

**Publishing with a Non-profit:
A Case Study of the Partnership between
Greystone Books and the David Suzuki Foundation**

by

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Abstract

In today's unpredictable trade book market, savvy publishers are developing strategies to increase their financial stability. A for-profit publisher partnering with a non-profit organization may not seem like an obvious direction, but the partnership between Greystone Books and the David Suzuki Foundation shows that it can be a path to success. Established in 1993, the partnership gave the publisher a larger acquisitions budget, authority in the environmental book-publishing niche, and a greater awareness of environmental issues and potential writers that they might not otherwise be connected with. The David Suzuki Foundation benefited not only from an expanded communications network but also from the legitimization that working with Greystone offered this perceived "left-wing gang of enviros." This case study explores the founding and development of the partnership and offers other publishers key insights on establishing partnerships of their own.

Keywords: publishing partnership; Greystone Books; David Suzuki Foundation; environmental publishing; non-profit publishing; D&M Publishers

Dedication

Dedicated to and in memory of Jim Fulton, without whom this partnership would be diminished.

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1. Introduction

As the trade-book publishing business becomes increasingly challenging, publishers, especially small independents without the deep pockets of their multinational counterparts, need to be open to opportunities for collaboration or partnership. These opportunities may provide subsidies to their publishing programs in the form of upfront payment of publishing costs or significant non-returnable advance book sales. For publishers, such opportunities can come from partnering with organizations to publish books of interest to both the publisher, for a trade audience, and to the organization, for their own promotion, communications campaigns, or sales. Choosing to partner with a non-profit organization may not seem like an intuitive option for a trade publisher, but in 1993, when representatives of the David Suzuki Foundation (DSF) approached Scott McIntyre of D&M Publishers Inc. (D&M; then Douglas & McIntyre Ltd.), a Vancouver-based independent publisher, and requested D&M's best proposal for a publishing partnership, D&M had the experience and foresight to see the idea's potential.

The DSF, then a much smaller organization, had only one office (instead of four) and a fraction of its current community of employees, volunteers, and staff. McIntyre and Rob Sanders, the publisher of D&M's imprint Greystone Books (founded in 1993), nevertheless saw that a collaboration with the DSF could offer D&M insight into cutting-edge areas of environmental research; introductions to prominent writers, environmentalists, and thinkers associated with the DSF; financial support for partnered titles creating an expanded trade list; an avenue to promote partnered titles directly to the DSF's growing community; and the possibility of working with Dr. David Suzuki, author, co-founder of the DSF, and one of the world's pre-eminent environmental spokespeople.

The partnership that started nearly two decades ago has grown into a successful collaboration that consistently benefits both groups. Peter Robinson, CEO of the DSF since 2008, believes that the partnership "legitimizes and mainstreams" (DSF Publishing Committee. 2012) the DSF in a way that few relationships could, and that D&M "has the capacity to help [the DSF] in [its] message more than [the DSF] could ever quantify" (Robinson 2011b). For D&M, Rob Sanders said that what started out as a proposal to assist the DSF in publishing a series of books that "seemed like an interesting idea" that might bring "interesting authors in an area that [D&M] was certainly interested in"

(2011a) has become an important collaboration that enhances and elevates the publisher's seasonal lists. Appendix A lists all partnered titles.

How did this partnership come to play such a large part in D&M's publishing program? What led Robinson to make such a strong affirmative conclusion about the partnership after only three years' work as CEO for the DSF? How have D&M and the DSF managed this relationship since it began in 1994? What are the partnership's benefits, and what are its challenges? How has it grown and changed, and what does the future hold?

To answer these questions, I will draw on my behind-the-scenes experience as an employee at Greystone Books since November 2007 and a member of the Publishing Committee since May 2008, as well as the insights of people who have been involved in the partnership from the beginning, and print records, including meeting minutes, contracts, and correspondence. These sources reveal that D&M's partnership with the DSF allowed it both to broaden its program and its reach as a trade publisher and to help a non-profit organization pursue its mission.

2. In the Beginning

In early 1993, the David Suzuki Foundation decided to expand into book publishing and was developing ideas for a publications wing. The foundation proposed that this new wing would publish the Footprint Series, taking its commissioned research reports and “translat[ing] the findings into trade books, suitable for the mass market” (Cullis 1994a). The Footprint Series would, the foundation hoped, reach a reading audience beyond the DSF community. In the initial outline, the DSF planned to have “one person in charge, the Publications Manager...who would work with an army of freelancers” (Cullis 1994b). The DSF would contract writers on a work-for-hire basis and pay them a fee. The writers would need to be experienced and able to write for a lay audience. At some point in the development process, however, the DSF decided not to manage the Footprint Series in-house but rather reach out to local book publishers to gauge their interest in and ideas about collaborating on the series.

In early 1994, Jim Fulton, executive director of the DSF from 1993 to 2006, and Tara Cullis, president and co-founder of the DSF from 1990 to the present, approached three BC-based book publishers and explained the DSF’s ideas for its publications wing. All of the publishers were “keen to collaborate with the DSF on the Footprint Series,” (Fulton 1994a) and each was asked to develop a proposal for the DSF and outline the publisher’s vision for the structure of the partnership.

The three publishers delivered their proposals to the DSF in April 1994. They offered varying levels of collaboration, ranging from a purely distribution-based relationship (the publisher would have no involvement in the creative processes of publishing and would only be responsible for the marketing and distribution of titles to the trade in Canada and possibly the United States) to a more collaborative partnership model (the publisher would be involved in the acquisition, development, and editing of the projects as well as the marketing and distribution).

Douglas & McIntyre’s proposal to the DSF outlined three distinct options:

1. *Douglas & McIntyre publishes the Footprint Series:* In this model the DSF would act as author, in contract with D&M, and hold copyright to all publications. The DSF would be responsible for “assembling and paying for all editorial elements of any given project.” Douglas & McIntyre would handle and assume financial responsibility for the design and production process and, unlike in a standard author agreement, would acquire all camera-ready art. The DSF would select the titles to be published, but D&M would still retain “some say in what was possible and what was not.” The DSF would be

responsible for writers' contracts and fees, but D&M would assist the foundation financially by providing it, as the author, with a royalty advance.

2. *Joint venture:* In this “trickiest to define” model, the DSF and D&M would assume a fifty-fifty split in both costs and revenues. The workload responsibilities would not change from the first model, but the financial implications would be much different for the DSF, because it would be “taking some greater degree of risk, and therefore benefiting from some greater return.” Under this option, final copies of the work would bear imprints of logotypes for both organizations, and the DSF would be mentioned on the copyright page as both a partner and the copyright holder.
3. *Distribution:* This more common model “would involve the [DSF] publishing the books under its own imprint and its own financial obligation, with [D&M] distributing them.” Like the standard distribution model, the DSF would produce all of the books, and D&M would simply purchase copies or take them on consignment at a standard discount. Within this model, D&M would offer advice when needed, and it would “help the [DSF] buy printing in the most cost-effective way.” This offer implied that there would be a bit more collaboration than in a standard distribution agreement.

For any of the options, D&M offered the opportunity for review of and flexibility within the partnership as it progressed and guaranteed the DSF that it would maintain ownership of the series and full editorial control” (McIntyre 1994b).

As the DSF reviewed the proposals, a few details became clear. The “reality of the situation facing DSF” was that it was “not in a position to take the entire publishing role on” (Fulton 1994a). It did not have the cash flow to handle the substantial upfront costs of printing, direct marketing, and distribution, and it could not budget the staff needed to handle the partnership beyond (if required) editorial and design. The foundation saw that D&M had a number of advantages: a strong and established sales and marketing department with a second office in Toronto and a Toronto-based distributor; mainstream involvement in the book trade that would help the foundation reach its target audience, which although “not yet clearly defined,” was hoped to be “much broader than the activist community.” The DSF also appreciated D&M’s willingness to be flexible as the partnership developed (Cullis 1994c).

Because the DSF’s staff had little experience in or knowledge of publishing, Cullis had also asked Nancy Flight to review and offer advice on the three publishers’ proposals. Flight, who was then working as a freelance editor, had extensive experience working in the publishing industry and had edited David Suzuki’s books. Flight told the DSF that one proposal “was more about handling production than actually being a true [partner]...I thought that [D&M]’s was the best, so I recommended it to Tara” (2011a).

The DSF did have a few lingering concerns about the proposal. D&M was a for-profit company, which meant the bottom line might be a bigger part of the company's motivations for publishing a book—although this would be the case with most publishers. In addition, because D&M was not an academic publisher, Cullis and others worried that it would not be able to provide their research with the same level of rigorous peer review an academic press could (Cullis 1994c).

These concerns aside, at some point after April 12, 1994, the DSF decided to partner with D&M using the first of the three models the publisher had presented: "D&M Publishes the Footprint Series."

Scott McIntyre served as the primary contact with the DSF until November 1994 and met with Cullis and Fulton. Once the partnership was confirmed, however, McIntyre knew the next step was to connect the DSF with Rob Sanders. Although McIntyre was understandably "reluctant to do that, because [he] wanted to work with [the DSF]," he took a good look at the possibilities and knew that Greystone's mandate would be a good fit for the DSF because its list focused on nature, natural history, and the environment. This good fit allowed for easy growth and compatibility; it may also have led to David Suzuki becoming a "cornerstone of the [Greystone] program" (McIntyre 2011).

The DSF Publishing Committee held its first meeting on March 7, 1995. The committee included upper-level members of the DSF's staff—Tara Cullis, Jim Fulton, and David Suzuki. Nancy Flight, at Fulton's request, served as industry adviser and chair, a position she continues to hold to this day, and Stan Persky, a writer, also attended.

At the next meeting, held on March 17, 1995, the committee invited Rob Sanders to be a member. He could offer additional insight about the publishing industry and clear feedback from Greystone Books about book idea development and potential in the trade. Later that year, Nancy Flight became an employee of Greystone Books and likewise represented the company at committee meetings. Since then, save one addition discussed later, the Publishing Committee has continued to be composed largely of upper-level employees from the DSF and Greystone, usually with a slightly higher number of representatives from the DSF. See Appendix B for a full list of Publishing Committee members.

