

Laurence King
London, UK

Lonely Planet Publications
San Diego, CA

Magnetic Poetry
Minneapolis, MN

Moleskine
Milan, Italy

The Mountaineer Books
Seattle, WA

New Harbinger Publications
Oakland, CA

Owlkids Books and Maple Tree Press
Toronto, ON

Parenting Press
Seattle, WA

Pop Sandbox
Toronto, ON

Portable Press
Ashland, OR

Princeton Architectural Press
London, UK

Raincoast Books
Vancouver, BC

Silver Dolphin
San Diego, CA

Thunder Bay Press
San Diego, CA

Appendix B: Images of the Raincoast Books eCatalogue

The screenshot shows the Raincoast Books eCatalogue interface. At the top, there's a navigation bar with 'Edit', 'Update', 'Export', 'SalesRep Admin', 'Specials', and 'Help'. Below this, the main header reads 'Raincoast Books' and 'Siobhan S11 (Feb 2011 Version)'. There are search sections for 'Quick Search' and 'Advanced Search'. The 'Advanced Search' section includes filters for 'My Booklists', 'Season', 'Publisher', 'Print Catalogue', and 'Subject'. Below the search sections are several book thumbnails: 'Pretty Cupcake Kit', 'Wine Bites', 'Fire It Up', 'Milk & Cookies', and 'Painted Cookies'. A table below the thumbnails lists the books with columns for ISBN, Title, Author, Avail., BISAC, Publisher, BD, Price, S.O., and O. The table contains 20 rows of book data. At the bottom left, there is a 'Customer Service' section with contact information. At the bottom right, it says 'Viewing 1091/1091'.

ISBN	Title	Author	Avail.	BISAC	Publisher	BD	Price	S.O.	O.
9780811875486	B Pretty Cupcake Kit	Elinor Klivans and	Mar 11	CKB	Chronicle Books	kt	\$25.95		
9780811876308	B Wine Bites	Barbara Scott-	May 11	CKB	Chronicle Books	cl	\$27.95		
9780811865050	B * Fire It Up	Andrew Schloss and	Feb 11	CKB	Chronicle Books	pb	\$29.95		
9780811872546	B Milk & Cookies	Tina Casaceli,	Apr 11	CKB	Chronicle Books	cl	\$27.95		
9781452101224	B Painted Cookies	Akiko Hoshino	Jul 11	CKB	Chronicle Books	pb	\$14.95		
9780811875042	B * Miette	Meg Ray, with Leslie	Jun 11	CKB	Chronicle Books	cl	\$29.95		
9781452101927	B Perfect Pops	Charity Ferreira	May 11	CKB	Chronicle Books	cl	\$18.95		
9780811877411	B * Eat Like a Man	foreword by Tom	Apr 11	CKB	Chronicle Books	cl	\$34.00		
9780811872324	B * Quick & Easy Mexican Cooking	Cecilia Hae-Jin Lee,	Mar 11	CKB	Chronicle Books	pb	\$25.95		
9780811872591	B The Glorious Pasta Of Italy	Domenica Marchetti,	May 11	CKB	Chronicle Books	cl	\$34.00		
9780811878012	B Saver The New Comfort Food	James Oseland	Mar 11	CKB	Chronicle Books	cl	\$40.00		
9780811874441	B Girl's World	Jennifer Paganelli	Apr 11	CRA	Chronicle Books	cl	\$27.95		
9780811877855	B The Button Factory		Mar 11	CRA	Chronicle Books	kt	\$22.95		
9780811875325	B Vintage Craft Workshop	Cathy Callahan,	Apr 11	CRA	Chronicle Books	pb	\$22.95		
9780811874618	B World Of Geekcraft	Susan Beal	Mar 11	CRA	Chronicle Books	pb	\$22.95		
9780811874526	B Paper Cutting	preface by Rob Ryan,	Apr 11	CRA	Chronicle Books	pb	\$31.95		
9780811876490	B 1, 2, 3 Sew	Ellen Lockett Baker,	May 11	CRA	Chronicle Books	pb	\$27.95		
9780811878647	B * Mama's Big Book of Little Lifesavers	Kerry Colburn and Rob	Apr 11	FAM	Chronicle Books	cl	\$16.95		
9780811878807	B * The Moustache Grower's Guide	Lucien Edwards	Mar 11	HEA	Chronicle Books	cl	\$11.95		
9780811869492	B College Safety 101	Kathleen Baly	Apr 11	HEA	Chronicle Books	pb	\$18.95		
9780811871327	B * Pregnancy Planner	Ziba Kashef and	Mar 11	HEA	Chronicle Books	jn	\$24.95		

This is the Book Scroll page. Titles are shown as thumbnail cover images and listed with basic bibliographic data.

