

**Small Fish in a Big Pond:
Publishing a History Book
Using a Combined Business Model**

by

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Abstract

This report focuses on the business model established between previously self-published author Bruce MacDonald and publisher Vici Johnstone of Caitlin Press, for the creation of *Salmonbellies vs. The World* – a cultural history of the New Westminster Salmonbellies team and Canadian lacrosse. The report first provides a background on the current self-publishing environment, highlighting the options available to MacDonald and other authors, as well as his personal experience with self-publishing. It elaborates on MacDonald and Invisible Hand Legacy Books Inc., describing the onset of his professional relationship with Vici Johnstone and Caitlin Press as they worked on his previous project, *The Good Hope Cannery*. The report subsequently discusses how and why he partnered once again with Johnstone, and outlines the status of the Salmonbellies book's development as of this writing. After describing the unconventional business model arranged between MacDonald and Johnstone, the report concludes with how authors – whether previously self-published or not – and traditional publishers can cooperate and mutually benefit from the industry's rapidly evolving technological environment, working together to provide readers with the literature they desire.

Keywords: Self-publishing; new business model; history book; Caitlin Press; technology; lacrosse

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Table of Contents

Approval	ii
Abstract	iii
Acknowledgements	iv
Table of contents.....	v
Introduction	1
Part A: Self-publishing landscape	4
Current trends in self-publishing	4
Tools and resources for self-publishers.....	6
Digitization of content creation and distribution	9
Success of self-publishing	10
MacDonald’s self-publishing experience	14
Part B: The Project and the Publisher	19
1) Bruce MacDonald and Invisible Hand Books	19
i. Creating a legacy book	20
ii. Design and printing.....	21
2) <i>The Good Hope Cannery</i> : Connecting with Caitlin Press	21
3) The NW Salmonbellies project	24
iv. Funding.....	28
v. Research	29
vi. Photographs	30
vii. Permissions and reproduction	31
Part C: Working with Vici Johnstone and Caitlin Press	32
A combined business model	32
i. Rights and royalties.....	33
ii. Layout and production	34
iii. Printing and distribution	35
iv. Marketing and promotion.....	36
Part D: Publishing for the reader	37
Author and publisher cooperation	37
Giving readers what they want.....	39
Lower cost and added value	45
Filling a market gap.....	48
Working together for the reader	51
Conclusion	53
Sources	55
Addendum.....	59
Item 1. Projected Cost and Revenue	
Item 2. Bruce MacDonald’s Book Proposal	
Item 3. Invisible Hand Terms and Conditions	
Item 4. Salmonbellies Book Draft Outline	
Item 5. Marketing Copy	

INTRODUCTION

For an author to publish his own book was once considered not only vain, but also sometimes downright deplorable. Publishing houses alone once served as the ultimate gatekeepers to information, publishing only what they considered of the utmost quality, and consequently deciding what was deemed worthy literature for the public to consume. An author whose manuscript did not pass through the curator's hands, therefore, must not have met the publisher's standards. If an author found other publishing avenues, a stigma of inadequacy and unreliability was associated with both the book and its author.

The self-publishing landscape has changed immensely over the last three decades. The evolution of new technology, especially online media and tools, has paved the way for a virtually limitless spread of information. When it comes to trade books, publishers are no longer the sole gatekeepers of reading material. With blogs, fan fiction sites, YouTube, and other social media, as well as the Internet itself, readers now have the ability to create and distribute their own information. Authors are becoming entrepreneurs, taking the business of publishing into their own hands. Presently, self-publishing is becoming a legitimate means by which any individual can produce reading material. Bypassing the big houses, "Literally tens of thousands of self-published authors have cut out the middlemen" (Lima, 2007), and they are enabled by numerous online resources and tools to create, distribute, and market their books.

Bruce MacDonald, founder of and sole author at Invisible Hand Legacy Books, has written and published eight titles through his company. Having

created his own (incorporated) publishing establishment, MacDonald is one of thousands of authors to become his own publisher. However, despite having publishing experience and numerous tools and opportunities available through self-publishing, MacDonald wished to partner with a traditional publisher on his current project. To be specific, after self-publishing several of his own books through Invisible Hand, he landed a sponsored project on the Good Hope Cannery of Rivers Inlet. He published the book through Invisible Hand, but at the same time envisioned a larger audience for it than his own marketing and distribution means could achieve, so he pitched the book to several traditional publishers. Caitlin Press agreed to publish it, and after numerous changes to the text and images, *The Good Hope Cannery* was released in October 2011.

MacDonald's current project is a history of the New Westminster Salmonbellies lacrosse team, and Canadian lacrosse in general. He wanted to continue working with Caitlin Press and benefit from their distribution and marketing avenues. Unlike with *Good Hope*, however, Caitlin Press will not be making a financial investment in the book; all publishing-related expenses will be covered by the funds gathered by MacDonald. The book – also a sponsored project – is funded by both private and public donations, including a fund set up in collaboration with the City of New Westminster, to which anyone can make a tax-deductible financial contribution.

Publisher Vici Johnstone will instead act as a consultant and manager for the project, contracting these services to MacDonald for a fee. This arrangement

is not typical, but rather reflects the ever-changing publishing landscape and the new kinds of relationships emerging between authors and publishers.

This report first provides a background on the current self-publishing environment in order to underline the personal experience MacDonald brought to his sponsored projects, and to highlight the options available to MacDonald and other authors. It then introduces MacDonald and Invisible Hand Books, as well as the beginnings of his relationship with Caitlin Press. The report describes the creation of the Salmonbellies book, from concept to research and writing, subsequently discussing how and why MacDonald partnered a second time with a traditional publisher, and the nature of the arrangement between him and Johnstone. The report concludes with a discussion of how authors – whether already self-published or not – and traditional publishers can cooperate and mutually benefit from the rapidly evolving technological environment, working together to provide readers with the literature they want.

PART A: THE SELF-PUBLISHING LANDSCAPE

Current trends in self-publishing

The publishing industry is currently undergoing massive change. The year 2009 was an immense period of growth in the number of non-traditional books, including on-demand titles from reprint houses and presses catering to self-publishers and “micro-niche” publications. A total of 764,448 titles that fall outside Bowker’s traditional publishing and classification definitions were produced, which is a 181 percent increase from 2008 (Bowker, 2009). Kelly Gallagher, vice president of publishing services for New Jersey-based Bowker predicts the exponential growth over the past three years in non-traditional publishing will continue (Bowker).

The rapid evolution of technology and wide availability of online tools and resources make it possible for virtually anyone to be a publisher. This is also facilitated by the ease with which one can obtain and manage ISBNs online through Library and Archives Canada. On the one hand, this technology allows individuals with little or no knowledge of publishing to create and disseminate information, without it passing through the hands of the seasoned expert. On the other, as Mark Coker, founder of online ebook publisher Smashwords, says in a *Huffington Post* article, “The big publisher gatekeeper-as-curator is being replaced by readers, as it should be” (2011).

Many authors, including MacDonald and his friend David MacKinnon, submit manuscripts to publishers only to have them declined, or worse,

completely unacknowledged. According to Coker, “Big publishing is in the business of selling books, not publishing authors. They say no to most authors, thereby preventing those authors from expressing themselves through the communications vehicle that is their book.” It comes as no surprise that many authors decide to take publishing into their own hands in hopes of achieving independent success.

Authors who self-publish undertake and underwrite the whole publishing process themselves, although they may subcontract some or all of the actual publishing tasks: “Becoming a self-publishing author means taking full control of the entire publishing process. It means taking a risk. It means a lot of work, at least the first time around” (Riddle, n.d.). Although the stigma associated with publishing a manuscript via anything other than conventional means is diminishing, it still lingers in many facets of the literary community. Many major newspapers like the *New York Times* [Book Review] and noted literary reviews like *Library Journal* largely overlook self-published books; self-published titles are not eligible for major literary awards; and many bookstores and libraries do not order them.

In many ways, self-publishing is still not considered a valid writing credential, as emphasized by the Writers Union of Canada, which “does not advise or encourage a writer to pay any fee to a publisher to produce his or her book” (Medley, 2010). However, *Publishers Weekly* has recently decided that informing the publishing industry and readers of self-published books is indeed important. In summer 2010 it announced the creation of a quarterly supplement

to the publication, called *PW Select*, which, for a fee, lists and reviews self-published titles. Alternately, *Kirkus Discoveries* – a program associated with *Kirkus Reviews* – also offers self-published authors professional and unbiased reviews of their work, for a fee. Since, “in most cases, [a] library will not purchase self-published materials that are not reviewed in established review journals” (Hadro, 2010), the willingness of these publications to review them is vital. This can be regarded as literary reviewers capitalizing on self-publishers, who have little choice if they wish their books to be taken seriously, but simultaneously as self-publishers “paying their dues” in an industry in which they have little experience or weight otherwise.

Tools and resources for self-publishers

MacDonald’s keen business sense and twenty-five years of advertising experience, combined with a lifetime of writing, researching, and querying traditional publishers, provided him with a foundation not only to self-publish but also to found a self-publishing company, Invisible Hand. In order to succeed in self-publishing, an author must “be prepared to shoulder the entire burden of publishing, distributing, and promoting [a] book, a process that will eat up not just time but money, and requires a huge amount of energy, creativity, and determination to carry off successfully” (*Science Fiction and Fantasy Writers of America*, n.d.). MacDonald did this for many years.

Certainly not all authors should turn to self-publishing simply because their manuscripts are being declined elsewhere. Given the dedication and time it takes

to sustain a career in writing and self-publishing – even when some services are contracted out – one must possess the necessary drive and passion. Authors who are willing and able to shoulder the entire burden of publishing have numerous resources and tools available to assist them to publish their books in both print and electronic formats. An example is Smashwords. Founded in 2008 by Mark Coker, Smashwords provides free software for ebook publishing and distribution by authors and publishers. It offers multi-format, DRM-free ebooks readable on any e-reading device. The company has published over 27,000 authors and 75,000 titles, and gives authors and publishers complete control over sampling, pricing, and marketing their ebooks. Authors keep 85 percent of net proceeds from the sale of their books, which are distributed by Smashwords to most major retailers, including the Apple iBookstore, Barnes & Noble, Sony, and Kobo. Authors earn 60 percent of the retail price on sales originated by retailers (Coker, M., Jennings, C., Nikolai, P., & Young, B., 2011).

Lulu.com, a second example of a self-publishing service, was founded in 2002 by Bob Young, for everything from fiction and travel to photo- and cookbooks. It publishes hardcover, paperback and ebook formats, which are distributed worldwide. There are no upfront costs or minimum print runs, and the use of various software tools and information resources is free. There is, however, a manufacturing cost for printing, paper, and binding – a non-issue for ebooks – which depends on the dimensions, stock, binding technique, cover, and colours the author chooses for his book. For example, 200 copies of a 6 x 9, 280-page paperback book, printed in B&W on standard paper and perfect bound,

costs approximately \$1,516 USD, or \$7.50 per unit. Lulu prides itself on being an “open publishing” model by “helping creators make works available in multiple formats and markets and improving discovery so buyers can more easily find the content they need” (Lulu.com, n.d.). In nearly a decade, Lulu has signed on 1.1 million creators from more than 200 countries and publishes approximately 20,000 titles per month. Authors set the price of their books and, along with all their rights, keep 80 percent of the proceeds. Young points out that the role of a traditional publisher is to “discover, select, package and sell content, [but] in a digital world there is infinite shelf space, so no need to ‘select’... little need for ‘packaging’, but discovery and selling remain important” (Coker, M., Jennings, C., Nikolai, P., & Young, B., 2011). As with Smashwords, Lulu’s goal is to put the power in the hands of both authors and readers – by allowing authors to control how they publish their books, and giving readers the freedom and authority to decide what they want to read.