The committee meets about six times a year to discuss the progress of titles not yet published and the sale of partnered books, to review proposals and ideas for

possible titles, and to report on the ongoing projects and campaigns of both organizations beyond the publishing partnership. The committee also makes every effort to get together at least once a year, preferably twice, to break bread, drink wine, and discuss matters beyond publishing, although publishing does occasionally come up in the conversation. The socializing and unofficial business that take place at these gatherings help develop and maintain camaraderie and friendship among committee members.

In early 1995, Greystone drew up a letter of agreement.¹ The agreement outlined the key elements of the relationship and clarified the responsibilities and expectations of each partner: “[Greystone] under a joint DSF/Greystone imprint, will publish the ‘popular series’ of titles commissioned by the [DSF]” (Sanders 1995a). The books would include both the DSF’s and Greystone’s company names and addresses, and both logos—in a slight variation from the first option in the original proposal—would appear on the spine, title page, back cover (trade paperback), and inside back flap jacket copy (hardcover) of all finished books.

Greystone specified that it would only partner in titles they determined had reasonable trade market potential. Greystone would hold world rights to those titles, and it would take on the following responsibilities:

- managing the substantive edit, copy-edit, design, and manufacture of each project;
- marketing and selling each project, including international rights; and
- accounting for and paying to the DSF appropriate royalties for sales of all partnered titles.

The DSF would take on the following responsibilities:

- administering the contracts and paying all fees to the authors;
- undertaking first review of manuscripts, assessing acceptability and, once accepted, supplying the manuscript to Greystone;
- supplying all camera-ready or digitally prepared art and illustrations; and
- ensuring that the author, or an appropriate representative for the book, was available for promotion.

Although Greystone would manage promotion of the books to the trade market as part of its responsibilities, the DSF was invited to actively promote the books to their community.

¹ The letter referred to “Douglas & McIntyre Ltd./Greystone.” For the sake of clarity and brevity, I use only “Greystone” as the company name from here on in.

Because in this initial agreement the DSF would be coordinating all author contracts, fees, advances, and royalty payments, Greystone created a standard contract for all of the partnered titles between itself and the DSF. Each contract listed the DSF as the author and outlined the royalty advance, standard trade royalty rate (based on a percentage of the retail price for sales in Canada and based on a percentage of net receipts for export sales of books in all other territories), and other standard royalty rates and subsidiary rights.

With the many details agreed upon, the DSF and Greystone forged ahead with the partnership and successfully published their first three titles: *Dead Reckoning* by Terry Glavin, *Delgamuukw* by Stan Persky, and *The Sacred Balance* by David Suzuki and Amanda McConnell. These books followed the original editorial vision for the Footprint Series. As is the case with many partnerships, however, growth and change were imminent. The flexibility promised in Greystone's proposal came in handy.

3. As It Grows

From its conception, there were inevitable changes on the horizon of the DSF-Greystone partnership. After working together for a few years, both Greystone and the DSF were able to home in on the specifics of these changes. The Footprint Series, which had been set up to develop and adapt DSF commissioned scholarly reports into popular books, was not finding success in the trade market and the DSF had encountered other unforeseen issues. On September 29, 1998, Jim Fulton wrote to Rob Sanders and Nancy Flight to report the outcome of a meeting of the DSF's Management Committee. Ultimately, DSF management felt the Publishing Committee and its projects were "a wonderful thing" for the DSF but, Fulton reported, it was concerned about the DSF's ability to handle authors. At that point, the DSF handled all author agreements and received, reviewed, and accepted manuscripts before turning them over to Greystone for substantive editing, copy-editing, and proofreading. Fulton wrote, "the DSF simply cannot deal with the writers and their work. It is not our field. There also is no suitable fit for these tasks here among senior staff" (Fulton 1998). As a result of the letter, the Publishing Committee decided to meet and review the editorial process and the financial relationship between the DSF, Greystone, and authors and to entertain the possibility of having a single contract with authors, one initiated by Greystone (Sanders 1998c).

The review led to an important and logical change in the partnership's structure. The partners agreed that Greystone would now receive the manuscripts and "deal with authors on all editorial matters as books progress[ed] towards publication." Greystone would also "develop all future author contracts for [partnered books]." (Sanders 1998a) The contract would clearly state the DSF's involvement as a publishing partner. These changes meant the financial arrangement also changed significantly. Greystone would now, with the approval of the DSF, "negotiate the best contract possible with authors on the understanding that the authors [would] earn a [standard] royalty on sales" (Sanders 1998b). The DSF would contribute to the partnered titles by way of an annual sum paid directly to Greystone. This contribution would assist with creative costs not associated with production or promotion of the book: the development of editorial projects, royalty advances, "research for and creation of intellectual property...and/or acquisition of material to be included in the books"(Sanders 2009)—simply put, it would contribute to any creative costs not associated with production or promotion of the books. A separate shorter agreement, between Greystone and the DSF, would be drawn

up for each partnered title, specifically recording the DSF's contribution to each title and the intended use for that contribution.

In many cases the DSF contributes directly to the royalty advances for books. That contribution would be specified as refundable and would be paid back to the DSF as the books sold and the advance was earned out. When the DSF contributed to creative costs other than the advance, such as fees for illustrations, maps, or editorial or research work, the contribution was specified as non-refundable and would not be paid back to the DSF. Regardless of whether the DSF put forth a refundable or non-refundable contribution to a partnered title, once the royalty advance was earned out, Greystone would also "pay both the author [as set out in the contract between Greystone and the author] and the DSF a royalty on all future sales of the book" (Sanders 1998b).

Along with this largely administrative change came a greater shift in how the Publishing Committee acquired books. In fact, the shift had already begun. When the DSF and Greystone began their partnership in 1994, "most, if not all the books were to be popular treatments of subjects covered in research reports commissioned, and paid for, by the DSF" (Sanders 1998b). The idea was "to transform the reports into more trade-oriented books for the general public" (Flight 2011a). The partners would proceed by "choosing a subject, knowing [the DSF's and Greystone's] take on it, and finding an author who would fit" (Cullis 2011).

The first few books followed this plan, but by 1998 the ideas and content of partnered titles had veered away from the original mission of the Footprint Series. The committee was now commissioning authors to both research and write book-length manuscripts (Sanders 1998b). This shift reflected a variety of developments. To begin, the editorial process for the Footprint Series was bumpy. At times just developing a proposal for adaptation of a research report went several rounds with little success. The process was also "expensive and the reports, even with good writers, [did not] sell [well] to a trade audience because they were on very specific subjects of environmental research" (Sanders 2011a). Although the information in the Footprint Series was important and spoke to the DSF's mandate, sales numbers clearly showed that the books were not reaching the larger audience that the DSF had hoped to reach.

Problems with the editorial process and the other changes to contracts and author management drove more fundamental change: DSF-Greystone titles would no longer be based on the Footprint Series editorial model of academic report to trade book. According to Tara Cullis, "It made more sense to find good authors and let them

loose.” Expecting authors to write or revise a scientific report for a trade audience “stifled their initiative” (Cullis 2011). The Publishing Committee began to reach out to authors, and Greystone began to share proposals it had received (via its usual acquisition channels) if they were well suited to the DSF-Greystone list. Rob Sanders remarked that this “was a major change, and [with it] things really started” (2011a).

In the years since its creation, the partnership has undergone several other smaller changes. At the request of the DSF, the back matter of every partnered title now includes a one-page message about the DSF, its mission, and information on becoming a member or donor. This page first appeared in the 1998 title *Delgamuukw*, but it was not used consistently and had varying messages over the next few years. Its present form, however (see Appendix C) has appeared in all adult non-fiction titles published since 2006. When DSF and Greystone revised and updated the partnership agreement in 2009, inclusion of the page became one of Greystone’s contractual obligations (Sanders 2009).² DSF-Greystone titles now also include a list of all partnered titles in their back matter if blank pages are available.

At the DSF’s urging, Greystone has also investigated alternative paper stocks, including hemp and kenaf paper, which is made from the kenaf plant (*Hibiscus cannabinus*), a member of the hibiscus family related to cotton and okra. *Dead Reckoning* was printed on kenaf paper. To honour the DSF’s request, Greystone consistently prints all partnered titles, and at least 90 percent of their non-partnered titles, on carefully selected environmentally friendly paper stocks.

Members of the Publishing Committee have changed, of course, and while the group is still composed largely of either DSF or Greystone employees, Rob Sanders invited Jan Whitford to join the Publishing Committee in 2001. Whitford said Sanders asked her to join because he “felt there was a role to be played by someone who was neither [from the DSF nor Greystone], to have an outside eye, [seeing things] from a reasonably broad perspective.” Whitford was a great addition to the group. She had extensive experience in Canadian publishing, having worked for many years as a literary agent for the Lucinda Vardey Agency, now Westwood Creative Artists. In her work as an agent, Whitford “hadn’t had a lot of involvement in the kinds of books being published [by the committee],” but she was interested in the subjects and could “look at a project in the context of what [she] knew the DSF stood for and [could] think a little bit further out of

² As a result of this page’s regular inclusion, some foreign publishers who have licensed rights to partnered titles—most often in cases where their edition was part of a co-edition printing—have either translated or not removed (in the case of foreign English-language editions) this page for their editions.

the box” (Whitford 2011). Sanders had also asked Whitford to join at a time when the committee was a little flat and “didn’t have a lot of good ideas.” Whitford’s inclusion “brought a whole different kind of approach to it, and things really picked up” (Sanders 2011a).

In 2010–11, the DSF fortified the partnership by including it in its Annual Work Plan. The work plan identifies the partnership within the DSF’s organizational strategies, stating that the partnership “addresses the goal of integrating what [the DSF does] in a larger framework that addresses the interdependence of environmental issues, social justice, and economy that fully accounts for human impacts.” Although the DSF had always valued the partnership with Greystone when it included the partnership in the work plan, it treated it “like a key piece of what [the DSF does] as opposed to just a payment” (Robinson 2011b). Peter Robinson confirmed that it is “not a payment, it’s actually an investment” (2011b).

