

**NAVIGATING THE CHALLENGES OF THE ART BOOK
MARKET: CO-PUBLISHING *RAVEN TRAVELLING***

by

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Abstract

Art books are a tough publishing niche for several reasons. Like all books, art books are cultural products, which means they behave unpredictably in the marketplace. Furthermore, they are expensive to produce because of high production standards and the cost of reproducing images. These books are often limited in audience as well, which makes it difficult for publishers to achieve economies of scale in their unit costs. By co-publishing with museums and galleries, publishers can overcome these pitfalls and create successful art books that don't break their backs financially. Exhibition catalogues, specifically, enjoy larger publicity and marketing campaigns because of their connection to the gallery's exhibit. The case study of *Raven Travelling*, an exhibition catalogue co-published by Douglas & McIntyre and the Vancouver Art Gallery, shows how co-publishing can successfully overcome the pressures of the art book market if both partners can work together successfully.

Keywords: Co-publishing; art books; exhibition catalogues; art gallery publishing; museum publishing

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Table of Contents

Approval	ii
Abstract	iii
Acknowledgements	iv
Table of Contents	v
List of Tables	vi
1. Introduction	1
2. Understanding Art Books	3
2.1 The Emerging Popularity of Art Books	3
2.2 The Art Market Internationally and Nationally	5
3. Co-publishing with Museums and Galleries	10
3.1 Co-publishing: An Attractive Option for Overcoming Limited Resources	10
3.2 Museum & Gallery Publishing	15
3.3 The Challenges of Co-publishing with Museums and Galleries	20
4. Douglas & McIntyre and the Vancouver Art Gallery	26
4.1 Foundations	26
4.2 Building the Alliance	27
5. <i>Raven Travelling</i> as a Case Study	31
5.1 Acquiring <i>Raven Travelling</i>	31
5.2 Production for <i>Raven Travelling</i>	32
5.3 Editing <i>Raven Travelling</i>	35
5.4 Designing <i>Raven Travelling</i>	38
5.5 Printing <i>Raven Travelling</i>	42
5.6 Marketing <i>Raven Travelling</i>	43
5.7 Selling <i>Raven Travelling</i>	45
6. Analysis	49
7. Conclusion	56
Reference List	57

List of Tables

Table 5.1 Douglas & McIntyre and the Vancouver Art Gallery	31
Table 5.2 Production Schedule, October 12, 2005	33
Table 5.3 Production Schedule, January 20, 2006	34
Table 5.4 Distribution of Printed Books	43
Table 5.5 Comparative Purchases	46
Table 5.6 Comparative BookNet Canada Sales Data	47

1. Introduction

There seems to be a crisis in art book publishing. On an international scale, art book publishers are cutting back their lists or closing up shop all together. In 2004, Sue Ward, editor of *The Art Book* wrote “I was dismayed to hear that two of our most important publishers of quality art books are no longer going to publish art books on the scale we have come to expect... To me these are very clear signs that all is not well in our industry. Several American presses have closed this year, while others are canceling their art-history lists and cutting back generally.”¹ These two companies, Cambridge University Press and Ashgate Publishing, both cite “[t]he economic difficulties of producing illustrated art history books meant for a highly specialized audience.”² The reasons for these difficulties are complex, but they stem from problems that art book publishers are facing on a global scale. Simply put, art books are expensive to produce, and the audience for them is not large enough to sustain publishing these books any longer.

In Canada, where museums and galleries are often referred to as “the orphan sector of Canadian publishing,”³ the situation is even worse. Unlike other countries, Canada has *always* suffered from ‘small market syndrome’ – we just don’t have enough people. In fact, “[a]rt publishing is so out of favour in Canada that even the mere mention of it to publishers yields heavy sighs, lowered shoulders, and shaking heads. It seems that the obvious lack of successful art publishing in Canada has killed off even a ‘what-if’ discussion about how it could be done profitably.”⁴ The situation is clear: art books are a tough niche. Yet, there are ways to succeed despite the complex market pressures at play.

If there is a crisis... it is perhaps less in the conditions determining art book publishing than in the ability of the various participants to respond effectively to a rapidly changing business environment. For, by accommodating the requirements of readers in the publication, by prioritizing their needs over those of the originators... and [by] being responsive to fluctuations in the market, publishers continue... to publish

¹ Sue Ward, “Editorial,” *The Art Book*, 11(4), 2004: 2.

² Ibid.