A third example is Amazon’s CreateSpace. A recent *CNN Money* article discusses the emergence of the mega-online-retailer into the publishing field in 2009 when it launched its AmazonEncore book imprint. Now through CreateSpace, its print self-publishing platform acquired in 2005, Amazon encourages authors to take advantage of a no-upfront investment, manufacture-on-demand model to quickly, easily, and economically create print books (ebooks can be self-published through Kindle Direct). According to community forums, many authors prefer CreateSpace to its competitors for its greater marketing potential through Amazon, its wider array of options in terms of layout and

formatting, and its lower printing costs. CreateSpace handles not only distribution, but also customer service and fulfillment of online retail orders. Although the website does not specify royalty details, “some authors who have recently signed with Amazon Publishing say the company simply offered them a better, fairer deal than traditional publishers” (Pepitone, 2011), which offer in the range of 10 to 15 percent. And it is not just unknown or emerging authors who feel this way; high-profile authors Timothy Ferriss, J.A. Konrath, and Barry Eisler have also signed on with Amazon Publishing – the latter turning down a \$500,000 contract with St. Martin’s Press. Konrath defends his decision by claiming “Amazon treats its authors like partners, not like necessary evils,” and adds that with previous publishers “I had zero say in important decisions. Amazon respects my [creative] decisions, [and] its marketing power is unmatched” (Pepitone).

Digitization of content creation and distribution

Mike Shatzkin discusses digitized content distribution, and how this is more likely to achieve a self-published author popular and financial success. While publishers still have the objective of providing readers with literature, the business of “getting the content into the customer’s hands is a drastically different proposition in a digital context than it was in the pure print world of 20 years ago, and digital distribution can be done with far less investment and far less organizational muscle” (Shatzkin, 2010). The ability for authors to build their own marketing platforms through blogs and social media marks the beginning of the

“unbundling of the publisher’s suite of services to the author” (Shatzkin). Via these platforms, authors can create various digital content – podcast readings, video teasers, free content – for their audience. Likewise, if the author so chooses, his personal blog, website, and social media site can also serve as sales channels for both print and digital material.

Another factor that amplifies self-publishers’ odds for success is the increasing prevalence of ebooks and other digital publishing. This is an avenue MacDonald has yet to consider, but one that is offered by Lulu, Smashwords, Amazon and other self-publishing services. Godin points out that the long wait was one aspect of traditional publishing that led him to abandon it, and which may lead other authors to avoid it altogether. It can take a year or longer for a print trade book to reach the market, by which time much of the material may have become irrelevant. This is a non-issue when it comes to self-publishing ebooks online through Smashwords or Lulu, for example. The process takes a fraction of the time and is as easy as formatting one’s manuscript for an e-reading device – instructions can easily be found online – and accessing one of the many (free) tools provided by the companies mentioned above. Distribution is another process augmented by digital publishing. As Godin advocates, authors “can reach 10 or 50 times as many people electronically” (Butts, 2010).

Success of self-publishing

Smashwords, Lulu, and CreateSpace are but a few examples of self-publishing services, many others of which follow a similar model. That is, it is free to publish,

although there is a cost for printing and additional creative services, and the author retains creative freedom and copyright for the work. Although many authors are using these services, “establishing themselves and earning substantial incomes ... taking their destiny into their own hands instead of waiting for permission” (Riddle, n.d.), self-publishing is not without its challenges. The titles MacDonald published himself required much time, attention, and out-of-pocket expenses for design, printing, distribution and sales. In addition, he had to market his own books, including booking venues and orchestrating promotional events – all of which yielded modest sales. These demanding and time-consuming tasks are heart of the industry, but may initially prove difficult for an author new to self-publishing. However, with “new technologies, sales and distribution systems, and social media outlets” authors have “affordable (or free) access to almost everything the traditional trade publisher has access to ... with lower overhead and higher profits than the traditional publisher” (Riddle).

For example, print-on-demand technology facilitates rapid production of books and reduces authors’ financial risk by allowing them to print only after books have been ordered and paid for by customers. Authors can also handle their books’ distribution is by printing on demand with Tennessee-based Lightning Source, whose books are available to online retailers internationally, including Amazon sites in Canada, France, Germany, and Japan. Ingram Book Company – the world’s largest wholesale book distributor and global provider to retailers and libraries – owns Lightning Source, which allows authors to take advantage of these widespread distribution channels (Shepard, 2010). This is

one, but not the only, way in which authors can streamline the printing and distribution process, allowing more time for marketing and promoting their books.

In terms of market competition, a publishing company's name is not necessarily one of its market strengths, which allows smaller independent and self-publishers to compete with the "big guys." According to Deana Riddle, founder of BookStarter and Community Press, with over twenty-five years of experience in publishing, "Readers don't care about big publishing conglomerates. Readers care about authors and want to connect with authors." This claim is supported by the fact that libraries routinely cover the publisher's spine logo with the book's call number – with few, if any, library patrons (or publishers) complaining about it. Publishers of all sizes are already aware their brand power lies with the authors, genres, and series they publish, and not with the company itself – save for a few exceptions, such as Penguin. This reality of the marketplace has been strengthened in recent years by the growing effectiveness of discovering and connecting directly with readers through various social media platforms like Twitter, Facebook, YouTube and blogging. Readers' focus on content and their desire to connect with authors, not publishers, increases self-publishers' chances to achieve popular success.

After an author has taken all the necessary steps to self-publish a book, its success depends on drawing a distinction between how a commercial publisher and a self-publisher define that success. In rare cases a book will be created despite a predicted financial loss. The Salmonbellies book, for example, has an anticipated production and marketing cost of \$152,300, and projected net

revenue of only \$50,350 (*Addendum, Item 1*). While the cost of some items is still being negotiated, in all likelihood the publication of the book will result in a deficit rather than a profit. In this situation, the book's publication is more important to its supporters than financial gain from its sales. Most often the very reason a book is sponsored is because its supporters expect that it will not earn back its investment. If Caitlin Press were taking the financial risk, production details of the book would likely be altered to be more fiscally cautious. Despite this projected financial loss, MacDonald is optimistic the book will attain popular success.

Andrew Savikas, former VP of Digital Initiatives at O'Reilly Media and current CEO of Safari Books Online, discusses the concept of measuring financial success – as opposed to the social good – of a book by different criteria, using his own book *Word Hacks* as an example. He published the book with O'Reilly in 2004; in order for him to earn out his author advance the book had to sell 8,000 copies. Had he self-published, say with Lulu.com, he would have needed to sell only 500 copies to earn the same amount – only 6 percent of the sales needed by the commercial publisher. Savikas makes the following general statement to illustrate his conclusion regarding an author's monetary reward: "Self-publishing and selling 1,200 [books] is therefore more like selling almost 20,000 through a traditional publisher." He concludes with a general ratio: selling one self-published book roughly equals selling sixteen through a traditional publisher. Therefore, although self-published titles are not yet as prolific as commercially published ones, "if publishers use their standard sales measures to

judge the performance of self-publishing authors, they are underestimating the ‘success’ of those authors” (Savikas, 2008).

MacDonald’s self-publishing experience

In 1993 MacDonald self-published 100 copies of a saddle-stitched poetry chapbook, titled *Heroes*. Professional design and typesetting were done as favours – the former by a graphic designer friend of his, the latter by a distinguished Toronto typing firm. The book was created strictly for friends, family and other well-wishers, without thought to literary, commercial or financial success. All copies were sold. The following year MacDonald self-published 500 copies of a book of cartoons titled *Here There Are No Sheep*, created by him and an illustrator friend. A Toronto-based company printed the book at a cost of \$3,500. One hundred friends, family and colleagues were invited to a launch party for the book, held at a restaurant in Toronto. A little over 100 copies were sold at the event, with most of the remaining copies being sold over the next year. There was no organized marketing or sales push behind the book, although some efforts were made by MacDonald and the illustrator to interest a publisher – without success. The next year, in 1995, MacDonald self-published 100 copies of a saddle-stitched chapbook of his poems titled *No Seeing Like Hearing/No Thunder Like Prayer*. As with his first chapbook of poems, he gave no thought to any literary, commercial or financial success. Similarly, a Toronto graphic design firm designed and laid out the book as a favour. All copies of the book sold, and the design firm won an industry award for their work.

In 2007 MacDonald's friend David MacKinnon, a lawyer, translator and novelist living in Holland, solicited his opinion on a novel MacKinnon was working on titled *The Flagship of Eternal Stupidity*. As a favour to MacKinnon, MacDonald offered to critique and edit the manuscript. Following MacDonald's edit, the completed manuscript was shopped around to European and American literary publishers, including the venerable Paris publisher Denoël & d'ailleurs that had published MacKinnon's first novel *Franck Robinson monte au paradis* in 2004. Denoël rejected *Flagship*, as did 20 other publishers. MacDonald, who believed in the novel, offered his services and those of his Toronto-based creative partner and colleague, David Hayes, in designing the book's cover, laying out its pages, and readying it for printing. In return for his editing and project management services, MacDonald took a 50 percent interest in any commercial sales over and above MacKinnon's self-publication of the book, including the sale of film rights. MacDonald's deal with MacKinnon did not extend to Hayes, who was paid by MacKinnon for his work on the book.

MacKinnon's cost to design, print, and have 750 copies of the book delivered came to \$10,000. A cover price of \$20 was set for the book. MacKinnon contracted with Chapters-Indigo and Amazon to carry the book in stores and online. MacDonald sold 20 copies to Duthies in Vancouver, and MacKinnon sold 40 copies to a number of French and Dutch bookstores. Over a hundred books were sold at two private readings held in Vancouver. MacDonald and Hayes conceived and designed a poster to promote the book. MacDonald shipped the books and collected the money from the booksellers, using a portion to offset some of his

costs. To date, 600 copies have been sold – most of them through Chapters-Indigo and Amazon. While the book's sales cannot, at this point, be said to justify the financial outlay, its publication has led to MacKinnon's third novel, *Leper Tango*, being published in 2012 by Montreal's Guernica Editions.

In 2008 MacDonald self-published a collection of nine of his short stories and 29 poems, titled *Henry the Dwarf & Other Stories of Crescent Beach*. No attempt was made to interest a literary publisher. The book and its cover were professionally designed and laid out – this time at a cost – by Hayes. The book was designed to look in every respect as if it had been created by a commercial publisher, to make it as attractive as possible, and to justify the cover price. Five hundred copies of the book were printed at a cost of \$5,000. MacDonald distributed them himself, selling them at \$15 a copy at a private launch reading, community fairs, local retail shops, out of the trunk of his car, from his front porch, and any other way he could. He did not attempt online channels and bookstores, the barriers to entry being more than the book warranted, and not worth the effort in terms of a financial return to either the bookseller or MacDonald. To date, 396 copies of the book have been sold, resulting in approximately \$5,940.