Most DSF-Greystone titles developed as part of the Footprint Series were not successful in the trade market. However, the most successful book to come from the DSF-Greystone partnership to date, *The Sacred Balance* by David Suzuki and Amanda McConnell, was developed along the lines of the Footprint Series and began as a DSF report titled “Living within Our Means: The Foundations of Sustainability.” This seventy-six-page scholarly research report, developed from an idea by David Suzuki, was written for the DSF by John Robinson and Caroline van Bers and published by the DSF in March 1996. It can be accessed today through the DSF’s website.

“Living within Our Means” was included on the DSF’s first list of book ideas when it began planning for a publications wing, and when the Publishing Committee held its first meeting on March 7, 1995, it was on the agenda. The minutes state that the project needed an author to develop the report into a trade book. By the second meeting of the Publishing Committee, held on March 17, 1995, “Living within Our Means” had been submitted to the DSF and was “ready for editing (although the authors had suggested a full formal peer review should take place)” (DSF Publishing Committee. 2012). The Publishing Committee hoped the report would then be assigned to an appropriate author, revised, adapted for a trade audience, and published in the fall of 1996.

A potential author was proposed at a Publishing Committee meeting in May 1995, and David Suzuki and Jim Fulton planned to meet with the author to discuss his interest and availability. The committee discussed several other details about the report

at this meeting, including how it could be turned into a trade book, what its “focus or purpose should be,” and the profile of the intended market. As the project progressed, it became evident that finding an author to adapt and revise “Living within Our Means” would be challenging, not unlike the committee’s experience with other titles in the Footprint Series. The proposed author initially expressed interest but stepped back from the project by September 1995. The rewrite required “greater research needs than he had anticipated,” and he had personal commitments that would not allow for this lengthy time investment (DSF Publishing Committee. 2012). The committee approached two other authors in turn and received a similar response: there was too much work, too little time, and, ultimately, too little money.

At this time, the Publishing Committee had no expectation that David Suzuki would take on the project and develop the report into a trade book. Suzuki had been working with Stoddart Publishing since the publication of his 1985 book, *Looking at Plants*, and by this time Stoddart had released nearly twenty books by Suzuki. Beyond honouring this well-established and amicable relationship, Suzuki was contractually obligated to offer Stoddart first option on any future work. Yet Suzuki had come up with the original idea for “Living within Our Means.” Unlike the other authors the Publishing Committee had approached, “who didn’t fully grasp” the gist of the report and whose proposals were not engaging, Suzuki, according to Nancy Flight, “was so full of life and so excited. He would talk about how we’re all connected and we all breathe the same air and things like this” (2011b). It was only when Suzuki spoke about his ideas for developing “Living within Our Means” into a trade book that “it became an exciting topic.” Flight told Rob Sanders, “We have to ask [Suzuki] if he would write this, because...the whole report came from his brain, and he’s the one who has to do this” (2011b). When Flight and Sanders asked Suzuki if he would write the trade book, he agreed in principle and on the condition that he had the support of a co-author, specifically Amanda McConnell, who had worked with Suzuki before and sat on the DSF’s board.

Before the final agreement, however, Suzuki had to speak with his publisher. He “went to Jack Stoddart, and Jack very graciously said, ‘If you are doing this for the [DSF], then, yes, I will give you permission to do it’” (Flight 2011b). From this point forward, the process for developing the report was not too different from any other book: the authors developed outlines, received feedback, adjusted outlines, received approvals, and ventured ahead with the manuscript. As with other books, there were also some delays in manuscript delivery. The final title, *The Sacred Balance*, was

suggested by Rob Sanders and agreed upon in October 1996. Greystone received the complete first draft on April 28, 1997. In September 1997, the first hardcover edition was published simultaneously in Canada (Greystone), the United States (Prometheus Books), and Australia and New Zealand (Allen & Unwin). In 1999, French (Les Éditions Fides), Japanese (Nihon Kyobunsha), Hungarian (LAP/ICS), and UK (Transworld Publishing) editions were published.

The Sacred Balance remains the only exception to the rule that DSF research reports, when developed into trade books, did not meet with much success in the trade market. *The Sacred Balance* was developed from a DSF research report but, as Flight noted, the final book was quite different from the report (Flight 2011b). Perhaps, given the same treatment, other DSF research reports could have been more successful in the trade market. Greystone released a third revised and updated North American edition of *The Sacred Balance* in September 2007. The book has sold in excess of 150,000 copies in North America, in print and digital editions. Here again we see the value of flexibility in this collaborative publishing venture and the value in understanding that no matter how consistent some outcomes may seem, they cannot be considered hard and fast rules. Had the Publishing Committee abandoned the original vision for the Footprint Series, *The Sacred Balance* might never have been written.

4. Benefits

Non-profit organizations rarely have the opportunity to be involved in and contribute to the list of a trade publisher. Among the many benefits, the partnership with Greystone allows the David Suzuki Foundation to extend its communication efforts nationally and internationally and to contribute to important works of literature that all levels of its constituency can enjoy and take pride in. Reciprocally, trade publishers rarely have the opportunity to develop close and ongoing relationships with non-profits who have a mandate ideally suited to their content and a constituency national in scope. The partnership offers Greystone many benefits, including consistent financial contributions, increased interest from key authors, and strengthened international rights relationships.

What follows in this chapter is a closer look at the many benefits of this partnership, beginning with an overview of levels of partnership.

A. General Outcomes for a Partnership

Peter Robinson, who has worked as CEO of both the DSF and Mountain Equipment Co-op, believes partnerships can offer many levels of benefit “ranging from informal exchanges of information only, [to] social functions, all the way up to structural or organizational partnerships with expected outcomes and responsibilities” (Robinson 2011b). The DSF-Greystone partnership offers benefits at all levels. There are regular exchanges of information between the two groups at Publishing Committee meetings. The members discuss ideas for partnered titles and the development of those titles in progress, and each organization offers in-depth updates on their current and future campaigns and projects. The partnership has a social function among the DSF’s staff and community. Members can “take pride in the [partnered] books,” (Robinson 2011b) the authors, and the awards, as in the case of Allan Casey’s *Lakeland*, which won the Governor General’s Award for Non-Fiction in 2010. Finally, both partners deliver on expected outcomes and responsibilities such as the regular contribution of funds or the editing, production, marketing, and sale of partnered books.

B. The Printed Word, and More of It

At the forefront of the many benefits the partnership offers to Greystone is the DSF's contribution of annual "funding to assist with development of editorial projects" (Sanders 2009). This contribution allows Greystone to acquire more books, particularly more complex illustrated books, than it would otherwise. The reliability of the DSF's contribution is also of unquestionable benefit to Greystone. While some partnerships require regular discussions of new book ideas or strategies for collaboration, Greystone can safely anticipate a regular annual contribution from the DSF. The Publishing Committee is required to prepare an annual proposal that clearly itemizes the financial allocation to each project and includes brief descriptions of the books suggested for partnership. A DSF staff member on the Publishing Committee presents the proposal to the DSF's board for approval of the annual contribution amount. Contributions from the DSF do fluctuate, depending on the organization's annual budgets, but the initial legwork of establishing a relationship has been done, and there is a trust between the two organizations that allows for a certain ease of process. Just as the DSF trusts in the quality and appropriateness of Greystone's editorial content, Greystone trusts that the DSF will contribute what it can to future titles.

When the DSF was founded, its plan was to put half of every dollar it received toward communications, toward making its own studies and projects available to the public. For David Suzuki, the partnership's contribution to the DSF's communications effort is a key benefit: "Partnering with a publisher was critical for [the DSF]. As well, Greystone has brought other ideas and writers for [the DSF] to consider as part of its output." From a personal perspective, Suzuki feels "there is an inverse response to media. That is, the more effort one has to put into [media], the more meaningful it is." Because reading often requires time, effort, and quiet attention, Suzuki feels that the printed word, specifically books, is "by far the most profound" medium for connecting with people. (2011).

Peter Robinson said the partnership with "Greystone Books is an incredible piece of what [the DSF does]." The DSF has a goal to change legislation, which requires the involvement of many Canadians. To achieve its goal, the DSF must go further than

scientific research and reports. The trade books resulting from the partnership “tap into really elemental components of how a person thinks about nature and the environment...It’s not just the presentation and the ability to appeal to a person through looking at a [DSF-Greystone] book. [The DSF builds] a constituency by people reading and recommending others to read” (2011b).

C. Mutual Legitimization

There would have been little value in adding a publications wing to the DSF’s many projects and campaigns if its publications did not reach a wider audience and influence readers to support the DSF’s mission to “protect the diversity of nature and our quality of life, now and for the future” (DSF 2011a). Robinson believes “Greystone Books has the capacity to help [the DSF] in its message more than [the DSF] could probably quantify.” Greystone legitimizes and draws DSF into the mainstream because the DSF is “considered one of those ‘environmental groups.’ And doesn’t, every now and then, David [Suzuki] cuss and swear and beat up on big oil? Nobody does that with Greystone, and so...you give us respectability within an established sector of the Canadian economy” (2011b). Tara Cullis said the DSF “couldn’t afford not to be mainstream” (2011). This need had influenced its decision to seek a trade publisher for partnership and to choose Greystone.

From Greystone’s perspective, having the DSF as a publishing partner has helped legitimize its status as a publisher of books about natural history, nature, science, and the environment. According to Richard Nadeau, sales director for D&M Publishers Inc., when Greystone presents the partnered titles to retail buyers, the DSF imprint “gives [the books] a seal of approval. David Suzuki and the DSF have such prestige...The impression is that [David Suzuki’s] name would not be on an unworthy book” (2011). Having this seal of approval offers a particular edge in the environmental book market, which has, according to Emiko Morita, marketing director for D&M Publishers Inc., become much “larger and more defined” than it was when the partnership began (2011a).