³ Derek Weiler, “Are you going to art book fair?,” *Quill & Quire*, April (1999), <http://www.quillandquire.com> (Accessed June 28th 2006)

⁴ Catherine Osborne, “For the love of Taschen,” *Quill & Quire*, February (2004), <http://www.quillandquire.com> (Accessed June 28th 2006)

affordable, accessible books that offer significant contributions to contemporary culture.⁵

This paper presents co-publishing with museums and galleries as an attractive option for art book publishers to successfully navigate through the restrictive forces of the art book market. Publishers across many sectors have turned to co-publishing as a way of increasing their resources and broadening their lists. Co-publishing art books, including exhibition catalogues, allows publishers to increase their resources, achieve better economies of scale in printing costs, and rely on their partners marketing efforts. Co-published exhibition catalogues also enjoy the advantage of having a stronger customer base: the museum's visitors.

This paper culminates in a case study of *Raven Travelling: Two Centuries of Haida Art* – an art book that has been co-published by Douglas & McIntyre and the Vancouver Art Gallery. This section will illuminate the entire publishing process behind this book and analyze that process based on the established principles of art books and co-publishing. Using *Raven Travelling* as an example proves that co-publishing with a gallery partner is an effective way to overcome the difficulties inherent in the art book market.

⁵ Roger Thorp, "Publishing on Art: A Crisis?," *The Art Book*, 13(1) (2006): 28.

2. Understanding Art Books

Sue Ward, in *The Art Book*, comments that aside from just being ‘beautiful books’ art books should be “seen as an artifact, a cultural vehicle.”⁶ This is certainly the case for *Raven Travelling*, which focuses on the threatened culture of the Haida Nation, while simultaneously making a political statement.

To understand why co-publishing is an important option for art books, it is necessary to understand the complexities of art books in general. The following two sections briefly outline the emergence of art books as a genre, and illustrate the complex market forces that all art books are up against.

2.1 The Emerging Popularity of Art Books

Although the literature around the development of art books is scant, Phaidon can certainly be credited with increasing the popularity of the art book genre. However, Bela Horovitz and Ludwig Goldscheider, the founders of Phaidon, “did not start as a publisher of books related to art.”⁷ They started out with aims to publish cultural history and in 1928 they began publishing their ‘blue’ series of *kulturgeschichte*, which “were classic works with an illustration appendix, and priced at 4 marks 80, the price of a novel.”⁸ These books contained lavish illustrations and though “[t]hey could not be described as art books, yet... their imaginative use of visual evidence [brought] a cultural period vividly alive.”⁹ These books would act as the building blocks for Phaidon’s art titles for years to come.

Publishing ‘cultural history’ soon evolved into publishing books on art when in 1935 Phaidon published its first large size art book, *Van Gogh*. Previously, the Phaidon books “were printed 16 pages on each side of the sheet, which was folded three times... [but] beginning with *Van Gogh*, the same size sheet was used but folded only twice so that the page size was doubled. Thus was established the distinctive large elegant book,

⁶ Sue Ward, “Sharon Gallagher, DAP (Distributed Art Publishers) New York City, talks to Sue Ward,” *The Art Book* 10(2) (2003): 62.

⁷ Harvey Miller, “Phaidon and the business of art book publishing,” *Visual Resources* 15(3) (1999): 343.

⁸ Ibid, 344.

⁹ Judith Bumpus, “Horovitz and Phaidon,” *The Art Book*, 5(4) (1998): 53.

which gave Goldscheider the opportunity to present the striking details which became the hallmark of Phaidon.”¹⁰ It is this format that Phaidon is currently noted for today.

However, it is not strictly the format that sparked widespread purchasing of Phaidon’s early titles. It is the low price, derived from what some refer to as “a brilliant marketing strategy, publishing large print runs of beautiful books for the price of a novel.”¹¹ This was accomplished by Horovitz’s self-described ‘disaster theory’.

He reasoned... If I set the price of the book at a popular level, and it is very good value I shall sell many scores of thousands. What would happen if there were a disaster and my estimate of sales were wrong? I would still sell some books, since they are good books. I would lose some money. Can I stand that loss? But if I am right I have established a book that will become a standard, and will be reprinted time and time again. Is the gamble worthwhile?¹²

It turned out that Horovitz’s visionary assessment of the market was correct, and he was able to sell 100,000 copies plus.¹³ By taking this approach Horovitz had discovered “that a much wider and so far untapped market existed for books on art, and that even with a low profit margin, if an art book was good enough and cheap enough and produced in sufficient quantities, it would prove financially successful.”¹⁴ This marketplace evolution also happened to “coincide with the unprecedented public demand for culture, images and art books that characterized the immediate post-war period.”¹⁵ It seems that Horovitz’s market assessment came serendipitously at the cusp of a growing consumer demand for art and culture.

Horovitz and Goldscheider were able to achieve low prices for their books by understanding and exploiting the techniques of book production. “Instead of stating the required page size, Phaidon started from the capacity of the machine. What was the largest sheet of paper that the machine was able to print? ...In that way the illustrations were the largest that they could be, they were clearer and more impressive.”¹⁶ They also used a technique called photogravure printing “which enabled him to bring good quality

¹⁰ Miller, “Phaidon and the business of art book publishing,” 344.