In 2008, MacDonald's interest in creating legacy books was sparked when he discovered a cache of documents and photos relating to his maternal great-grandparents. Intrigued to learn more about these ancestors and their times, MacDonald began researching his family. As he wrote the book he decided it would be just as interesting to research, write, and create books for other families, businesses or organizations. He wrote a business plan, raised some

capital, incorporated as Invisible Hand Legacy Books and began to look for business. He finished writing the story of his maternal great-grandparents, sourced additional archival photos, and had a professional photographer shoot photos of family artifacts. David Hayes designed and overlooked the production of 20 copies of the book, printed and bound by a Toronto commercial printer at a cost of \$20,000. In addition to being his own family's legacy book, it served as a sample of the kind of books MacDonald's company could create.

In 2009 MacDonald was introduced to Hulda Roddan, wife of the late teacher, essayist, short story writer, and radio dramatist Sam Roddan. Hulda had heard of Invisible Hand and asked MacDonald for a quote to create a book about her husband's life. MacDonald suggested gathering together all of Sam's short fiction; an unpublished memoir about his experiences in the 1930s through the Second World War and into the early 1950s; and other pieces, including some written by Hulda. To provide the book with a biographical context, this "best of" collection would be prefaced with two in-depth newspaper articles on Sam's life. Hulda agreed to the suggestion – and to the price tag of \$15,000 for 150 professionally designed and printed copies, strictly for family and friends.

MacDonald sifted through boxes of Sam's writing, typed his handwritten memoir and Hulda's pieces into a digital file, and readied everything for Hayes. As he was working on the project, MacDonald considered that Roddan's unpublished 55,000-word memoir, which MacDonald had titled *At War With Myself* (from a phrase he found in Roddan's manuscript) might be of interest to a wider audience. With Hulda's knowledge and approval MacDonald wrote a query

letter and approached half a dozen Canadian publishers who might be interested, including Vancouver's Ronsdale Press and New Brunswick's Goose Lane Editions. Ronsdale was tempted, but declined. Goose Lane was likewise quite interested, but ultimately also declined. Both publishers agreed that while Roddan's work was of a publishable quality, the market was simply too small for the costs associated with publishing the book.

Ultimately, the book created by Invisible Hand for Hulda Roddan – *Mind, Heart & Hand: The Best of Sam Roddan* – was 264 pages and contained a dozen photographs. In terms of visual appeal, printing and overall quality, the book is arguably equal to a similar product created by a traditional publisher. All 150 copies were sold at \$30 a copy. Demand dictated another 50 copies be printed, bringing the total to 200. The proceeds from the sale of the book – \$6,000 – were entirely Hulda Roddan's. Neither MacDonald personally nor his business derived any money from the enterprise other than the agreed fee of about \$9,000, deducted from Hulda's overall cost of \$15,000.

PART B: THE PUBLISHER AND THE PROJECT

1. Bruce MacDonald and Invisible Hand Books

Born and raised in New Westminster, MacDonald is a former advertising agency owner, creative director, and award-winning writer. MacDonald started his advertising career in Toronto in 1983 and has worked in a wide spectrum of national-level product and service categories including automobiles, mutual funds, pharmaceuticals, and real estate. His work in the charitable, advocacy, and political arenas is equally extensive. In 1991 he created the election advertising campaign that helped Bob Rae's New Democratic Party win power in Ontario. MacDonald has taught at the Ontario College of Art and Design and contributed articles to Canada's *Marketing Magazine*. He won more than thirty major awards for creativity during his advertising career, his work recognized by the *Marketing Magazine Awards Show*, *International Broadcast Awards*, *New York Festival*, and the *Toronto Art Directors Club*.

Beginning in the early 1980s, MacDonald has maintained a parallel career as a writer, and he still considers himself a writer first and foremost. His poems have been published in *The Malahat Review*, *Quarry*, *The Antigonish Review*, and other leading Canadian literary publications. His 1997 poem "i like your parents' liquor store, baby" won first prize in *THIS Magazine's* Great Canadian Literary Hunt. He has since published several more poems and short stories, and three novels.

Twenty-five years in advertising equipped MacDonald with a knack for networking and garnering public interest. Having experienced the struggle to

interest traditional publishers in manuscripts from authors with low literary profiles, MacDonald decided to take control of the publishing process. Combining the skills he acquired in advertising with his passion for literary work and his interest in personal and cultural history, MacDonald created his company. Working alongside David Hayes, he has self-published eight of his own titles under Invisible Hand. Although he was able to sell a few hundred of these to friends and family, as well as at events and online through the Invisible Hand website, these sales were minimal in part because his distribution channels and marketing capacity were limited. MacDonald managed all aspects of the publishing process, including editing, printing, marketing, bookkeeping, order fulfillment, and shipping on his own, but not without challenge. This was a large contributing factor in his pursuit of a traditional publisher for the Salmonbellies book.

i. Creating a legacy book

Although MacDonald has self-published works of fiction and poetry, his entrepreneurial goal with Invisible Hand Legacy Books is to create high-quality personal, corporate, and cultural histories. Research is typically conducted using archives and public records, scrapbooks and artifacts, photographs, interviews, and various other sources. MacDonald usually spends months accumulating fragments of information, as well as obtaining permission to reproduce materials. These facts, memories, and bits of personal insight are documented and organized. MacDonald must then combine them into a well-written, compelling

narrative that takes place in a historically accurate context. *The Good Hope Cannery* took him two and a half years to complete, and at the time of this writing (April 2012), the Salmonbellies project is in its twentieth month of development.

ii. Design and printing

In the past, MacDonald wrote and edited his own work, at times also contracting a professional editor. Design is the only element MacDonald does not handle himself. His creative partner, David Hayes of Hayes+Company (est. 1998), designed all of MacDonald's projects with Invisible Hand. Hayes has produced design work for numerous Toronto businesses and events, including the Wellington Brewery and the Toronto Fringe Festival. His work has appeared in *Applied Arts* journal and *LogoLounge*³, and has also won the prestigious Mobius Award recognizing creative excellence.

Once a project has been designed, laid out, and typeset, MacDonald typically prints the book via print-on-demand or digital offset printing, with a print run of a few hundred copies.

iii. The Good Hope Cannery: Connecting with Caitlin Press

In 2009 MacDonald was introduced through a mutual friend to Vancouver businessman Tony Allard, the owner and proprietor of Good Hope Cannery lodge, a sport-fishing lodge in Rivers Inlet. The lodge, on B.C.'s coast about 500 kilometres north of Vancouver, was founded in 1970 on the former premises of the Good Hope Cannery, a sockeye salmon cannery built in 1895 by the Anglo-

British Columbia Packing Company. Allard was intrigued by the cannery's history, as were his hundreds of affluent fishermen guests, but there was little he could tell them since the cannery's history had never been researched or documented. Allard hired MacDonald to uncover as much as he could about the cannery: the company that built it; the famous Henry O. Bell-Irving family of Vancouver that had controlled it; and the industry of which Good Hope was one small part. Allard's interest was primarily in uncovering the cannery's history and in sourcing old photographs that could be used in various ways in connection with the lodge. His instruction to MacDonald was simply that he be thorough.

MacDonald set about discovering this history, combing through archives, museums and libraries, and compiling a small library of books relating to B.C.'s salmon industry. A building at Good Hope that was being torn down yielded an unexpected treasure trove of seven large business office files hidden within its walls. These files, covering the period of 1940-45, led MacDonald on a search for the people mentioned in the various pieces of correspondence. He was able to meet with five people who had lived or worked at the cannery in the period covered by the business files. They shared with him their personal photographs of Good Hope, its employees, and its fishermen. MacDonald conducted interviews with these Good Hope 'alumni' and with many others he subsequently met over the next two years. Eventually MacDonald was able to piece together the cannery's history and tell its story. Throughout this part of the process, MacDonald's hourly rate and expenses were paid by the Good Hope Cannery Lodge out of its operating budget.

MacDonald's findings – organized into a manuscript and digital photo files – received Allard's approval. Allard was not interested in receiving any credit for publishing the book, but offered to buy several copies. MacDonald wanted a larger market for the book than he could achieve through self-publishing, so he sent queries to a handful of B.C. publishers. While he waited for a response, he decided to create a print-on-demand version of the book at Oscar's Books & Art in Vancouver. After calculating his costs and receiving an order for 100 books from Good Hope Cannery Lodge, MacDonald had Hayes create the necessary digital files. A few weeks after the book was printed, one of the publishers MacDonald had queried, located in Victoria, contacted him. While MacDonald considered the book's provisional acceptance, he was contacted over the phone by Vici Johnstone of Caitlin Press.

Caitlin Press began as a feminist literary press on Gabriola Island over thirty years ago, but in the 1980s, after moving to Vancouver, expanded its mandate to include all B.C. literature. In 1991 it moved to Prince George and established itself as interior B.C.'s foremost trade publisher. Caitlin was acquired by Vici Johnstone in 2008 and moved to its current home in Halfmoon Bay. In addition to honouring its original mandate – continues to provide a unique voice for stories of the Central Interior by publishing writers “who reflect the concerns, culture and history of that part of Canada called the ‘middle north’” (Caitlin Press, n.d.).

Johnstone offered terms that were slightly better than the industry average for a book such as MacDonald's, and he signed a contract with Caitlin. The contract stipulated, among other things, a small advance and royalties of 15

percent. MacDonald worked for weeks with a Caitlin-assigned editor, organized photos, and wrote captions. Three thousand copies of the book were published in October 2011 as part of Caitlin's fall list, with Harbour Publishing distributing. The suggested retail price was set at \$26.95.

MacDonald, on his own initiative, created an hour-long slide show based on the book; Caitlin arranged readings for him at maritime museums and libraries in Vancouver, Victoria, Campbell River, Courtney, Comox, and Nanaimo. Caitlin also arranged two CBC radio interviews – one for their Prince Rupert affiliate, one for Victoria – for MacDonald to promote the book and to encourage people to attend his presentations. The book sold fairly well where he visited, with the best sales in Campbell River. He sold 40 books at one reading and the Maritime Museum ordered another 25. MacDonald bought 300 copies from Caitlin at a 40 percent discount, of which he has sold 285. He sold 100 copies to the Good Hope Cannery Lodge in addition to the 100 print-on-demand copies, which had sold out. MacDonald will not know the final sales figures for the book until the data are reconciled in August 2012; however, Johnstone says the book is “selling well” and expects it will enjoy a “steady stream” of sales in the years ahead – owing, in part, to its uniqueness. Thus, a connection was established with Caitlin Press.