D. New Authors

When the partnership began in 1994, David Suzuki was in contract with Stoddart Publishing and would not author books for other publishers (the exception being *The Sacred Balance*). He did, however, find other ways to contribute to the partnership's titles. He made a commitment to write a foreword or introductory statement for each partnered title. When Stoddart filed for bankruptcy in August 2002, however, Greystone extended its relationship with Suzuki. Stoddart allowed all rights to Suzuki's books to revert to the author, and Rob Sanders and Suzuki discussed the implications of the reversion. They agreed that Greystone would become Suzuki's trade publisher. Greystone gained world rights for several of the reverted Stoddart titles (new editions of the books could then be released as partnered titles), and Sanders agreed to advise and assist Suzuki with future rights or permissions requests for those titles not re-released by Greystone.

DSF-Greystone released the first trade paperback edition of *Good News for a Change*, published previously by Stoddart in hardcover, in March 2003. *From Naked Ape to Superspecies* was also released in trade paperback and as a partnered title in April 2004. Both titles have been successful additions to the DSF-Greystone list. *Good News for a Change* has sold more than 20,000 copies in North America, and DSF-Greystone has sold foreign rights for an Australia and New Zealand English-language edition and worldwide rights for French- and Korean-language editions. Adding David Suzuki to its list of authors has been of unquestionable benefit to Greystone. The development might not have happened had the DSF-Greystone partnership not existed.

The partnership has also brought Greystone increased interest from key authors and literary agents who now equate Greystone with environmental and natural history titles. Jan Whitford, who worked as a literary agent for many years, said the partnership "gives an expanded market, an expanded credibility because, if the DSF name is on it, it's a bona fides. That's a no-brainer" (2011). Charlotte Gill, author of the award-winning DSF-Greystone title *Eating Dirt*, said, "The partnership...was one of the big reasons why I was attracted to the offer. My agent and I agreed that Greystone's mandate was right for this particular book and that the DSF has a broad marketing reach when it comes to issues related to the environment. The backing of the DSF is good for [*Eating Dirt*] in terms of credibility and, ultimately, we hope, for sales" (2011).

Candace Savage, the author of three partnered titles, said, “the more I’ve learned about the DSF through this association, the more I’ve appreciated the breadth of their intelligence and work.” As well as providing additional funds to the project, allowing Savage the time she needed to complete *Prairie*, a comprehensive and fully illustrated natural history, the DSF’s involvement provided Savage with “reassurance that writing books is a worthwhile contribution to the conservation movement...I was glad to know that intelligent and committed people believed that my efforts were worth supporting” (Savage 2011).

E. Marketing Collaboration

The DSF’s community now numbers in the tens of thousands, and the foundation’s involvement in marketing partnered titles to this constituency is a great benefit to Greystone. The DSF publishes a quarterly newsletter, *Finding Solutions*, in English- and French-language editions and sends them to more than 32,000 recipients. It regularly features partnered books in book reviews and in articles about the DSF’s campaigns.

Several partnered titles have also been featured in the DSF’s volunteer-run book club. The book club features a handful of titles each year and has its own discrete space on the DSF’s website. The page lists selected books along with customized reading guides “created by DSF volunteers who read book club titles and together, develop discussion questions and action ideas” (DSF 2012a). The book club is potentially limitless in its reach, as it encourages the website’s visitors to form book clubs “in their own communities and online to discuss important issues related to sustainability” featured in the selected books (DSF 2012a). The book club has also featured non-partnered Greystone titles and books from D&M’s other imprints, Douglas & McIntyre and New Society Publishers. Appendix D shows examples of the book club’s promotional material for *Lakeland* when it was a featured title.

The DSF has also initiated specialized marketing campaigns in support of partnered titles. For example, it developed a campaign to promote and sell a targeted number of the enhanced digital app edition of *The Legacy*, which included the full ebook, clips from Suzuki’s movie *Force of Nature*, photographs, and the full recording of the original 2009 lecture upon which the book was based. The DSF, in collaboration with the Greystone marketing team, called on (from its many volunteers) an elite group of Canadian celebrities and Olympic athletes and asked them to promote *The Legacy* app through social media, by tweeting to Twitter followers and sharing content with their

Facebook friends and fans. Although the campaign did not meet the sales goal set by the DSF, Greystone's sales and marketing teams felt that it was great promotion for every format of *The Legacy*, digital or print. The campaign also provided both organizations with fodder for future campaigns.

The DSF sometimes takes a hands-on approach to promoting partnered titles, but it does not require or expect authors to promote or campaign for the DSF. In other words, the DSF does not “strong-arm authors into writing a blog or giving a presentation” followed by a request for donations (Morita 2011a). Such an expectation of authors would “imply [the DSF] sees the book events as marketing opportunities” (Robinson 2011a) for the foundation, and this is not its intention. Such an expectation could be to the detriment of the partnership's less brazenly environmental titles and might also dissuade some authors from further involvement with the DSF or Greystone.

F. Extended Markets: Local and International

Tara Cullis commented that “the written word is an extraordinarily powerful tool...Working with politics is very difficult, slow, and impermanent, and [the books do]...two things: they...encapsulate a whole body of knowledge on an important issue, so it's summarized and out there, and they reach a whole segment of the population that just love books and [regard the] information in books in a way they don't other modes of communication” (2011).

It is valuable here to define the concept of “stealth publishing,” which is a factor in many of the books on DSF-Greystone's list. As a complete list the partnered titles have tones ranging from brazenly environmental messages to quiet tributes to nature. Some of the partnered books are more manifesto-type books that make clear statements in favour of conservation, sustainability, and changing environmentally destructive behaviours. *Tar Sands* by Andrew Nikiforuk, a “critical exposé of...the Alberta oil sands—that [have] made Canada one of the worst environmental offenders,” and *The Hot Topic* by David King and Gabrielle Walker, which addresses “what we can and should do about [global warming] clearly and persuasively,” fall into this category.³ According to Rob Sanders, stealth titles, in contrast, celebrate nature and natural history and “present an environmental message in a way that is not clearly perceived as such.” Stealth titles “provide great quality entertainment and education that leaves readers with

³ See the books' descriptions on Greystone's website.

a better understanding of what needs to be protected without telling them directly” (Sanders 2011b).

Books such as *Prairie*, *The Rockies*, *The Great Lakes*, and *The Atlantic Coast*—all part of an informal natural history series—fall into this category. These books look closely at the natural facets and delicate ecosystems of the regions named in their titles. Although the books could have been conceived and developed as “save the” Great Lakes, Prairies, or Atlantic Coast, they reach a wider audience as stealth titles that have the potential to land silently on the personal bookshelves of both environmental activists and Big Oil executives. Cullis said, “I want somebody who’s head of a huge company to pick up one of our books with pleasure and get seduced into it. I don’t want that person to see a manifesto, because they are not going to read a [manifesto]” (2011).

Tree: A Life Story, by David Suzuki and Wayne Grady, also falls into the stealth category. Rather than presenting a bold argument against the logging of old-growth forests, the book tells the story of a single tree over a millennium. It “describes how the tree grows and receives nourishment and what role the tree plays in the forest throughout its life.”⁴ The book woos readers into understanding the value and impact of a single Douglas fir. *Tree* has sold more than 30,000 copies in print and digital formats in North America, and it has been published in Australia and New Zealand and in French, Serbian, Korean, Chinese, and German editions.

As the long list of international rights sales for *Tree* suggests, Greystone is committed to extending the DSF’s communications reach around the world. Appendix E lists foreign editions of partnered titles.

Through the partnership, Greystone now holds world rights for David Suzuki’s books and, it may go without saying, a significant part of Greystone’s annual rights revenue comes from the international sale of Suzuki’s titles. Because of an existing relationship between Suzuki and the Australian publisher Allen & Unwin (A&U), English-language rights for his titles are regularly sold to A&U for publication in Australia and New Zealand. The Montreal-based publisher Les Éditions du Boréal also regularly translates and publishes French-language editions of many of Suzuki’s titles. Greystone had an ongoing relationship with Boréal before the DSF-Greystone partnership; however, regular collaboration on the Suzuki titles strengthened the relationship. The two publishers now have an informal partnership whereby Boréal has first option to Suzuki’s titles. The arrangement means Greystone no longer has to search and make

⁴ See the book’s description on the Greystone website.

pitches to find a French Canadian (and world) publisher, and it also gives Greystone an easy first choice when looking for a French publisher for other titles on appropriate subjects. The DSF benefits by having books available to its French-speaking members in Boréal's quality translations. Without these editions, the DSF would have to commission its own translations, likely at a significant cost.

Developing relationships and stronger ties with foreign publishers such as A&U has not only benefited Greystone with consistent rights sales, it has also led to more two-way trade (Sanders 2011b). Greystone has acquired successful titles from A&U and other foreign publishers because of its partnership with the DSF and the acquisition of Suzuki's titles. According to Sanders, rights sales to Allen & Unwin and Boréal "[have] also led to more rights business for Greystone." Foreign publishers are more interested in titles when the rights have already been sold, because these sales indicate interest in the content and the potential to adapt it to an international audience (2011b).

For the DSF, these international editions extend its communications efforts, allowing the non-profit to reach a global audience with little or no additional effort. Greystone's consistent involvement in international rights fairs and its day-to-day in-house rights work have led to the publication of partnered titles in Spanish, German, Korean, Chinese, Greek, and many other foreign-language editions. Most recently, Greystone sold co-editions of the illustrated large-format title *Beneath Cold Seas*, by author-photographer David Hall, to University of Washington Press in the United States, Saraband in the United Kingdom, and Frederking & Thaler in Germany. The DSF receives royalties for all of these international rights and co-editions sales.

G. The Bottom Line

With the mention of the DSF receiving royalties comes a natural next question: Does the DSF make any money, or expect to make any money, from this partnership? A close look at the bottom line (accounting for all contributions the DSF has made to partnered titles and deducting from those contributions all royalties paid back to the DSF by Greystone) shows that the DSF has earned back approximately half of what it has contributed to the DSF-Greystone titles. As a non-profit, the DSF invests in many projects and campaigns from which it sees no monetary return, so it is a significant benefit that they do receive some return here. However, Peter Robinson remarked that "at this point in time, bringing money into DSF as a result of [the publishing partnership] is not a priority...We invest in the front end because we believe there is a value in

publishing books on topics related to the environmental work we do.” The DSF’s reason for publishing comes back to extending its communications efforts and “engaging the public” (Robinson 2011a). There is no way of measuring who or how many people have become part of the DSF community as a result of the DSF-Greystone partnership, but trade sales, international rights sales, reviews, and awards such as the Governor General’s Award for Non-Fiction and the BC National Award for Canadian Non-Fiction (see Appendix F for all awards) suggest the books are widening the DSF’s communications reach and raising public awareness of environmental issues.