FIRE IT UP
MORE THAN
400 Recipes for Grilling Everything

BY ANDREW SCHLOSS AND DAVID JOACHIM PHOTOGRAPHS BY ALISON MINSCH

Fire It Up
More than 400 Recipes for Grilling Everything
Andrew Schloss and David Joachim

Chronicle Books
Available: Feb 21, 2011
9.17 x 10.95 · 416 pages
CDN \$29.95 · pb
Cooking / Methods / Barbecue & Grilling
9780811865050

By the Same Author: Mastering the Grill • 9780811849647 • 2007 • 5,265 units Var met as of November 2010

Spring 11 Chronicle Adult: p. 3

Extras

Rep. Notes

Sales-rep Only Note

Booklist Create/Select

Store Category

100 Browse

Title 78 of 1091/1091

This is the detailed Book page. The cover image occupies one-third of the space. Basic bibliographic data is shown in the middle column, and enhanced data, including comparable titles and promotional points, are shown in the right column. Book Extras such as interior images and links to the author's website or media coverage are contained in the small boxes under the bibliographic data. There is space in the right-hand column for sales reps to make notes for themselves and for booksellers.

Appendix C: eCatalogue title outputs (1-up, 4-up, 12-up)



RAINCOAST BOOKS
ALWAYS CONNECTED

eCatalogue
Spring 2011



BY ANDREW SCHLOSS AND DAVID JOACHIM PHOTOGRAPHS BY ALISON MICKEN

Fire It Up
More than 400 Recipes for Grilling Everything

Andrew Schloss and David Joachim

What can we grill? EVERYTHING! From the best-selling authors of *Mastering the Grill*, comes the first grill book focused on ingredients.

Fire It Up shows today's cooks how to buy, prepare, and grill more than 290 ingredients from beef and pork to chicken, fish, vegetables, fruit, and more. Handy charts explain different cuts, best grilling methods, and perfect doneness. Insider Know-How and Keep It Simple tips solve dozens of dinnertime dilemmas. Gorgeous color photos and useful illustrations bring it all to life. With more than 400 delicious recipes and 160 winning rubs, brines, marinades, and sauces, Fire It Up makes it easy for everyone to become a backyard grill master, no matter what's on the menu.

Jam packed with recipes, tips, and illustrations, Fire It Up is THE grill book for this summer.

Andrew Schloss wants you to cook and grill more, and he has dedicated his career to easing the way. Schloss is a well-known teacher, writer, and food industry consultant, and past president of the International Association of Culinary Professionals. Author of ten cookbooks and countless food articles, Schloss has collaborated on several titles with David Joachim, including *Mastering the Grill* for Chronicle Books.

David Joachim is a pyromaniac from birth and has devoted his career to wielding fire and knives. He has authored, edited, or collaborated on more than 25 cookbooks, including *Mastering the Grill* for Chronicle Books, and the award-winning *Food Substitutions Bible* and *The Science of Good Food* with Andrew Schloss, and the *A Man, A Can* series, which has sold more than 1 million copies. His articles and tips have appeared in numerous magazines, including *Cooking Light*, *Cook's Illustrated*, *Cooking Pleasures*, *Prevention*, and *Men's Health*.

Chronicle Books • Available: 2/21/2011
9.17 x 10.95 • 416 pages
9780811865050 • CDN \$29.95 • pb
Spring 11 Chronicle Adult: p. 3

LEAD

Rep. Notes

Promotion around Father's Day.
Author worked on Chronicle's *Mastering the Grill*.