2) The New Westminster Salmonbellies project

During the publishing process of the Good Hope project, in the summer of 2010, MacDonald was introduced to Ian Matheson, both of them from New

Westminster. Matheson had once played lacrosse and had, in fact, been vice president of the Salmonbellies from 1969 to 1971. MacDonald mentioned he had always wanted to write a history of the team. Matheson was intrigued by the idea and asked MacDonald to prepare a proposal for the book. Matheson gathered together a group of four or five personal friends of his with ties to the Salmonbellies, including a hall of fame player, a past general manager of the team and past president of the Canadian Lacrosse Association, and a well-connected retired financier – also a former team president – with a long history of charitable service to various boards and foundations.

In July 2010 MacDonald presented a formal, written proposal outlining the book and estimating the cost to create it (*Addendum, Item 2*). The book would not simply outline players' statistics over time, but capture the human-interest aspects that bring the team's history to life. His vision was to go beyond a sports history, to chronicle a history of not only New Westminster, but also – considering it is the country's original national game – Canada at large. MacDonald's estimate put the cost to create the book – from research, to design, to printing – at \$126,500 dollars (pre HST), but he emphasized that actual costs would vary depending on a number of (at the time) unknown factors, such as editorial services, original photography, and the procurement and use of archival photographs. The proposal carried one other major consideration. MacDonald proposed that all, or at least a percentage, of the revenue from the sale of the book be donated to the team; Matheson and his cohort agreed.

The basic structure of the deal reached between Matheson, his group, and MacDonald was that they would oversee the financial matters, including any fundraising efforts, while MacDonald created the book. They wondered, however, if a publisher could be found for the book. MacDonald said he would attempt to seek one, but with no guarantees. He also noted that bringing in a publisher – which he also preferred – would alter the amount of money donated to the team, because the publisher would require a percentage of the royalties. At the time, MacDonald anticipated a traditional arrangement with any interested publisher. Matheson and company still wanted to go ahead with the book, regardless of whether a publisher could be found. If one could not be found, Matheson and company agreed to undertake the marketing and distribution of the book; how they would do that was to be determined. They had faith that once the book was created, it would find its way into the hands of buyers.

The group figured the book could partly be promoted, distributed, and sold through various Canadian lacrosse organizations. MacDonald suggested the City of New Westminster might be interested in being involved, for example, in serving as a collection point for donations, and issuing charitable tax receipts. One of Matheson's associates in the group, with strong ties to the city, subsequently met with the city manager, and the city agreed to participate. In April 2011, an official fund was created to which anyone can make a tax-deductible financial contribution. The city would also receive and pay MacDonald's company's invoices, once an appointed member of Matheson's group had approved them.

With this deal and structure in place, MacDonald commenced work on the book in fall 2010. The following year, fall 2011, MacDonald approached Johnstone once again, asking if she was interested in working with him on a contract basis on the publication of the Salmonbellies book. Johnstone expressed interest and provided MacDonald with a breakdown of her fees, as well as other fees and costs associated with Caitlin's role in the editing, production, marketing, distribution, and sales of the book (*Addendum, Item 1*). Caitlin would not have to invest any money in the book and would not share in the revenue from the book's sales. This was strictly a contract job for Johnstone, albeit one she wanted to be a part of. While this is not a typical author and publisher arrangement, the two parties stood to mutually benefit from it. MacDonald's thinking was not necessarily that Caitlin Press would legitimize or add credibility to the Salmonbellies book. Nor was he interested in simply turning it over to the publisher. His only interest was learning from her and benefitting from her experience and knowledge of the publishing process to create the best possible book, and get it into the hands of its market in the most expeditious way possible. In addition, he would benefit from Caitlin's distribution channels and access to retail, and, whatever its value, the company's name.

The book's working title is *Salmonbellies vs. The World: The Incredible Story of Lacrosse's Greatest Team*, because the Salmonbellies are at once renowned lacrosse heroes and also, being from a small B.C. city, virtually unknown. They have won the Mann Cup – the Canadian senior amateur lacrosse championship trophy – more times than any other team, and more of their alumni

have been inducted into the Canadian Lacrosse Hall of Fame than those of any other team. The Salmonbellies team is not only a cultural icon in New Westminster, but also an international lacrosse legend. As a longtime lacrosse fan with considerable family roots in New Westminster, MacDonald wanted to document the team's incredible journey from underdogs to world champions.

iv. Funding

Funding for this project is slightly different than it was for *The Good Hope Cannery*. In addition to receiving funding from its supporters, any individual or organization is able to donate to the project's fund. Like *Good Hope*, it is a sponsored book in that it acquires its own funds, regardless of how they are raised. However, MacDonald points out, "While the book is focused on the Salmonbellies, it is not a narrow, parochial perspective honouring only the Salmonbellies; it is, rather, a book about Canadian lacrosse." It is a heritage piece, contributed to by citizens of the city and affiliates of the team.

In terms of government funding, Invisible Hand as a publisher would not be eligible for financial assistance from either the Canada Council for the Arts or the B.C. Arts Council. Although Canada Council offers a grant for emerging publishers, and the project itself qualifies as an eligible literary non-fiction title, Invisible Hand would be ineligible for three reasons. First, MacDonald wrote the majority of the titles the company published, whereas the criteria call for a variety of authors. Second, although Invisible Hand fulfills all of its contractual obligations to David Hayes and any other subcontractors, MacDonald as an author and

publisher receives pay for his services up front, and does not issue regular royalty statements to various authors (Canada Council for the Arts, 2011). Third, the book is not being funded by its publisher, but by donations, and in quarterly installments of \$35,420 from Ian Matheson and the core supporters (Invisible Hand's Terms and Conditions, *Addendum, Item 3*); therefore, it does not qualify for government financial assistance.

v. Research

In February 2011, MacDonald provided Hayes and Matheson with a draft outline for the book (*Addendum, Item 4*), comprising seven chapters and about twenty player profiles. After this was approved, MacDonald set to work unearthing information about the team from 1888, when it was founded, to present day. Assembling the parts of the Salmonbellies' nearly 125-year history – going beyond facts and figures and delving deep into the heart and soul of the team – was proving to be a lengthy and laborious process. In May 2011, MacDonald solicited the services of an assistant – myself – to help him with the vast amount of research required. This began as microfilm reading: scrolling through numerous film reels of *The British Columbian* for articles on the Salmonbellies.

The Columbian was the first newspaper published in mainland B.C. It started in 1861 and ran for 122 years. Family-owned and operated for 83 years, the paper shut down in 1983 after a bank declined to lend it money to modernize its presses and pay its unionized workers a similar wage to that of the *Vancouver Sun* and *Province* (Record, 2008). The paper underwent major transformations

through the decades, at times making it difficult to navigate and locate information. I have personally spent nearly eighty hours conducting microfilm research on the 1920s to the mid 1930s, as well as the late 1950s and early 1960s, with MacDonald and two temporary assistants simultaneously examining other decades.

vi. Photographs

A large and vital part of the book's creation – the management of which has been delegated to me – is the collection of over 400 images acquired from nearly 30 sources, including six personal collections belonging to former Salmonbellies players and their families. Other sources include the New Westminster Museum and Archives, the Vancouver and New Westminster public libraries, the City of Vancouver Archives, and Library and Archives Canada. Printouts of these images, which span three centuries from the 1880s to present day, were first organized chronologically. Next the images were logged by title, date, reference number, and source, into a spreadsheet that grew to eleven pages. The images were then sorted by source, and information was acquired as to each institution's permissions and reproduction criteria. During a meeting with Hayes, 130 photos were selected as guaranteed to appear in the book; additional ones would be selected in the coming weeks. The collection is set to expand as MacDonald continues his research into the decades following 1960.

vii. Permissions and reproduction

Each institution has its own criteria for licensing and reproducing photographs. Many charge one fee for reproduction and another for permission to publish the photographs. Often a specific fee is charged for commercial reproduction in print media such as books, magazines, calendars, catalogues, and brochures, or visual media like DVDs. Permission to reproduce and use the photos for commercial purposes must be acquired from each source, for each image, and fees must be paid accordingly. Unless the image is in the public domain – which, for the most part, is the case with this project’s photos – or copyright is held by the institution or publication that houses the image, permission must also be acquired from the copyright holder, often the photographer or donor of the photo. Furthermore, each photo must be cited by reference number, and its source credited alongside the image.

In addition, Vancouver photographer Philip Chin has been hired to capture images of existing artifacts such as old newspaper advertisements, team jerseys, sticks, and badges, as well as relevant locations like Queen’s Park stadium and arena – where field lacrosse was played until the early 1930s, followed by box lacrosse. Permission to photograph these items and locations is currently being obtained, and photo shoots being arranged. The photos will then be organized and logged. Ultimately, this profusion of images will play an integral role in painting a vivid picture of the evolution of the Salmonbellies team, highlighting the lives of its players over twelve and a half decades.

PART C: WORKING WITH VICI JOHNSTONE AND CAITLIN PRESS

A combined business model

Although self-publishing offers authors many desirable prospects, traditional trade publishers are still relevant and necessary, especially since not all authors have the experience or desire to start their own self-publishing enterprise as MacDonald did. The strengths of a publishing company include “the ability to invest in high-quality editing, design, and physical production of the book; access to distribution channels; the ability to market effectively; and the implied approval of the quality of the books” (Grove, 3). An author unfamiliar with the industry might overlook the importance of some of these factors, which in turn might mean losing readers – or never finding them in the first place.

Since self-publishing requires authors to secure their own editing, fact-checking, and proofreading services, the challenge is finding the right professional for the job – and being able to recognize substandard work even from those who claim to be professionals. An author going this route who has little experience with editing and publishing might unwittingly be compromising the quality of her manuscript. The same goes for design and typesetting.

Along with a traditional publisher’s numerous distribution channels, the company’s handling of invoicing, order fulfillment, shipping, and returns is a welcome relief to most authors. The fact that a book passes through the various production steps in the hands of an established publishing house implies a certain standard has been met, which is what also leads literature reviews and

critics to recognize these books before self-published ones, and bookstores and libraries to purchase them.