The impact of the DSF logo on book sales is also hard to gauge, but the “logo certainly lends credibility to the books, especially in Canada, where David Suzuki has a high profile” (Morita 2011a). Although most book buyers pay little attention to publishers’ imprints and may not seek out Greystone titles for consistent focus on the environment and high-quality writing, they may be familiar with the DSF name and logo and the foundation’s work in the realm of environmental activism. This brand awareness could definitely influence a book buyer to pick up and purchase a partnered title.

It is a rare and well-developed partnership that can boast of the many advantages enjoyed by the David Suzuki Foundation and Greystone. From increased acquisitions and expanded editorial lists for Greystone, to an extended communications reach for the DSF, to heightened credentials for both partners, the list of perks for both the publisher and the non-profit are significant and balanced.

5. Challenges and Growth

The partnership between the David Suzuki Foundation and Greystone Books offers benefits to both parties, and its development has generally been a smooth process; but there have been challenges, and there are other opportunities for growth within the relationship. The partnership experienced major challenges when the Footprint Series failed to meet sales expectations and when the DSF struggled to manage authors' contracts and manuscripts. The partnership required a major revamp at that time, and there have since been smaller challenges and changes.

Some authors have expressed concern about their books being published as DSF-Greystone titles. Both Candace Savage and Andrew Nikiforuk said that they were uncertain about their books carrying the joint imprint. Nikiforuk was concerned that *Tar Sands* might be "ghettoized as an 'environmental book'" but later realized that "Suzuki's endorsement did help *Tar Sands*" (Nikiforuk 2011). He also feels that his latest book, *Empire of the Beetle*, about how "a series of improbable bark beetle outbreaks unsettled iconic forests and communities across western North America," "is a good fit with the Suzuki Foundation. But other non-fiction books raising broader political and economic questions might not be such a suitable fit."⁵ Savage's hesitation stemmed from knowing that public opinion about the DSF was mixed, restating Peter Robinson's point that the DSF is sometimes seen as an extremist environmental group. Savage has, however, since realized the clear benefit of this partnership and the joint imprint on her books (see section 4).

In a handful of cases, authors have refused the DSF's involvement with their book. Primarily, this occurs when the author works with another non-profit organization whose missions or campaigns relate to the content of the book. In this situation authors are often concerned that publishing their book as a DSF-Greystone title will take attention away from their non-profits' work. In these cases, Greystone must decide either to sign the book outside the partnership or to abandon the project. In almost every case where this challenge has arisen, Greystone has gone on to publish the book without the DSF's involvement.

⁵ See Greystone's website for a full description of the book.

In a different example, James Hoggan, a board member of the DSF, did not want his book *Climate Cover-Up* to be published as a DSF-Greystone title or to receive any financial contributions from the DSF because of his affiliation with the foundation. *Climate Cover-Up* addresses the need for the media to remain editorially independent on the issue of global climate change. As a board member of the DSF, Hoggan felt the foundation's involvement would undermine the book's credibility in calling for media neutrality. As a result, Greystone published *Climate Cover-Up* outside of the partnership. David Suzuki also took this approach with his autobiography. Suzuki was concerned that the book would look like a communications piece for the DSF and decided it was "better to distance [himself] from the foundation" (Suzuki 2011).

Another challenge is the ongoing effort to develop and maintain awareness of the partnership and its books among DSF and Greystone employees. Peter Robinson said that the partnership offers "a social function for [the DSF's] staff" in the sense that they can take pride in the partnered titles (2011b). However, if employees are not regularly notified of the publications and their success, this benefit is lost. Suzuki suggested that DSF Publishing Committee members "update staff at weekly meetings about what is being published" (2011). The goal is not to divert the DSF's employees' attention away from their daily priorities but to elevate their awareness of the partnership and the books it produces. That way, if a DSF staff member were looking for a book about the Alberta oil sands, the Canadian High Arctic, or the experience of working as a tree planter, they might first think of *Tar Sands*, *Arctic Eden*, or *Eating Dirt*.

Greystone employees are generally quite aware of the partnership, that it benefits their list in many ways, and that the books must carry the imprints of both organizations. Yet there have been times when acknowledgement of the DSF's involvement has been missed. As a result, Greystone representatives who sit on the Publishing Committee must make a greater effort to ensure that mention of the partnership is included on all awards applications, website listings, and sales and marketing materials. Making sure that the DSF is also credited when partnered titles are mentioned in external publications such as newspapers, blogs, or on awards websites requires even greater diligence. This acknowledgement is particularly important because it can lead to awareness of the partnership outside of the publishing industry. Fortunately, since these external publications are becoming more and more web-based, the DSF's name can often be added after initial publication. To aid the efforts of elevating both Greystone and DSF employees' awareness of the partnership, Nancy

Flight and Rob Sanders both see value in reinstating an annual launch at the DSF to celebrate each year's partnered titles. These launches, open to staff of both organizations, would also make good use of the partnership's social function.

Although it is a lesser concern, it should be noted that scheduling meetings for a committee composed of upper-level staff from two (or more) organizations is an ongoing challenge. The partnership also requires a notable commitment from Greystone/D&M's accounting department to ensure that the partnered titles are accounted for accurately. Keeping the many titles, authors, contributions, and royalty payments in order is no small task.

Challenges aside, there are areas where the partnership could benefit from further development and as a result might see some growth. Along this line, the members of the Publishing Committee recently agreed that the DSF's community should be offered a reduced price for partnered titles via direct sales. Robinson related this development to his experience working with Mountain Equipment Co-op, whose mission was not "to sell a lot of stuff...but to allow [members to] enjoy the benefits of membership [such as] access to gear, lessons, a knowledgeable staff, et cetera." He felt the DSF could likewise offer its membership DSF-Greystone titles "at a discount price" (2011b).

Sanders said, "it is a good time to start selling direct to [the DSF's] members" (2011b). These direct sales could benefit Greystone with additional sales revenue at a time when the Canadian trade has lost many of its independent bookstores and its largest bookstore chain has shifted to being a "lifestyle store for booklovers" (Flinn 2011). More research is required to determine best practices for these sales, but it was suggested that direct sales could take place through the websites of DSF or Greystone. Both New Society Publishers (NSP) and Me to We, the charitable partner to Free the Children, for whom Greystone distributes books, offer direct print-book sales through their websites.

According to Julie Raddysh, inventory manager for NSP, sees several benefits in direct sales, including "collecting data for other marketing purposes," having the "opportunity to connect a bit more directly with customers," focusing on a "no middle-man approach to selling" with non-returnable sales, and using web sales to run specific promotions. Direct sales account for 2 percent of NSP's overall sales. The publisher fulfills orders through its Canadian distributor or, in the case of presales, it ships books directly from the printer. Raddysh says the company also sees an opportunity to expand

its direct sales by making ebooks available for purchase through its website: “Selling ebooks from a website is simply logical” (Raddysh 2011).

Ryan Bolton, associate director of product development for Me to We, said that although the company’s direct sales are small compared with trade sales, the strategy is particularly good for bulk book sales, “especially for educators...We have [our website] set up nicely for individuals to make these [purchases].” He added that the company sees potential for growth in this area, particularly with ebook sales (2011).

Me to We and NSP’s interest in developing direct ebook sales correlates with Robinson’s suggestion that direct sales to the DSF community could focus just on ebooks rather than print formats. This strategy would potentially cut packing, shipping, and administration costs, making direct sales more achievable within the partnership. Direct to consumer ebook sales, however, opens another can of worms in terms of content delivery and digital rights management. Again, more research is required.

Publishing Committee members and Greystone staff agree that the partnership could be enhanced if they seek out and “cultivate big rock star authors” (Morita 2011b). Cullis and Suzuki both suggested pursuing female authors who write on environmental topics. Together, members and staff suggested specific ideas for book topics and considered other genres of publishing. Robinson suggested developing illustrated or graphic-novel-style non-fiction books targeted at a younger audience.

In January 2012, the Publishing Committee invited all DSF staff to join a blue-sky editorial brainstorming session and share their ideas for books or authors they thought well suited to the partnered list. The session was a success and may become a regular addition to the committee’s meetings schedule. In addition to providing many new editorial ideas, the meeting further opened the lines of communication between the partners. It encouraged the DSF’s staff to voice their ideas as they come up, and to feel more involved in and aware of the partnership.

In 2011, at Sanders’ suggestion, the Publishing Committee agreed that it was time to bring on another committee member like Jan Whitford, someone not directly affiliated with Greystone or the DSF but familiar with publishing and, ideally, with issues related to the environment, sustainability, and activism. Robinson said that it is “very powerful and important” to have committee members from outside the founding organizations. But they need to ensure that the group “stays small enough to be manageable but large enough to get enough diversity of opinion [to] make good decisions” (Robinson 2011b).

The Publishing Committee members' demonstrated flexibility when the partnership required improvement and growth speaks volumes about the ideal fit of these two organizations and how the partnership will fare as more changes are required. This flexibility is just one of many key factors that have sustained and supported the partnership.

6. The Keys to Success

This close look at the relationship between the David Suzuki Foundation and Greystone Books offers several insights into what is needed for the successful development of a publishing partnership. The Publishing Committee's dedication and flexibility ensured the partnership's smooth progress, but so did several other factors, some controllable and some serendipitous.