Promotion

Publicity Targets

- * *The National Post, The Globe and Mail, Winnipeg Free Press, Montreal Gazette, Toro*
- * *Possible Toronto visit*
- * *Give-aways with Breakfast TV (TO and Van) for their*

Comparable Titles

Planet Barbecue
Steven Raichlen • Workman • 05/2010 • 656 pages
9780761148012 • \$28.95 • PB • 2,799 CDN sales • 21,081 US sales

Weber's Way to Grill: The Step-by-Step Guide to Expert Grilling
Jamie Purviance • Oxmoor • 03/2009 • 320 pages
9780376020598 • \$32.5 • PB • 24,255 CDN sales • 91,223 US sales

Bobby Flay's Grill It!
Bobby Flay • Clarkson Potter • 04/2008 • 288 pages
9780307351425 • \$40 • HC • 2,846 CDN sales • 74,193 US sales

Extras available on eCatalogue

Interior (JPG)



Interior (JPG)



Interior (JPG)



Interior (JPG)



Siobhan S11 (Feb 2011 Version)



9 780811 865050

To order toll-free: 1.800.663.5714
To order online: <http://services.raincoast.com>

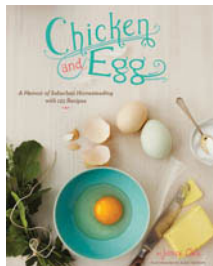
This is a PDF 1-up export of a single title. It shows all of the bibliographic data found on the Book page in appendix B.

57



RAINCOAST BOOKS
ALWAYS CONNECTED

eCatalogue
Spring 2011



Chicken and Egg

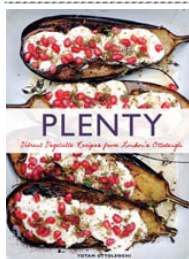
A Memoir Of Suburban Homesteading with 125 Recipes
Janice Cole

Chronicle Books • Available: 1/26/2011
7.50 x 9.21 • 256 pages
9780811870450 • CDN \$27.95 • pb
Spring 11 Chronicle Adult: p. 15



LEAD

Order



Plenty

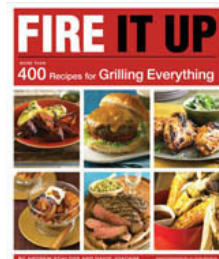
Vibrant Vegetable Recipes From London's Ottolenghi
Yotam Ottolenghi

Chronicle Books • Available: 3/9/2011
7.88 x 11.37 • 0 pages
9781452101248 • CDN \$39.95 • cl
Spring 11 Chronicle Adult: p. 28



LEAD

Order



Fire It Up

More than 400 Recipes for Grilling Everything
Andrew Schloss and David Joachim

Chronicle Books • Available: 2/21/2011
9.17 x 10.95 • 416 pages
9780811865050 • CDN \$29.95 • pb
Spring 11 Chronicle Adult: p. 3



LEAD

Order

Promotion around Father's Day.
Author worked on Chronicle's Mastering the



Miette

Recipes from San Francisco's Most Charming Pastry Shop
Meg Ray, with Leslie Jonath

Chronicle Books • Available: 6/8/2011
9.14 x 8.10 • 224 pages
9780811875042 • CDN \$29.95 • cl
Spring 11 Chronicle Adult: p. 39



LEAD

Order

This is a PDF 4-up export of four titles. It shows basic bibliographic data and includes the store's entered order.

Raincoast Books / eCatalogue / Spring 2011 / Page 1 of 2	
<p>Chicken and Egg Janice Cole • Chronicle Books Available: 1/26/2011 • 7.50 x 9.21 • 256 pages 9780811870450 CDN \$27.95 · pb</p>	 Order:
<p>Plenty Yotam Ottolenghi • Chronicle Books Available: 3/9/2011 • 7.88 x 11.37 9781452101248 CDN \$39.95 · cl</p>	 Order:
<p>Fire It Up Andrew Schloss and David Joachim • Chronicle Books Available: 2/21/2011 • 9.17 x 10.95 • 416 pages 9780811865050 CDN \$29.95 · pb</p>	 Order:
<p>Miette Meg Ray, with Leslie Jonath • Chronicle Books Available: 6/8/2011 • 9.14 x 8.10 • 224 pages 9780811875042 CDN \$29.95 · cl</p>	 Order:
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This is a PDF 12-up export of twelve titles. It shows very basic bibliographic data.

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