Although MacDonald and Johnstone have not signed a formal contract for the Salmonbellies project, she has agreed to provide an estimated 100–200 hours of fee-based services as a publishing consultant and project manager. She will be creating a work-back schedule and, in collaboration with MacDonald, making decisions as to the book's dimensions, paper stock, page count, and retail price. She will assist him in deciding the book's printing details – although printing will be funded via MacDonald from the support-group fundraising – and carry out marketing and promotion once the book is published. MacDonald and Johnstone have also agreed that either Caitlin Press staff or other professional contact(s) of Johnstone's will carry out in-depth editing of the anticipated 100,000-word manuscript. Distribution will be done through Harbour Publishing, which distributes all of Caitlin's titles. MacDonald has outlined three conditions in his agreement with Johnstone: first, that he continue working with Hayes, who will do most of the book's design; second, that I continue as his research assistant; and third, that a portion of the book's sales go to the Salmonbellies team.

i. Rights and Royalties

Although the manuscript is near completion, there are still many decisions to be made regarding its publication details. So far, it is certain that MacDonald will retain copyright of the work. After the cost of printing and other expenses, he will

also earn a royalty of an estimated 20 percent of half the book's retail price, which has been set at \$49.95. The remainder will go to the Salmonbellies team. Subsidiary rights have not yet been discussed as of this writing. Since neither Johnstone nor Caitlin Press is making a financial investment in the project, they will not retain anything from the sales of the book. Johnstone is, however, investing her time, expertise, and professional contacts, for which MacDonald pays her an hourly rate. Hayes' design fee and all other manuscript development and post-publication costs – including editing, proofreading, marketing, printing, shipping, and distribution, which total about \$82,000 – will be paid for with the funds from Matheson and his group.

ii. Layout and production

The book will be designed entirely by Hayes, with input from Johnstone. It will be structured into approximately seven chapters, each recounting a period of several years in chronological order, outlining and highlighting the team's ventures and accomplishments, peppered with compelling and humorous anecdotes. It will also include several player profiles. MacDonald and Johnstone are envisioning an 8½ x11 or 10 x 12 book with 250–300 pages of Satin paper, containing 150–200 colour and B&W photos, including a number of foldouts. It has not yet been decided whether the book's orientation will be portrait or landscape; although it is intended largely as a gift item, which suggests a landscape format, MacDonald and Johnstone agree that it reads more like a novel. As mentioned, Philip Chin has been hired and given a \$5,000 budget to

photograph certain artifacts at the Canadian Lacrosse Hall of Fame, as well as Salmonbellies veterans and action shots of the team. Photos will play a huge role in the myth-making aspect of the book, and will serve to transport readers back in time over a century ago. For this reason, MacDonald intends the book to be “large, expansive, and as visually ‘sticky’ and delicious as possible.”

iii. Printing and distribution

As of this writing the target date for the book’s release is fall 2013, in time for holiday book-buying and the team’s 125th anniversary. Another option was the start of the spring 2014 lacrosse season, but ultimately the gift-buying season seemed more suitable. MacDonald aims to finish the manuscript by early summer 2012, after which I will carry out preliminary editing, followed by in-house editing at Caitlin Press. Although the initial print run has not been set, Friesens Printing has estimated a hardcover, 8½ x11, colour, gloss paper, full-bleed, 256-page book at \$9 per copy. Quotes are being gathered by Caitlin Press from other printers in Canada, the US, and China. A major factor in the print run decision will be the number of copies pre-ordered, which MacDonald intends to secure through substantial promotional efforts prior to the book’s release. As per Caitlin Press’s contract with Harbour Publishing, the latter will be distributing the book across Canada and in the U.S.

iv. Marketing and promotion

MacDonald plans to actively create buzz for the book long before it is available publicly. He has already written copy (*Addendum, Item 5*) to be included in press kits and other promotional material assembled by Caitlin's marketing staff.

Ideally, promotion efforts will extend across Canada and the northeastern United States. Professors and alumni or affiliates of universities such as Johns Hopkins in Maryland, and Syracuse in New York – against whom the Salmonbellies have played numerous times, and for whom lacrosse continues to be an esteemed sport – will feel a need to buy the book. Caitlin has already promoted *The Good Hope Cannery* on Facebook and will likely do the same for this book. Given its legend-creating theme and ample use of photography, this kind of book would also lend itself nicely to a YouTube book trailer. MacDonald is willing to participate in any and all forms of promoting the book – whatever it takes to help the story find its way into readers' hands.

PART D: PUBLISHING FOR THE READER

Author and publisher cooperation

Despite the prevalence of self-publishing and the financial and creative incentives for writers to take this route, traditional publishers will not simply cease to exist. According to Datamonitor, publishing is a \$265 billion industry globally, with book publishing comprising approximately \$100 billion of that. Of this, Bob Young of Lulu.com estimates that self-publishing makes up only about half of one percent, or \$500 million (Coker, M., Jennings, C., Nikolai, P., & Young, B., 2011). Author Steve Almond predicts, “Traditional publishers will continue to exist, but increasingly they are going for books that have a premade audience. Celebrity memoirs, celebrity dog memoirs, political books – books that pretty much have a built-in platform” (Medley, 2010). Although he says part of this in jest, it does point to the increasing tendency of many large publishing houses to produce books they expect to sell very well, such as those with popular authors and subject matter, rather than focusing on cultivating diversity and presenting new talent. Certainly, genuine literary merit and creativity can be found in the writing of both bestselling and lesser-known authors; the concern is publishers’ tendency to offer readers an increasingly homogenous selection.

A large majority of the entire fall 2011 bestseller lists from Random House and HarperCollins Canada include titles by popular authors like Michael Crichton, Meg Cabot, Dean Koontz, and Candace Bushnell, and politicians and celebrities like Russell Brand, Michael J. Fox, Jane Fonda, and Bill Bryson. Since

bestsellers bring in revenue, it is not surprising this is where many publishers' efforts go. This practice is perpetuated by BookNet sales data, providing detailed figures to publishers who sign up and pay to receive them. In a *Geist* article from February 2011, Canadian writer and academic Stephen Henighan describes how BookNet sales data figures can harm the literary community at large, and authors in particular, by creating a ceiling that prevents them from growing:

Just as our hyper-communicative world instantly transforms counterculture revolts into commercial products that are part of the problem rather than part of the solution, so publishing data, even if provided for the purpose of fortifying our literary culture, inevitably contributes to its disintegration. The figures that publishers and bookstore chains, among others, acquire by subscribing to BookNet's online services are clapped onto authors' careers like leg irons. Once a writer has published a few books, the reception of her work becomes a self-fulfilling prophecy. By recording how many copies the author's earlier books sold, BookNet provides the figures that establish the upper limits for the print run of any future book she may write. Should this figure fall below the standard print run of the publisher to whom her work is submitted, the manuscript, no matter how dazzling it may be, normally will not be published.

The focus on return on investment is understandable; after all "as much as 70 percent of the books published will make little or no money at all for the publisher once costs are paid," (Rich, 2010) which makes publishers less inclined to take chances on an unknown author's first novel. On the other hand, BookNet sales data are undoubtedly useful to publishers and editors, for instance in consulting the figures for comparable and competing titles when considering a title from an

unknown author. If there is less competition than anticipated, or if a book marketed similarly is seen to be successful, the publisher may feel more confident to go ahead with the book. Numbers certainly matter, and always have; sales data are now simply more quantifiable, more quickly. There are many publishers, like Caitlin Press, whose primary goals include seeking and developing new talent, which is where many unpublished authors have a fair chance. Every new book is a fresh market test, and every publisher's reason to stay in the business is that new voice, supported with more conservative projects.

Giving readers what they want

The publisher's job has traditionally been to provide readers with what it believes worthy of selecting, shaping, polishing, and making available. Since these selections are largely based on instinct, experience, and guesswork, they are made with the intention to minimize risk and maximize revenue. With the quantity and variety of reading material available for free online comes the inevitable decline in quality of that material. Since just about anyone can create a blog or contribute articles to an online content farm, a growing mass of information has accumulated, much of which is outdated or repetitive, and most of which we cannot be certain is well researched, edited, or fact-checked.

The same can be said for self-published books. If anyone can publish content, online or in print, then the filters are gone and no standard of quality remains. The difference, however, is that publishing online poses little challenge, financial or otherwise, and can be done in a few hours. Writing and publishing an

entire book – print or electronic, both of which need to be written, edited, and formatted – on the other hand, requires not only finances, but an enormous commitment of time and effort. Many an uninformed or erroneous article or blog post can be published online, but due to the substantial investment required to self-publish an actual book, much more care is usually taken. This includes researching various avenues by which to print – or, if it is an ebook, convert into epub, HTML, or other format – and market the book, ensuring proper editing, design, and proofreading. Since these steps are not necessarily required when publishing to the web, the staggering volume of content posted online accounts for its uneven quality.

As a result, “Readers want ever better content and will pay for it” (Coker, M., Jennings, C., Nikolai, P., & Young, B., 2011). In a webcast from *O’Reilly Media*, Mark Coker, Bob Young, and Chad Jennings of the self-publishing service Blurb.com, and Pete Nikolai of Thomas Nelson’s self-publishing division, WestBow Press, discuss what self-publishing is doing differently than traditional publishing – and, more importantly, what all publishers can do to ensure they are satisfying readers.

First, they claim, readers want choice and adaptability in their reading material; that is, a variety of authors and genres, as well as the choice to read books in print, or on a computer, e-reader, tablet, or mobile device. If content can also conform to prospective new media, even better. Readers want material that is fluid and portable, and that can be shared with other readers. Print books can be browsed in full at bookstores and libraries, and can be borrowed and shared

many times over – important parts of the reading experience that should be available with ebooks as well.

Therefore, second, readers want freedom and trust from authors and publishers in order to flourish into thriving reading communities. They want their reading material to be not only social-media-integrated, but also shareable electronically, as they are able to share print books. For this reason Mark Coker of Smashwords advises publishers not to use Digital Rights Management (DRM), but rather to make all material available to readers and let them decide. While advocates of DRM argue it protects authors against copyright infringement and ensures sustained revenue, many readers, librarians, and artists argue it restricts users' rights more than it protects artists' rights. In a 2009 *Huffington Post* article Coker points out that although DRM is intended to prevent the copying and redistribution of ebooks, it does more to erect “obstacles that prevent customers from enjoying books ... and treats law abiding customers like criminals by limiting their ability to enjoy their book their way.” He adds that the demographics of print and ebook consumers tend to skew toward middle-aged women, who are unlikely to “peruse illegal file sharing sites and risk virus infection just to save a few bucks” (Coker). Most importantly, Coker asserts that publishers should trust their customers, and “educate them about their social obligation to financially support the author, publisher and retailer who helped bring them this book,” offering customers an affordable product in return. Coker points out:

More and more publishers realize they're competing against free already, and they're competing against the millions of alternative entertainment or

learning options out there. The most valuable thing they're competing for is the reader's time and attention. Smart publishers realize if a reader invests the time necessary to read 100 pages of a 300-page book, they're much more inclined to purchase the book to know how it ends. Some authors choose to give their entire book away for free because it's more important to them they reach an audience, or they may want to leverage the notoriety from the book to monetize their fame in other ways.

An example of a successful strategy of this kind is the wildly popular crowd-sourced anthology, *Machine of Death*. Turned down by big publishers, it received laudatory reviews from bloggers and was named one of Amazon's top ten books of 2010. Although the print book is available in bookstores, readers can download a DRM-free PDF copy from the website, which they can read on the spot. It is giving readers this trust and freedom that wins authors and publishers their favour, keeping them coming back and paying for more material from that same source.

Third, readers want connection with authors and publishers. Readers are hungry to connect with their favourite authors and to have input in the creation of their reading material. They do not want to be told by publishers what is read-worthy; they want to decide for themselves. When it comes to social media, it is important for both traditional and self-publishers to note that these platforms are "conduits for conversation rather than tools for the hard-sell" (Rupp, 2010). Consumers do not want to be nameless faces toward whom products are constantly being aimed – they want personal interaction and experience, an invitation to explore their interests and share their thoughts. The Harlequin

website, for example, includes a Community section where readers can create personal profiles, peruse author blogs and reader forums, and other ways to engage with the publisher, authors, and other readers.