Scott McIntyre stressed that the publisher must make a great effort to develop personal and business contacts. To summarize this point, McIntyre quoted the Woody Allen line: "Ninety percent of life is just showing up." If publishers want to form partnerships, they have to show up—to events, panels, committee meetings, awards ceremonies, rights fairs, conferences, and friends' birthday parties. The beginnings of collaborative relationships often start with chance meetings that offer the opportunity to learn what other organizations are doing (and what programs they might be interested in pursuing). After an initial connection, the relationship often develops further as a result of months (or even years) of chance meetings, smaller collaborations, and investing a whole lot of "skilful diplomacy and sweat equity" (McIntyre 2011). In some cases, the efforts may not yield results beyond a basic exchange of information. In other cases, if these exchanges are well nurtured and mutually beneficial, they can grow into organizational partnerships with expected outcomes that add to the legacy of both partners. A publisher must also always be acquiring. This is not just the acquisition of books but a greater openness to acquiring contacts, relationships, and ideas.

A publishing house will also benefit from a good reputation. This will ensure that organizations know of the company, want to work with them, and even seek them out. Many of the partnerships established by Greystone and D&M have been a result of their reputation, which means years of work in advance to make any headway.

If and when a formal plan for a partnership is drawn up, Rob Sanders stressed that "you need to have the serious and senior people [from both partners] involved, which indicates [the partnership is] a concept accepted by the people who are driving the entity or organization" (2011a). Scott McIntyre added that these partnerships will "only work when the CEO wants it, because in almost every case she or he will be surrounded by vice presidents saying, 'That doesn't work. We don't like that'" (2011). Once the partnership is initiated, the partners must set up a managing committee made up of

“people who are very prepared to get along with others and be flexible enough to actually listen and come up with ideas that work.” (Sanders 2011a)

In the case of the DSF-Greystone partnership, no clear record exists of the years leading up to the DSF’s first request for a publishing proposal. Early connections were made over informal dinners on Lonsdale Quay and martini lunches (yes, it did happen), during which representatives of both groups discussed the DSF’s mandate and D&M’s and Greystone’s projects and formed an understanding of how the two organizations’ interests aligned. The senior people from both organizations wanted to make the partnership work. All of the “must haves” discussed above, however mandatory or magical, fell into place.

The case study shows that developing partnerships also requires great patience, because things can, and will, take time. It took nearly fourteen months—from the DSF’s first request for a publishing proposal in January 1994—for the partnership to be confirmed, the committee selected, and the first meeting held. It took another year for the first partnered book to be released, in May 1996. To improve sales, the partners needed to fine-tune their initial plan for the acquisition of partnered books, and they did not officially revise and finalize the plan until November 1998. In the meantime, the partnership carried on through the challenges. Someone seeking instant results might have studied the so-so sales results of the first books, concluded that the efforts were just not worth the results, and abandoned the partnership entirely.

Many publishing partnerships are developed with the understanding that representatives from both partners will equally inform most every decision for every book. Although many voices might add to the finished product, publishing books this way can be inefficient and challenging. The long-term success of the DSF-Greystone relationship can be credited to each of the partners filling “quite discrete roles,” (Flight 2011a) which they have clearly understood and honoured, even as the roles have changed and grown. The DSF contributes financially and has a full say in which projects will carry their logo, but once a book is selected, the DSF realizes that “producing the books, the design, the editing, etc. [is] not their area of expertise...That’s made it work” (Flight 2011a).

Flexibility is the key to success, and the DSF-Greystone partnership demonstrated flexibility in a number of ways. First, when D&M embraced the idea of partnering with a non-profit organization, which seems like a less intuitive option, it showed that it was open to developing new publishing models, which requires a flexibility

in thinking. Further to this, in its initial proposal D&M stressed that flexibility would be a key component of the partnership. Regardless of which partnership model the DSF selected, if things needed to change, they could.

None of these keys to success will bring results, however, if the publisher loses its commitment to “showing up.” Publishers must be tireless in their efforts to promote and develop business if they hope to maintain their success and growth within the industry. Rolodexes have become digital compendiums of 1’s and 0’s, but who publishers know and how they nurture those relationships are as important as ever. Publishers must seek out like-minded and creative organizations, earn their trust, develop a mutual understanding, and find ways to collaborate. When these connections are made, the benefits are many and reciprocal, and the potential for growth is limitless. These many years later, all of those involved agree that the DSF-Greystone partnership is “a wonderful relationship” (Flight 2011a). Now it is time to begin planning the twentieth-anniversary celebration.

Appendix A: List of Partnered Titles

Adult Non-fiction Titles

The Energy of Slaves: Oil and the New Servitude, by Andrew Nikiforuk, September 2012, hardcover original, 978-1-55365-978-5.

A Geography of Blood: Unearthing Memory from a Prairie Landscape, by Candace Savage, September 2012, hardcover original, 978-1-55365-234-2.

Everything Under the Sun: Toward a Brighter Future on a Small Blue Planet, by David Suzuki and Ian Hanington, May 2012, trade paperback original, 978-1-55365-528-2.

The Atlantic Coast: A Natural History, by Harry Thurston, October 2011, hardcover original, 978-1-55365-446-9.

Beneath Cold Seas: The Underwater Wilderness of the Pacific Northwest, by David Hall, introduction by Sarika Cullis-Suzuki, October 2011, hardcover original, 978-1-55365-870-2.

The Sacred Headwaters: The Fight to Save the Stikine, Skeena, and Nass, by Wade Davis, October 2011, hardcover original, 978-1-55365-880-1.

Eating Dirt: Deep Forests, Big Timber, and Life with the Tree-Planting Tribe, by Charlotte Gill, September 2011, hardcover original, 978-1-55365-977-8, October 2012, trade paperback, 978-1-55365-792-7.

Empire of the Beetle: How Human Folly and a Tiny Bug Are Killing the Great Forests of the West, by Andrew Nikiforuk, September 2011, trade paperback original, 978-1-55365-510-7.

Arctic Eden: Journeys through the Changing High Arctic, by Jerry Kobalenko, October 2010, hardcover original, 978-1-55365-442-1.

The Legacy: An Elder's Vision for Our Sustainable Future, by David Suzuki, September 2010, hardcover original, 978-1-55365-570-1, August 2011, trade paperback, 978-1-55365-828-3.

More Good News: Real Solutions to the Global Eco-Crisis, by David Suzuki and Holly Dressel, May 2010, trade paperback original, 978-1-55365-475-9.

The Declaration of Interdependence: A Pledge to Planet Earth, by Tara Cullis and David Suzuki, with Wade Davis, Guujaaw, and Raffi Cavoukian, April 2010, hardcover original, 978-1-55365-546-6.

Tar Sands: Dirty Oil and the Future of a Continent, revised and updated second edition, by Andrew Nikiforuk, April 2010, trade paperback original, 978-1-55365-555-8.

Dodging the Toxic Bullet: How to Protect Yourself from Everyday Environmental Health Hazards, by David R. Boyd, March 2010, trade paperback original, 978-1-55365-454-4.

Lakeland: Ballad of a Freshwater Country, by Allan Casey, October 2009, hardcover original, 978-1-55365-308-0, January 2011, trade paperback edition, 978-1-55365-885-6.

Night: A Literary Companion, edited by Marilyn Simonds, April 2009, hardcover original, 978-1-55365-396-7.

The Sea: A Literary Companion, edited by Wayne Grady, March 2009, hardcover original, 978-1-55365-395-0.

A Good Catch: Sustainable Seafood Recipes from Canada's Top Chefs, by Jill Lambert, November 2008, trade paperback original, 978-1-55365-385-1.

Tar Sands: Dirty Oil and the Future of a Continent, by Andrew Nikiforuk, October 2008, trade paperback original, 978-1-55365-407-0.

David Suzuki's Green Guide, by David Suzuki and David R. Boyd, September 2008, trade paperback original, 978-1-55365-293-9.

Bees: Nature's Little Wonders, by Candace Savage, September 2008, hardcover original, 978-1-55365-321-9, March 2011, trade paperback edition, 978-1-55365-531-2.

The Hot Topic: What We Can Do about Global Warming, by Gabrielle Walker and Sir David King, April 2008, trade paperback original, 978-1-55365-371-4.

Deserts: A Literary Companion, edited by Wayne Grady, April 2008, hardcover original, 978-1-55365-326-4.

Gardens: A Literary Companion, edited by Marilyn Simonds, April 2008, hardcover original, 978-1-55365-327-1.

A Passion for This Earth: Writers, Scientists, and Activists Explore Our Relationship with Nature and the Environment, edited by Michelle Benjamin, April 2008, trade paperback original, 978-1-55365-375-2.

The Great Lakes: The Natural History of a Changing Region, by Wayne Grady, October 2007, hardcover original, 978-1-55365-197-0; March 2011, trade paperback edition, 978-1-55365-804-7.

The Sacred Balance: Rediscovering Our Place in Nature, third edition, by David Suzuki, Amanda McConnell, and Adrienne Mason, September 2007, trade paperback original, 978-1-55365-166-6.

An Enchantment of Birds: Memories from a Birder's Life, by Richard Cannings, May 2007, hardcover original, 978-1-55365-235-9.

Dark Waters Dancing to a Breeze: A Literary Companion to Rivers and Lakes, edited by Wayne Grady, April 2007, hardcover original, 978-1-55365-244-1.

Where the Silence Rings: A Literary Companion to Mountains, edited by Wayne Grady, April 2007, hardcover original, 978-1-55365-243-4.

Wisdom of the Elders: Native and Scientific Ways of Knowing about Nature, by Peter Knudtson and David Suzuki, April 2006, trade paperback original, 978-1-55365-193-2.

The Rockies: A Natural History, by Richard Cannings, October 2005, hardcover original, 978-1-55365-114-7.

Wild Prairie: A Photographer's Personal Journey, by James R. Page, September 2005, hardcover original, 978-1-55365-121-5.

Prairie: A Natural History, by Candace Savage, July 2004, hardcover original, 978-1-55054-985-0; May 2006, trade paperback edition, 978-1-55365-190-1; March 2011, new edition trade paperback original, 978-1-55365-588-6.

Tree: A Life Story, by David Suzuki and Wayne Grady, October 2004, hardcover original, 978-1-55365-016-4; March 2007, trade paperback edition, 978-1-55365-126-0.