New technologies that allow publishers to establish an open and direct dialogue with readers and seek their feedback are changing the nature of the relationship between the purveyor and the consumer. These communication and interaction technologies enable publishers and authors to listen to the wishes and concerns of their readers, and better prepare them to cater to readers' needs. Coker calls this "tantric publishing," saying that publishers need to "get intimate with [their] customer, get in their brains, pleasure them" (Coker, M., Jennings, C., Nikolai, P., & Young, B., 2011). This communication and intimacy means everything from engaging readers on Facebook, Twitter, and other social media, to offering buying incentives and loyalty rewards programs. Harlequin offers its customers discounts, free online reads, a free mobile device app, videos, podcasts, and other ways for the public to interact with the publisher. Without a marketing team behind them, self-publishers take on all of the marketing responsibility, promoting themselves and acquiring readers; they know the importance of staying engaged with their fans and value each individual who takes interest in their work.

Coker also suggests publishers make themselves transparent by taking risks, experimenting and evolving before the reader's eyes. Keep the reader updated on recent news and invite them to contribute their opinions and ideas. Even if it fails, the reader will have experienced the attempt with the publisher,

which is more conducive to a partnership than a simple client-provider arrangement. It is also important for publishers to remain actively involved with their books. Coker mentions the “never-ending book launch” approach as opposed to the single-instance book release after which the publisher moves on to other tasks. This is not to say a publisher should devote the same time and resources it did with the initial launch, but simply to offer updates as they arise on past-published books and their authors, so as to keep them fresh and relevant. For example, the original launch date for Arsenal Pulp Press’s *Yarn Bombing* was September 2009; nearly two years later, in June 2011, the publisher’s newsletter continued to include updates on its success. Arsenal’s blog, *Arsenalia*, also continues to include follow-ups on its authors, even when not directly related to their books. Whereas for a publisher a book is one of many projects, to a reader it might be a life-altering influence to which they want to remain continuously connected.

It is also important to note that since a self-publisher is also the author of her books, and likely only has one or two projects to contend with at one time, she is often more able and willing to dedicate the time necessary to continuously promote them. The author is the face behind the book and the brain behind its idea; therefore, the reader wants to maintain a connection with her. This is the reason why authors are sent to do readings, signings, and other promotional events, and why they are encouraged – indeed, nowadays required – to maintain social media profiles and continued interaction with their fans.

Lower cost and added value

Reducing cost, to both publisher and reader, is a determining factor in the success of a company. Naturally, customers want to pay as little as possible for a product; however, if they consider it worth the cost – including the added value provided to readers by publishers – they will pay a little extra. Pricing too high in an age when digital media can easily be acquired for free only encourages piracy and illegal downloading. Extremely competitive pricing – along with earlier release dates – is one of the reasons Amazon has achieved such enormous success, and why it is “holding the entire book industry hostage,” according to Oren Teicher, CEO of the American Booksellers Association (Pepitone, 2011).

The lower cost of production with digital publishing results in a lower product cost to consumers. Amanda Hocking, the now-famous twenty-seven-year-old who made \$2 million in just over a year and a half by self-publishing through Kindle, prices her ebooks low – four are 99 cents, the rest \$2.99 – because this is what she would want to spend on an ebook (Millar, 2011). Hocking published her first ebook in April 2010 and persisted through initially slow sales by sending her work to bloggers for review. Within a few months she had sold 4,200 copies of her books. Whereas a typical Kindle book sells for \$9.99, Hocking decided to price low because it “might initially get readers to purchase a book of hers but feels it’s the quality of writing that makes readers come back” (Millar).

In March 2011, Hocking signed a four-book deal with St. Martin’s Press, causing some to wonder why such a successful self-published author would

consider giving up any rights or earnings to a large publisher. Even after a heated auction among several major publishers, Hocking still acknowledged, “I am fully aware that I stand a chance of losing money on this deal compared to what I could make self-publishing” (Hocking, 2011). Her motivation for signing with a major publisher was not money, but rather to facilitate readers finding her titles in bookstores, to increase the editorial quality of her books, and mainly to stabilize her career: “I want to be a writer,” she said. “I do not want to spend 40 hours a week handling e-mails, formatting covers, finding editors, etc.” (Bosman). Hocking did, however, maintain she would also continue self-publishing.

Adding value will also motivate customers to buy books – electronic and print – even if they are not as affordable as Hocking’s ebooks. Sourcebooks CEO Dominique Raccah says, “Publishers have to add value wherever they can if they want to survive. It’s no longer enough to be just one thing” (Pepitone). O’Reilly Media, for example, hosts conferences like Tools of Change, publishes *MAKE* magazine, and offers tech training courses and online resources in addition to publishing books. A suggestion as to how publishers could increase revenue from advertisers on their websites – by boosting website traffic – is to include live streams of book launches, author readings, and other events online, as well as author podcasts and webcasts. The success of J.K. Rowling’s *Harry Potter* series – the first book of which was rejected by 12 publishers – is largely due to the ways in which she continues to engage her fans via complex interactive websites where they can explore and remain connected with the books, Rowling, and each other.

Given the ubiquity of digital information today, it seems counterproductive to try to limit the bounds of where a book is distributed. Bookstores are quickly going out of business because “online sales channels leave [authors] with more profit, are more efficient, and reach wider audiences than the physical bookstore” (Riddle, n.d.). The goal of the publisher is to connect readers with authors and other readers. Therefore, Coker encourages self-publishers and traditional publishers alike to “sell worldwide, maximize distribution; carve up rights by language, not by geography; don’t create black holes in the market that allow for piracy” (Coker, M., Jennings, C., Nikolai, P., & Young, B., 2011). In terms of cost to publishers, Coker uses self-publishers as examples of authors working with small budgets that require them to be creative in how they produce and market their books. He advises traditional publishers to likewise be innovative in order to minimize expenses.

Producing ebooks instead of print ones is one way to minimize production cost, on average. A trade book of 200–300 pages, without complicated graphics or multimedia, can cost only a few hundred dollars to convert to e-format: “the cost of producing an e-book will never be as high as the print, paper, and binding costs of a print book” (Rebbapragada, 2011). The cost of warehousing inventory and shipping products would be reduced, as would the hassle of returns. While many overhead costs to publishers would remain, reporter Motoko Rich calculated in a *New York Times* article that, before these costs, a publisher makes \$4.05 for a hardcover book and \$4.56 to \$5.54 for an e-book. This is not quite as profitable as it sounds, however, since print book sales still exceed those of

ebooks, and the price of print books is still higher. However, in January and February of 2011, ebook sales increased by 169.4 percent compared to \$164.1 million in the same period of the previous year. Barnes & Noble executive Marc Parrish sees this as a trend and notes that “the book business [is] shifting to digital faster than the music, movie, and newspaper industries” (Rich, 2010).

Filling a market gap

According to literary agent Andy Ross, “the number of self-published titles has grown in the millions, and self-published e-book downloads are growing at an astounding rate ... [however] it is not clear exactly what the market share of self-published books is. We do know that most of these titles sell in the hundreds or even less” (2011). A potential disadvantage to commercial publishers is only posed if they refuse to part with tradition and reject or underestimate the shift in the old paradigm. As long as publishers regard the ongoing shifts in the industry as chances to grow and improve, these signify opportunities for development for them as well as authors and readers – but it is a matter of perspective. Pete Nikolai of WestBow Press reminds us that “egos can inhibit learning and success” and urges traditional publishers to overcome the preconceived notion that self-publishing is just vanity publishing (Coker, M., Jennings, C., Nikolai, P., & Young, B., 2011).

Their attitude is understandable, however, and is not simply a matter of prejudice. Publishing companies have decades of experience behind them, and hire trained professionals to perform a multitude of complicated duties. And

because “the tools for ebook publishing and distribution are fully democratized,” for “any author, anywhere in the world [to be able to] publish instantly and at no cost” undermines the years’ worth of specialization and professional experience these companies have spent demonstrating their expertise. A trade publisher rejecting a certain title – Stephen King’s *Carrie* was turned down 30 times – does not signify that book’s inherent inadequacy; it may be accepted with open arms by a different publisher or, perhaps more importantly, by an audience. The business model has changed so that the competition to a publisher is not simply better publishing or the same goods being more easily available at a lower price. The dynamic of control is shifting from the publisher’s hands to those of the author and reader. If self-publishing posed a threat to commercial publishers, it would be the average person’s ability to create and disseminate content without the need for a gatekeeper – in other words, a direct connection between the author and reader, without the publisher as filter.

Arts councils still consider self-published books ineligible for grants, and professional associations continue to deny full membership to self-publishers because publishing houses are still considered the most authoritative manufacturers of literature, possessing comprehensive and extensive knowledge and expertise in the area. Publishing is a longstanding art, craft, business, and tradition that cannot – and should not – simply be transferred to the hands of the layperson. However, new broadcast technologies and user-generated websites like YouTube allow average individuals to demonstrate their skills and talents for others to share and enjoy – perhaps also to be discovered by the likes of

Hollywood – with minimal curating. Some of these individuals are more talented than others, which can also be said of aspiring authors, but also writers published by conventional publishers. Talent and effectiveness depend on perspective, not necessarily on the gatekeepers' established standard.

As previously mentioned, the goal of publishers is to connect authors and readers. More important, perhaps, is connecting authors to what *Wired* senior editor Kevin Kelly calls their “1,000 True Fans.” That is, one thousand people who are willing to pay for virtually anything that author creates. If each fan is willing to spend \$100 a year, this could earn an author quite a decent living (Kelly, 2008). An author's key to succeeding with his 1,000 True Fans is to remain actively connected with them and do his utmost to please them. Rather than focus on blockbusters, Blurb.com's Chad Jennings encourages publishers to embrace the “infinite niche” and help authors connect to their fan base: “Instead of trying to reach the narrow and unlikely peaks of ... bestseller blockbusters and celebrity status, [publishers and authors] can aim for direct connection with 1,000 True Fans. It's a much saner destination to hope for. You make a living instead of a fortune. You are surrounded not by fad and fashionable infatuation, but by True Fans. And you are much more likely to actually arrive there” (Kelly). This is basically the concept of “wagging the long tail,” which means accumulating enough small sales – especially from online consumers – that will total big profits in the long run: “Technology is turning mass markets into millions of niches” (Self Publishing Resources, n.d.).

Working together for the reader

MacDonald's arrangement with Caitlin Press is an example of an author and publisher working together for their readers. Despite MacDonald's frustration at the indifference he received from publishers in the past, he recognizes the value a conventional publishing house can bring to the Salmonbellies project, and the learning experience to his career. MacDonald could have taken the process into his own hands and discovered his 1,000 True Fans. However, the Salmonbellies project is at once a niche publication and an important Canadian heritage piece with a potentially much wider audience. According to MacDonald, "The Salmonbellies book is primarily about myth making. History is one thing; myth making is another. Sports legends lend themselves to myth making. The Salmonbellies are the best-known lacrosse team in the world, and the least known."

MacDonald did not simply want the cachet of seeing his name next to that of a trade publisher. Along with access to wider distribution channels and more marketing resources, he wanted broader knowledge of and direct involvement in the publishing process. Although MacDonald provides all the funding – through the project's supporters – this business model differs from those of other companies that simply sell publishing services to authors, in that MacDonald and Johnstone maintain a continual dialogue and cooperation regarding the book's development. As a result, the Salmonbellies book receives personal attention and improvement from an experienced professional, while its development and sales potential are enhanced via its publication by a veteran publishing company.

Thriller writer Barry Eisler notes one of the reasons he declined to publish with St. Martin's Press is because "[Traditional] publishers are going to set the prices and the release date. They want to control the cover art and even the title" (Pepitone, 2011). By allowing MacDonald to maintain creative control and direct involvement in decision-making throughout all stages of his book's publication, Johnstone and Caitlin Press demonstrate not only personal support for the project, but also trust and respect for its author. While the publisher employs its expertise, it is essential for an author to maintain his integrity. When an author feels he is free to share his input and empowered to make choices that affect the production and sales of his book, as well as the rights to his work, he will be more willing to take the 10 percent royalty instead of the 70–80 percent rate he might earn by self-publishing.

CONCLUSION

The *desire* to self-publish is not new, and the practice of it has for many decades been available to those who could afford it, but now the tools are almost universally accessible. As with television and other media, virtually anyone can produce material to be widely read – or widely ignored. Those who enjoy eloquent, artful prose, and those who appreciate *I Can Has Cheezburger*, will continue to consume the material they love, regardless of who publishes it. Authors who want to attain prestige and renown in the literary community will likely prefer to publish traditionally. However, industry and business dynamics are changing every day. Writers, agents, self-publishers, and traditional publishers are well aware that authors have options outside a conventional publishing house, and that these options are quickly gaining legitimacy and approval.

New and fast-changing forms of technology allow for greater innovation and more opportunities, creating an environment at once exciting and turbulent for publishing. The latest industry developments include the exponential growth of self-publishing and along with it the sudden power of readers. Although readers have always been the driving force behind a successful book, their power is now more direct and visible, which is changing the practices of the conventional industry. Amid all the commotion there are positive and inspiring ways in which people are combining the hard-earned professionalism of conventional trade publishers and the enthusiasm, drive, talent, and business savvy of the micro- and self-publishers.

This case study followed author Bruce MacDonald, founder and sole author at his self-publishing enterprise, Invisible Hand Books. MacDonald could have published his current Salmonbellies project through Invisible Hand; however, his desire to add value to the book and learn from a traditional publisher, along with his personal experience in self-publishing – including struggles with editing, invoicing, shipping, too few distribution channels and limited marketing capacity – motivated him to partner with Vici Johstone of Caitlin Press. The partnership is atypical in that MacDonald, through various donations, pays for all the publishing expenses, while benefiting from Johnstone’s expertise and Caitlin’s distributor, Harbour Publishing. Although Caitlin Press takes no financial risk by publishing MacDonald’s title, it is investing its company name and reputation, which will add value to the book and hopefully bolster its sales.

This report aims to illustrate an unconventional and intriguing new business model that is not necessarily clear-cut in terms of traditional roles of author and publisher. It is yet to be determined whether this arrangement will result in higher sales of the book due to its being published by a traditional publisher, and not self-published through Invisible Hand. If so, MacDonald may continue working with Caitlin Press on future projects. When it comes to legacy books commissioned by private clients through Invisible Hand, however, MacDonald will likely continue to publish these himself. Despite the currently elusive fate of the Salmonbellies book, one thing is certain: the industry is likely to see many more innovative cooperatives of this kind in the future.

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Addendum

- Item 1. **Projected Cost and Revenue**
(used with permission, Bruce MacDonald, February 6, 2012)
- Item 2. **Bruce MacDonald's Book Proposal**
(used with permission, Bruce MacDonald, August 31, 2011)
- Item 3. **Invisible Hand Terms and Conditions**
(used with permission, Bruce MacDonald, August 31, 2011)
- Item 4. **Salmonbellies Book Draft Outline**
(used with permission, Bruce MacDonald, August 31, 2011)
- Item 5. **Marketing Copy**
(used with permission, Bruce MacDonald, January 10, 2012)

ITEM 1: PROJECTED COST AND REVENUE

January 7, 2012
Salmonbellies Book Project

Manuscript development

Costs

Researchers for 400 hours @ \$17	\$ 6,800
Author fee	70,000
Production manager	12,000
Editorial	7,000
Proofing	1,000
Designer	25,000
Marketing manager	7,500
Printing & shipping 3,000 copies	\$ 18,000
Marketing material 2,000 copies	5,000

Total cost to produce & market \$152,300

Revenue Assume \$49.95 retail price & 2,800 sell through

Total possible retail revenue	\$139,860
Less 40% average retail discount	83,916
Distribution costs (off net)	33,566
Total net revenue	\$ 50,350
Total cost to produce & market	152,300
Total deficit	(101,950)

July 30, 2010

Mr. Ian Matheson
3128 O'Hara Lane
Surrey, B.C.
V4A 3E7

RE: Salmonbellies book proposal

Dear Ian,

Thank you for the opportunity on Monday to meet with you and the other members of the Salmonbellies 'alumni'. It was a lot of fun to hear those old war stories. I hope that in the proposal that follows I have interpreted correctly the kind of book that we discussed in the meeting.

In the meeting there seemed to be agreement that the book would go beyond facts and figures and delve deeply into the heart and soul of the Salmonbellies. It would capture the 'human interest' stories that bring history to life. This would not be at the expense of historical facts and figures, but in addition to. The book would tell the story (and stories) of one of the most 'storied' of North American sports franchises. In doing so, the book would also make extensive use of historical photographs.

In terms of the book's basic structure, we talked about giving the field lacrosse era its due, before moving into the box era. Within that era we talked about focussing on the late 1950s through the mid-1970s. The book would also, naturally, chronicle the teams of the late 1970s through to the present era. Letting the emphasis fall on the 1960s/70s era is due, to some extent, on being able to interview members of those teams and, of course, on their championship record. It was a 'golden age' to be sure, but again, this is not to exclude other eras, teams, and their accomplishments.

We also talked a little about the importance of historical and social 'context'. I think it is important that the Salmonbellies story be set against the backdrop of the times in which the teams played. They did not exist in a vacuum and the book should touch on events both worldwide and local that had an impact on the teams.

Many hands (and eyes) will touch this book during its creation. There are a lot of hours involved and there are few if any shortcuts. My responsibilities in creating the book are, first, in researching it. Research may involve delving into various kinds of archives such as the B.C. Provincial Archives, the Lacrosse Hall of Fame, the New Westminster Public Library, and other sources of important material. (Private papers and 'archives' may also come into play. For example, Al Lewthwaite's scrapbooks.) There are also published books, magazine articles, and newspaper stories to locate and mine for information.

I am also responsible for setting up and conducting interviews with key people. Interviews are digitally voice recorded and then must be transcribed and eventually edited. Once the research is completed, I am responsible for writing the book. This includes more elements than I can capture here, but the final book will feature a bibliography, notes on sources, a mention of interviewees, and other details expected of a professionally done work of popular history. As well, I am responsible for the business side of the project, contact with you and other members of the group, and for the final product. Other people who will or may be involved in the project are:

Research assistant
 Photograph scanners
 Proofreader
 Graphic designer
 Printers

The numbers that follow are based not only on what it will cost to create the book but on producing a book that, calculated at a retail price per book, should allow your group to recoup most of your outlay.

Bearing that in mind, there are two book types to consider:

Option A

10 inches by 9.5 inches
 Hardcover
 Colour cover and interior photos
 35,000 - 50,000 words
 Approx. 150-200 pages

Total cost: \$126,500
 (plus 12% HST)

Payment (4 equal installments):

Option A

	\$31,625
HST	3,795
Total	\$35,420

Option B

9 inches by 6 inches
 Softcover
 Colour cover only (black & white interior)
 Same
 Same

\$93,500
 (plus 12% HST)

Option B

	\$23,375
HST	2,805
Total	\$26,180

Using Option A as the example, selling 5,000 books at roughly \$25.00/book (plus tax) would return nearly \$126,500. The 5,000 figure was arrived at by assuming that 2,000 books could be sold in New Westminster and the lower mainland, 750 in Victoria and Nanaimo, 1,250 in Ontario lacrosse towns (Brampton, Peterborough, etc.), and 1,000 in other Canadian markets and possibly the north-eastern U.S. Admittedly, these are assumptions and may not be accurate. We (Invisible Hand) are not in the book

marketing, sales, and distribution business, but we recognize the importance of sales and will work with you however we can to produce a book that works in the market.

Payment schedule:

August 15/10
November 15/10
February 15/11
Balance on completion

(Quarterly progress updates to be provided.)

Potential tax structure

For your consideration: Invisible Hand could contract with a Salmonbellies related charitable society, if one exists. (I understand that the Salmonbellies are not a charity.) Stakeholders/investors in the book could donate funds to finance the book and potentially receive a personal tax reduction. An idea, anyway.

In order to complete this project in summer of 2011, I would like to have a service agreement (terms and conditions including cancellation etc.) signed by mid August, 2010. If you would like me to meet with you and the other alumni, I am available at your earliest convenience to discuss this proposal further.

One last note: I believe the 125th anniversary of the team is coming up in 2012 or 2013, so that is also something to bear in mind in terms of timing.

Thank you.

Yours sincerely,

W.B. MacDonald

ITEM 3: INVISIBLE HAND TERMS AND CONDITIONS

Salmonbellies book - Terms and Conditions

PAYMENT:

One quarter (\$35,420) of the quoted amount is due upon acceptance of proposal. The balance is to be paid on completion. Hard costs, printing and all other expenses are due upon receipt of invoice.

ESTIMATES:

The fees and expenses shown are minimum estimates only for the production and completion of the work specified in the agreement. Final fees and expenses shall be shown when invoice is rendered. Client's approval shall be obtained for any increases in fees or expenses that exceed the original estimate by 10% or more. In the event such approval is not obtained, Invisible Hand shall be under obligation to complete the agreement but shall, upon payment of the outstanding balance, provide to the client all work in progress.

CHANGES:

The client shall be responsible for making additional payments for changes requested by the Client in the original assignment or for any additional work undertaken by Invisible Hand in connection with this agreement. However, no additional payment shall be made for changes required to conform to the original assignment description.

EXPENSES:

The Client shall reimburse Invisible Hand for all expenses incurred by Invisible Hand arising from this assignment, including, without limitation, the payment of any sales tax and courier charges.

INTEREST:

The Client shall pay Invisible Hand interest on all amounts outstanding (and overdue) hereunder at a per annum rate of 18% or 1.5% per month after payment date and before and after judgment with interest on overdue interest.

DEFAULT IN PAYMENT:

The Client shall be responsible for all legal fees (on a solicitor and his own client basis) incurred by Invisible Hand in collecting any outstanding payments hereunder.

CANCELLATION AND REJECTION:

In the event of cancellation or rejection of this agreement, ownership of all copyrights, writings, or intellectual property shall be retained by Invisible Hand and shall not be the property of the Client and a fee for work completed, based on the agreement price and expenses already incurred, shall be paid by the Client within 30 days of cancellation or rejection with interest on overdue accounts as set out herein. The cancellation or rejection fee payable shall reflect all work completed or hours spent and any out-of-pocket expenses to the date of cancellation or rejection.