The Sacred Balance: A Visual Celebration of Our Place in Nature, by David Suzuki and Amanda McConnell, with Maria DeCambra, November 2002, hardcover original, 978-1-55054-966-9; October 2004, trade paperback edition, 978-1-55365-065-2.

From Naked Ape to Superspecies: Humanity and the Global Eco-Crisis, by David Suzuki and Holly Dressel, April 2004, trade paperback edition, 978-1-55365-031-7 (originated in hardcover by Stoddart Publishing).

The David Suzuki Reader, by David Suzuki, October 2003, trade paperback original, 978-1-55365-022-5.

When the Wild Comes Leaping Up: Personal Encounters with Nature, edited by David Suzuki, October 2002, hardcover original, 978-1-55054-964-5, June 2003, trade paperback edition, 978-1-55054-995-9.

Good News for a Change: How Everyday People Are Helping the Planet, by David Suzuki and Holly Dressel, March 2003, trade paperback edition, 978-1-55054-926-3.

The Sacred Balance: Rediscovering Our Place in Nature, second edition, by David Suzuki and Amanda McConnell, September 2002, trade paperback original, 978-1-55054-963-8.

The Last Great Sea: A Voyage through the Human and Natural History of the North Pacific Ocean, by Terry Glavin, October 2000, hardcover original, 978-1-55054-809-9; March 2003, trade paperback edition, 978-1-55054-954-6.

Northern Wild: Best Contemporary Canadian Nature Writing, edited by David R. Boyd, June 2001, trade paperback original, 978-1-55054-824-2.

Greenhouse: The 200-Year Story of Global Warming, by Gale E. Christianson, September 1999, hardcover original, 978-1-55054-731-3; April 2000, trade paperback edition, 978-1-55054-784-9.

Vanishing Halo: Saving the Boreal Forest, by Daniel Gawthrop, October 1999, trade paperback original, 978-1-55054-729-0.

Delgamuukw: The Supreme Court of Canada Decision on Aboriginal Title, by Stan Persky, August 1998, trade paperback original, 978-1-55054-657-6.

The Sacred Balance: Rediscovering Our Place in Nature, by David Suzuki and Amanda McConnell, September 1997, hardcover original, 978-1-55054-548-7, April 1999, trade paperback edition, 978-1-55054-691-0.

Dead Reckoning: Confirming the Crisis in Pacific Fisheries, by Terry Glavin, May 1996, trade paperback original, 978-1-55054-576-0.

Children's Titles

You Are the Earth: Know Your World So You Can Help Make It Better, second edition, by David Suzuki and Kathy Vanderlinden, art by Wallace Edwards, July 2010, trade paperback original, 978-1-55365-476-6.

You Are the Earth, by David Suzuki and Kathy Vanderlinden, October 1999, hardcover original, 978-1-55054-751-1; August 2001, trade paperback edition, 978-1-55054-839-6.

There's a Barnyard in My Bedroom, by David Suzuki, illustrated by Eugenie Fernandes, April 2008, hardcover original, 978-1-55365-329-5; April 2010, trade paperback edition, 978-1-55365-532-9.

Salmon Forest, by David Suzuki and Sarah Ellis, illustrated by Sheena Lott, July 2003, hardcover original, 978-1-55054-937-9; April 2006, trade paperback edition, 978-1-55365-163-5.

Eco-Fun, by David Suzuki and Kathy Vanderlinden, March 2001, trade paperback original, 978-1-55054-823-5.

Appendix B: Publishing Committee Members

Tara Cullis	March 7, 1995–present
Nancy Flight	March 7, 1995–present
Jim Fulton	March 7, 1995–February 24, 1999 (ceased attending most meetings, but carried on supporting the committee)
Stan Persky	March 7, 1995–March 16, 1999
David Suzuki	March 7, 1995–present
Rob Sanders	March 17, 1995–present
Suzanne Hawkes	September 14, 1995–April, 28 1997
David Hocking	October 16, 1996–March 25, 2004
Ann Rowan	October 14, 1997–May 20, 1998
Jan Whitford	July 12, 2001–present
Dominic Ali	March 25, 2004–April 14, 2008
Faisal Moola	April 10, 2007–January 21, 2010
Carra Simpson	May 15, 2008–present
Jay Ritchlin	June 18, 2008–present
Dan Maceluch	June 18, 2008–January 18, 2010
James Boothroyd	September 13, 2010–present
Peter Robinson	November 8, 2010–present

Appendix C: DSF Back Matter Page

The David Suzuki Foundation

The David Suzuki Foundation works through science and education to protect the diversity of nature and our quality of life, now and for the future.

With a goal of achieving sustainability within a generation, the Foundation collaborates with scientists, business and industry, academia, government and non-governmental organizations. We seek the best research to provide innovative solutions that will help build a clean, competitive economy that does not threaten the natural services that support all life.

The Foundation is a federally registered independent charity that is supported with the help of over 50,000 individual donors across Canada and around the world.

We invite you to become a member. For more information on how you can support our work, please contact us:

The David Suzuki Foundation
219–2211 West 4th Avenue
Vancouver, BC
Canada V6K 4S2
www.davidsuzuki.org
contact@davidsuzuki.org
Tel: 604-732-4228
Fax: 604-732-0752

Checks can be made payable to The David Suzuki Foundation. All donations are tax-deductible.

Canadian charitable registration: (bn) 12775 6716 rr0001
U.S. charitable registration: #94-3204049

Appendix D: Sample DSF Book Club Online Materials

Screen shot of DSF Book Club home page

READ FOR YOUR PLANET
Join THE Book Club

Celebrate Canadian lakes

Share your lakeland story >

Current Book Club Selection

Lakeland: Ballad of a Freshwater Country
By - Allan Casey

Did you know that Canada boasts 60 percent of the world's lakes? Join journalist Allan Casey on a cross-country journey exploring the defining feature of the Canadian landscape: lakes. *Lakeland* is both an informative and nostalgic read. From Emma Lake in Saskatchewan, to the ponds of Newfoundland, to Lake Okanagan in British Columbia, readers will gain a deeper understanding of the ecological and cultural significance of these unique ecosystems.

[Learn more...](#)

Guest Author Blog

Be a citizen scientist
By - smallredcabin.org

Around the world, a new partnership between professional scientists and average local citizens is blossoming. It has been called citizen science. One aspect of this is all about hands-on. With a bit of training, lay people learn how to gather information that scientists can use to study all kinds of things. Scientists get the benefit of an army of skilled volunteers, who collect data that it would be expensive or impossible to get otherwise. As for the lay person, the average joe or jane, there are multiple rewards. Many of us are passionate about being good stewards and want to play a more active role

[Learn more about Allan Casey's new initiative...](#)

"Reading these books and educating myself has profoundly changed my life in the fact that I have gained so much knowledge about these things that matter to me. I have become so much more aware of all the everyday things that affect our mother earth. I am no longer ignorant...I am AWARE!!!!"

- Amy Sztupovszky, Oliver BC

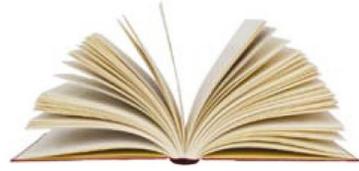
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- City
- Province
-

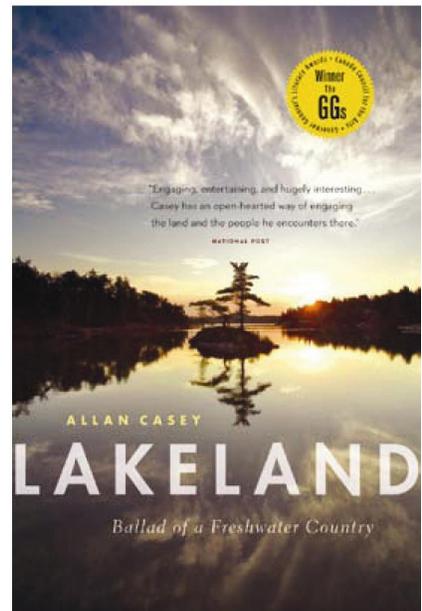
Hot Topics

DSF Reading Guide for the *Lakeland* by Allan Casey

David Suzuki Foundation
BOOK CLUB



Reading Guide



Lakeland:
Ballad of a Freshwater Country

by Allan Casey



Designed by  gopotelugo.com



David
Suzuki
Foundation

SOLUTIONS ARE IN OUR NATURE



D&M PUBLISHERS

www.davidsuzuki.org/bookclub

graphic support: saniqk design studio / saniqk.com

Discussion Questions

1. Did you know that Canada is home to 60% of the world's lakes? Some limnologists at the University of Guelph have estimated the number of Canadian lakes at three million (L 6). What role did lakes play in your childhood?
2. "The lake simply reflects the environment it drains". (L 65). Nothing could be truer for Lake Winnipeg which formed a key part of Casey's explorations; a lake that produced hundreds of millions of dollars annually in hydroelectricity, fish and tourism yet remained unstudied for nearly 30 years. Did you know that lakes can become very productive right before a crash?
3. Do you know where your drinking water comes from?
4. "Our greatest *need*...is to *want* less." Do you think our own acquisitiveness – our love of buying and building – is threatening our very existence? We live in an age of affluence, symbolized by 'mcmansions'. How should we define our own personal limits? When do we know how much is too much?
5. Dr. David Suzuki identifies human transience as one of the major threats to the environment. In moving, we lose familiarity with the innate patterns and rhythms of our home environment and we lose our connection with nature. Have you moved a lot in your life? Reflect on your attachments to place. (L 34)
6. "Grey Owl understood nature and our bitter sweet relationship with it, that mix of yearning and fear." Are we fearful of nature? Or, do we view wilderness as a place of spiritual solace, where we reconnect to a simpler way of living? What is your experience of nature? (L 53)
7. "Beavers are not just adapted to lake environments, they manufacture them." Did you know that the beaver, a Canadian symbol, is a rejuvenating force in the life of the boreal forest? It was once on the verge of extinction and Grey Owl is credited for bringing the symbol of the country back from the brink. Have you ever had the opportunity to witness a beaver dam – an engineering marvel of nature? (L 54-56)
8. "Newcomers think it's beautiful here. They don't know how beautiful it used to be." As with other lakes, Lake Okanagan faces the consequences of development. The community surrounding it is transforming due to urban sprawl. Can we truly escape development, or should we stand our ground and fight it through activism, raising awareness and involving communities? (L141-151)
9. Casey suggests that change happens "at ground level – from door to door, neighbor to neighbor." Have you ever been a source of influence or been influenced by someone in your neighborhood? (L175)
10. Our children have lost touch with nature. They are living in artificial environments, "becoming slaves to convention". How do we get children involved and reintroduce the simple pleasures of nature? Who is responsible for reintroducing children into the wonders of nature? (L232-238)



www.davidsuzuki.org/bookclub

Photo credit | Okanagan Lake: Lijuan Guo Photography

Take Action in your Community



Living history

Go back to the lake you knew in your childhood and see how it's changed. Tell someone what it used to be like or write a story for the local paper. Send your story to us and we'll publish it on the DSF Book Club site.

Be a lake steward

See if the lake closest to your home is stewarded by a conservation group. Get informed and join the effort to maintain the integrity of this critical ecosystem.

Build community

Organize a lake excursion with family and friends – bring a picnic and record biodiversity. Make it a summer ritual or visit the lake in each season to see how it changes.

Protest

Lakefront development is growing at an unprecedented rate. Share your concerns with your municipal council. Ask others in your community to join you in protecting lakefront ecosystems.

Be a responsible cottage owner

Demonstrate responsible, sustainable living right in your surroundings. If you happen to be a cottage owner, find out what you can do to reduce your impact - your actions might have an important impact on your neighbours as well.

Enjoy Lakeland!

When we love something, we naturally want to take care of it. Educate yourself about the lakes in your vicinity or beyond by visiting or taking a guided tour. Check out the recent Nature of Things documentary, [Save my Lake](#).



Start a book club!

If you don't have one already, [Lakeland](#) is a great first read for a new Book Club. The chapters can be used as conversation starters. Start a book club at work or with your friends, and use your favourite chapter to start the discussion.



www.davidsuzuki.org/bookclub

Photo credits | Sunset: Sean Gordon | Swan Lake: Roger Cullman

Appendix E: Foreign Editions of Partnered Titles

Bees

- Hardie Grant, Australia and New Zealand, 2008

Beneath Cold Seas

- Saraband, UK, 2011
- Frederking & Thaler, Germany, 2011
- University of Washington Press, US, 2010

The Big Picture

- Allen & Unwin, Australia and New Zealand, 2009
- China Youth Press, Complex, Mainland China, Chinese, 2010

The David Suzuki Reader

- Allen & Unwin, Australia and New Zealand, 2003
- Les Éditions du Boréal, French language, 2005
- Namuwasup, Korean, 2006

David Suzuki's Green Guide

- Allen & Unwin, Australia and New Zealand, 2008
- China Environmental Science Press, Simplified, Mainland China, 2010
- ISEE c/o Domino Books, Korean language, 2011
- Les Éditions du Boréal, French language, 2008

The Declaration of Interdependence

- Allen & Unwin, Australia and New Zealand distribution, 2010
- Les Éditions du Boréal, French language, 2010

Delgamuukw

- University of Washington Press, US, 1999

Eating Dirt

- Good Morning Media, Korean language, 2011

Eco-Fun

- Allen & Unwin, Australia and New Zealand, 2001
- Ediciones Oniro, Spanish language, 2002
- Ie-No-Hikari, Japanese language, 2002
- Odiseja, Serbian language, 2008
- SaKyeJul Publishing, Korean language, 2003, renewed 2008

Everything under the Sun

- Allen & Unwin, Australia and New Zealand, 2011

From Naked Ape to Superspecies

- Allen & Unwin, Australia and New Zealand, 2003
- Urikyoyuk Publishing, Korean language, 2006

Good News for a Change

- Allen & Unwin, Australia and New Zealand, 2005
- Les Éditions du Boréal, French language, 2005
- Shanti Publishing Co., Korean language, 2003

The Great Lakes

- Les Éditions Fides, French language, 2007

The Legacy

- Allen & Unwin, Australia and New Zealand, 2009
- BookSea Publishing, Korean language, 2011
- Editorial Octadero, Spanish language, 2011
- Japanese Broadcast Publishing, Japanese language, 2010
- Les Éditions du Boréal, French language, 2010
- Orme Editori, Italian language, 2012

The Sacred Balance

- Allen & Unwin, Australia and New Zealand, 1997
- Les Éditions Fides, French language, 1999
- LAP/ICS, Hungarian language, 1999
- Nihon Kyobunsha, Japanese language, 1999, extended 2010
- Prometheus Books, US, cloth, 1997
- Transworld Publishing, UK, 1999

The Sacred Balance, 2002 edition

- Business Weekly Publications, Chinese (complex), 2003, extended 2011
- Mountaineers, United States, 2002
- Shantou U Press, Chinese (simplified), 2004
- SIAA, Korean language, 2004

The Sacred Balance, 2007 edition

- Allen & Unwin, Australia and New Zealand, 2007
- Les Éditions du Boréal, French language, 2007
- Tree Planting People Publishing, Korean language, 2006

The Sacred Balance, illustrated edition

- Allen & Unwin, Australia and New Zealand, 2002

Salmon Forest

- Allen & Unwin, Australia and New Zealand, 2003
- Weldon Owen Education, world educational, 2004, extended 2010
- Whale Story Press, Korean language, 2012

Tar Sands, 2nd edition

- Les Éditions Écosociété, French, Canada, 2009

There's a Barnyard in My Bedroom

- Whale Story Publishing, Korean language, 2009
- Livani Publishing, Greek, 2008

Tree

- Allen & Unwin, Australia and New Zealand, 2003
- Les Éditions du Boréal, French language, North America, 2004
- Gimm Young, Korean language, 2004
- Izdavacka Preduzece Kisa, Serbian, 2009
- oekom Verlag, German, 2012
- Owl Publishing House, Chinese (complex), 2007

Vanishing Halo

- Mountaineers, United States, 1999

When the Wild Comes Leaping Up

- Allen & Unwin, Australia and New Zealand, 2002
- Hwangmae, Korean language, 2004

Wisdom of the Elders

- Motivebook, Korean, March 2008

You Are the Earth

- Allen & Unwin, Australia and New Zealand, 1999
- Betiz & Gelberg, German language, 1999
- Oniro, Spanish language, 2005
- Otsuki Shoten Publishers, Japanese language, 2007
- Sokumchanggo, Korean language, 2001, extended 2008

Appendix F: Awards and Nominations for Partnered Titles

The Atlantic Coast

- Winner of the Dartmouth Book Award for Non-Fiction

Bees

- Nominated for a Saskatchewan Book Award in Non-Fiction
- Nominated for a ForeWord Magazine Book of the Year Award

Big Picture, The

- Winner of the Living Now Book Awards–Bronze Medal in Green Living

David Suzuki's Green Guide

- Nominated for a Living Now Green Living Book Award

Eating Dirt

- Winner of the Hubert Evans Non-Fiction Prize
- Finalist for the Bill Duthie Booksellers' Choice Award
- Winner of the BC National Award for Canadian Non-Fiction
- Finalist for the Charles Taylor Prize for Literary Non-Fiction
- Finalist for the Hilary Weston Writers' Trust Prize (non-fiction)
- Selected as a 2011 Globe 100 best books of the year

Empire of the Beetle

- Finalist for the Roderick Haig-Brown Regional Prize for Non-Fiction
- Finalist for Writers' Trust Shaughnessy Cohen Prize for Political Writing
- Finalist for the 2011 Governor General's Award for Non-Fiction
- Selected as a 2011 Globe 100 best books of the year

An Enchantment of Birds

- 3rd place in the Alcuin Society Awards for Excellence in Book Design (prose non-fiction)

A Good Catch

- Winner of Best Fish and Seafood Cookbook in Canada at the Gourmand World Cookbook Awards
- Nominated for a Living Now Book Award
- Second place for "Best in the World" at the Gourmand World Cookbook Awards, Fish and Seafood Category
- Second place in the Alcuin Society Awards for Excellence in Book Design (reference category)

The Great Lakes

- Silver Medal Winner at ForeWord Magazine's Book of the Year Awards
- Winner of a Gold Medal IPPY Award for Best Regional Non-Fiction Book
- Winner of the 2008 National Outdoor Book Award

Lakeland

- Winner of the 2010 Governor General's Award for Non-Fiction
- Nominated for a 2009 Saskatchewan Book Award in Non-Fiction
- Nominated for the Edna Staebler Award for Creative Non-Fiction

The Last Great Sea

- Winner of the Hubert Evans Non-Fiction Prize

The Legacy

- Finalist for the IP Living Now Book Award
- Finalist for the Nautilus Book Award

Prairie

- Winner of two Saskatchewan Book Awards: Book of the Year and Non-Fiction
- ForeWord Book of the Year

The Sacred Headwaters

- Finalist Mountain Image category, 2011 Banff Mountain Book Competition

Salmon Forest

- Winner of the 2003 Science in Society Awards Children's Book Award

Tar Sands

- Winner of the Rachel Carson Environment Book Award
- Winner of an Award of Special Merit–Grantham Prizes
- Winner of the W.O. Mitchell City of Calgary Book Award
- Winner of the Living Now Book Awards–Gold Medal in Green Living
- Finalist for a BC Booksellers' Choice Award in honour of Bill Duthie
- Finalist for a ForeWord Magazine Book of the Year Award
- Finalist for the 2009 Grantham Prize for Excellence in Reporting on the Environment

Tree

- Finalist for a BC Booksellers' Choice Award in honour of Bill Duthie
- Winner of the Canadian Science Writer's Association Award

Where the Silence Rings

- Honorable Mention in the Alcuin Society Awards for Excellence in Book Design (prose non-fiction)

You Are the Earth, 2nd edition

- Nominated for the American Association for the Advancement of Science's SB&F Prize

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