UNAUTHORIZED USE:

The Client will indemnify and save harmless Invisible Hand from and against all loss, liability, costs, claims and expenses (including legal fees and expenses on her solicitor and own client basis) suffered or incurred by Invisible Hand arising from any claims brought by third parties in respect to the subject matter of the work. Invisible Hand is responsible for securing

any rights where necessary.

ACCEPTANCE OF TERMS:

The signature of both parties shall evidence acceptance of these terms.

FOR AND ON BEHALF OF
INVISIBLE HAND LEGACY BOOKS INC.

DIRECTOR:

CLIENT SIGNATURE:

DATE:

Out-of-pocket expenses will be billed separately for reimbursement and include scanning & digital outputs, purchase of image rights, photography, travel, parking, couriers, etc. The term sheet and attached explanatory addendum are an integral part of this fee proposal.



BACKGROUND AND BOOK OUTLINE FOR

New Westminster Salmonbellies, 1888-2013

COMPILED FEBRUARY 3, 2011

hayes+COMPANY ART+PROPAGANDA

3172 Dundas St West Toronto ON M6P 2A1 Ph 416 536 5438 Fx 416 588 9665 hayesandcompany.com

THE PROJECT



David,

Attached are a basic outline for the book, chapter by chapter, and the 1912 team photo that was rescued from the city dump in the 1960s and was shown to me by 90 year old Walt Tyler.

There are important things I have in mind for the book that aren't touched on in the outline. For example, the close connection in the early 1900s with hockey. (Newsy Lalonde, Cyclone Taylor were both lacrosse stars and hockey stars. Lalonde was a star for the Montreal Canadiens, was on the first Canadiens team, in fact scored the team's first ever goal. There are many other examples through the decades.)

Related to this, I plan on drawing comparisons with major league pro teams that sprang up at the same time as the Salmonbellies got started. The New York Yankees, for example. The Salmonbellies were a huge draw (10,000+ people a game) in the 1900s to about the First World War and still drew big crowds through the 1920s and into the box lacrosse era beginning in the 1930s. The Salmonbellies had their Babe Ruths and their Ty Cobbs. They had their own tobacco playing cards, just like pro baseball, so they must have been big!

I guess the point is, the history of the Salmonbellies is the history of a whole lot more than just the city of New Westminster, it's really about Canada in so many fundamental ways.

David, you might also let Andrew know that because I have family on both sides going way back into the history of New Westminster and grew up there next to Queen's Park Arena (and went to a lot of the 'bellies games in the late '60s through the mid-70s) I have, through my incredible mother and others (Jack Fulton, Paul Parnell, etc.), a wealth of contacts that allow me to dig deep into the lives of the characters who played the game.

Bruce

CHAPTERS (NOT NECESSARILY IN THIS ORDER)



1. PROVINCIAL DOMINATION

MINTO CUP CHAMPS: 1894-1908

Team forms in 1888. From 1894 to 1908 the Salmonbellies are provincial champs eight out of nine years. Their winning ways culminate in 1908 when they win their first Minto Cup in Montreal against the Shamrocks.

Who are the three or four great players of this era?

Alex 'Dad' Turnbull

?

?

?

2. NATIONAL DOMINATION

THE GOLDEN ERA OF FIELD: 1909-1927

In 1909 they play pro and as pros win the Minto every year from 1909 to 1915 with the exception of 1911.

There is no lacrosse in 1916 and 1917 due to World War I.

In 1918 they lost six of eight season games and did not compete for the Minto. They won the Minto again in 1919, lost it in 1920, and then win it four years in a row, 1921-1924.

Pro lacrosse folds at the end of the 1924 season.

Over the same time period the team wins Mann Cups starting in 1915. From 1920 to 1927 they win the Mann Cup seven out of eight years, with 1926 the only exception.

In the 1928 Olympic games Canada is represented by the Salmonbellies. They tie with Great Britain and the U.S.A.

The 1931 team is the last to play the field game. 1932 is the first box lacrosse season.

Who are the key players of this era?

Willis Patchell

Haddie Stoddart

The Gifford brothers (count as one):

Jack, Hugh, Jimmy, Tom

Grumpy Spring

3. THE WAR YEARS

SALMONBELLIES VS. ADANACS, 1937-1947

Two New Westminster teams, the Adanacs and the Salmonbellies, go to 'war' against each other through the war years. In 1937 and 1943 the Salmonbellies win the Mann Cup. (1943 team considered by many to be one of the greater Salmonbellies teams ever. Jack Wood was the coach.)

The Adanacs win it in 1939 and 1947.

Between the two Westminster rivals, four cups in ten years.

Who are the great Salmonbellies players of this era?

Ed Downey

Bill Wilkes

Pete Meehan

Ike Hildebrand



Who are the great Adanacs players?

Ted Bradbury
Jimmy Douglas
Bob Lee

Also: Garnie Carter (goalie who was once a goal scoring forward), Ken and Brud Matheson, Punch Thompson

4. IDENTITY CRISIS 1951-1969

From 1951 to 1969 the Salmonbellies had a serious identity crisis. Over an eighteen year period they had seven names. In 1951 the Salmonbellies and the Adanacs merged. Thus for the 1951 season they were the Commandos, in 1952 and 1953 the Salmonacs and in 1954 the Royals (playing the season out of Whalley).

They regained their identity as the Salmonbellies from 1955 to 1958, winning the Mann Cup that year (Jack Bionda joined the team) and the next, but losing their identity from 1959 through 1966 when they were the O'Keefe's. The jerseys said O'Keefe's but the men inside them were Salmonbellies and they won Mann Cups in 1962 and 1965.

Paul Parnell told me his favourite team was the 1962 Salmonbellies. Les Norman in goal. Sepka, Bionda.

In 1967 the team turned professional under the name Shamrocks (coincidentally the name of the

Montreal team the Salmonbellies had beaten for the Minto Cup in 1908).

Many say the 1959 Salmonbellies (O'Keefe's) an all-time great team. (They beat Peterborough for the Mann Cup. Paul Parnell was on that Peterborough team.)

In 1968 they were again the Salmonbellies. They win the National Lacrosse Association professional championship with an upset four-games-to-two series win over Detroit. (Sepka is player/coach.)

In 1969 they developed a severe personality disorder, being both the Salmonbellies and the Blues. (They were a pro team in 1968 and 1969.)

But by the 1970 season the crisis was over.

Who are the great players?

Jack Bionda (played on a line with Ken Oddy and Billy Jobb)

Greatest line in history: Cliff Sepka, 'Black' Jack Barclay, Ivan Stewart

Les Norman (goalie)

5. ODDS AND EVENS 1970-1976

Team wins Mann Cups four out of seven years; strangely, every other year on the even years (70, 72 (Parnell as player/coach), 74, 76)



Great players are:

Along with Parnell:

Veterans Wayne Goss, Larry Henry,
Mac Tyler, Dave Tory

Joe Comeau in nets (he makes a huge
difference)

Young players (in 1970):

Al Lewthwaite (18)
Steve d'Easum
Jim Giles
Mickey Lynch
Dave Matheson
Ray Bennie
Tracy Wright
Ken Winzoski
Kerry Gallagher
Brian Tasker
Jim Johnston

6. JUST LIKE OLD TIMES 1981-1991

The team wins four Mann Cups in eleven years:
1981, 86, 89, 91

The great players are:

Eric Cowieson
Dave Durante
Geordie Dean

7. 1992 to 2009

Team hasn't won a Mann Cup 1992 to present day

"MUST PROFILE" PLAYERS:

Goalies Les Norman and Joe Comeau

Alex 'Dad' Turnbull

Willis Patchell

The Gifford brothers

Bill Wilkes

Ed Downey

Cliff Sepka, 'Black' Jack Barclay,
Ivan Stewart

Jack Bionda

Paul Parnell

Wayne Goss

Dave Durante

Geordie Dean

Eric Cowieson

ITEM 5: MARKETING COPY

Salmonbellies vs. The World: The Incredible Story of Lacrosse's Greatest Team

The New Westminster Lacrosse Club—famous world-wide as the Salmonbellies—is the oldest and greatest franchise in the history of North American sports.

The New York Yankees, Montreal Canadiens, Green Bay Packers and Boston Celtics didn't even exist when the Salmonbellies—founded in 1889—won their first national championship in 1908. The Yankees have won 27 World Series, the Canadiens 24 Stanley Cups, the Packers 13 NFL titles, and the Celtics 17 NBA championships—nothing compared to the Salmonbellies' 36 national championships—12 Minto and 24 Mann Cup titles. The Yankees, Canadiens, Packers and Celtics have never represented their country at the Olympic Games, but the Salmonbellies have—in 1928 in Amsterdam.

But unlike its rivals, the team's hometown has always been small. The population of New Westminster grew from just 5,000 in the 1890s to today's still relatively minuscule 65,000, and yet the Salmonbellies have over the course of 125 years consistently defeated teams from metropolises such as Montreal, Ottawa and Toronto. The 2011 Mann Cup champions, the Brampton Excelsiors, drew players and support from a population of over 400,000, while perennial championship contenders Peterborough and Oshawa, at 150,000 and 170,000 respectively, are two to three times the size of New Westminster.

So how did the city and its Salmonbellies do it?

Author and historian W.B. MacDonald (*The Good Hope Cannery*) traces the team from its early gloveless and padless field lacrosse days through its brain-rattling, tooth-busting pre-WWI professional days, its Depression-era transition into box lacrosse, its blood, sweat and beer soaked '50s and '60s, to today's superbly conditioned, college graduate professionals.

Along the way MacDonald reveals the lives and explores the times of the team's stars—"Dad" Turnbull, "Grumpy" Spring, Jack Bionda, Cliff Sepka, Paul Parnell, Wayne Goss—and their fiercest rivals—"Billy" Fitzgerald, "Newsy" Lalonde, Gus Madsen, Don Hamilton, Kevin Alexander and many others.

In Salmonbellies vs. The World meet—

Fred Turner, the Salmonbellies' very first goal scorer—and his girlfriend the scorned prostitute who drove a knife into his chest.

Ageless fitness fanatic Alex "Dad" Turnbull who, at 45 years old, led the Salmonbellies to their first Minto Cup win in 1908.

Salmonbellies defenceman Jimmy Gifford who, with one punch, knocked out Canada's only world heavyweight champion, Tommy Burns.

Canada's early field lacrosse superstars—Montreal Shamrocks' Henry Hoobin, Toronto Tecumsehs' Harry "Sport" Murton, and St. Catherines Athletics' Billy Fitzgerald.

The Ty Cobb of Canadian field lacrosse—Eduard "Newsy" Lalonde—the slickest, meanest, dirtiest goalscorer ever, and Salmonbellies' all-time public enemy number one.

Con Jones—the Vancouver cigar maker and pool room proprietor with the “Don’t Argue” trademark and the trademark “skimmer” head gear.

The happy little Salmonbellies goal scoring machine known as “Grumpy.”

“Scoop ‘em up” Scuby—Mann Cup goalie and highclass furrier.

And dozens of other wonderful, colorful characters—players, coaches, managers, trainers and fans—from all over Canada from lacrosse’s beginnings to the present.