¹¹ Bumpus, “Horovitz and Phaidon,” 53.

¹² Miller, “Phaidon and the business of art book publishing,” 344-45.

¹³ *Ibid.*, 345.

¹⁴ Valerie Holman, “Art books and book history,” *The Art Book* 9(2) (2002): 32.

¹⁵ *Ibid.*

¹⁶ Miller, “Phaidon and the business of art book publishing,” 345.

pictures to a mass audience.”¹⁷ Additionally, Phaidon developed “close relations with [their] printers and with the men working on the machine.”¹⁸ By working closely with the printers, Horovitz’s enthusiasm for the projects would translate into printers that took great care and attention in their work. Developing close relationships with printers is still an important part of the business today, and it is something that will be looked at in detail in the case study section of this paper.

During Phaidon’s initial publishing ventures “[t]hey were able to succeed without extensive marketing activity... because there was little competition at that time: no-one else was producing art books, nor extensively illustrated standard works, in that price range.”¹⁹ However, once Phaidon had proven there was a market for art books, other publishers started up in competition and “clog[ged] up the distribution channels.”²⁰ Competition in the marketplace is inevitable, but ultimately, Phaidon was the first major art book publisher that can be credited with increasing the popularity of the genre as a whole. “The success of Phaidon had increased general interest in art and that had led to an increased market, so that more books on more specialized areas could be published.”²¹ From these beginnings, the complex art book market evolved into what it is today.

2.2 The Art Market Internationally and Nationally

Alongside Phaidon there are now a handful of other art book publishers that operate on an international scale. Among these are the multinationals Taschen, Harry N. Abrams, Thames & Hudson, and Tate Publishing, though there certainly are others. Because of their size, these companies are set up to handle international sales and distribution through their various partnerships and arrangements, and thus, can sustain printing large print runs of their art books. This allows them to achieve economies of scale on their art books, which makes the books more affordable for the consumer.

However, despite this advantage, making large profits in the art book market is widely regarded as a difficult task, even for companies operating on an international scale. There are several reasons that account for this difficulty. Books are regarded as

¹⁷ Bumpus, “Horovitz and Phaidon,” 53.

¹⁸ Miller, “Phaidon and the business of art book publishing,” 347.

¹⁹ *Ibid.*

²⁰ *Ibid.*, 351.

²¹ *Ibid.*, 352.

cultural products, and as such, they do not behave like typical products in the marketplace. Peter Grant and Chris Wood offer a succinct explanation of how cultural products, including books, act in the marketplace.

Most ordinary commodities operate in a market in which demand is to some extent predictable. ...By contrast... the demand for any proposed cultural product is extremely difficult to predict in advance of incurring the cost of its creation. Simply put, the great majority of cultural products do not succeed. ...In advance of the actual release of the title, *nobody knows*.²²

This statement captures many of the complex elements that cultural products have to deal with. It is difficult for publishers to predict if new titles will be successful or not. This makes for a risky business, especially considering the high costs of producing art books, which will be explained in the following paragraphs.

Additionally, the success of all types of publishing, whether it is art books or other types of books, is heavily dependent on the preferences of the consumers at any given time. "Even a cursory examination of publishers' archives reveals the extent to which the publication of books has always been subject to external factors, and has never depended simply on the merit of the subject or the text."²³ Therefore, for an art title to be successful there must be a consumer desire for the book that goes above and beyond the information portrayed in the book, or the book's elegant design. "The marketplace for popular culture is largely dominated by "gate keepers," "chokepoints" and "tastemakers," who decide (nominally on the consumers' behalf) which products get shelf space and which will be excluded from audience consideration."²⁴ For a book to be successful consumers must generally accept it.

These difficulties are compounded by the fact that the subject matter or content of art books can often produce a limited market effect. "Many art history books are of no interest to anyone except a few specialists and perhaps 400 or 500 libraries worldwide."²⁵ This limited audience syndrome is particularly common to certain types of art books, namely art history books where serious discussion of the creative process takes place.

²² Peter S. Grant and Chris Wood, *Blockbusters and Trade Wars* (Vancouver: Douglas & McIntyre, 2004), 48.

²³ Holman, "Art books and book history," 32.

²⁴ Grant et al., *Blockbusters and Trade Wars*, 51.

²⁵ Frances Follin, "The Crisis in Publishing", *The Art Book*, 12(63) (2005): 63.

However, this can also occur in more mainstream books that tackle unknown or emerging artists. These books are problematic for booksellers because they have a smaller public appeal, and the sheer amount of space it takes to shelve these books could be put to better use shelving more popular and more saleable titles. “And for retailers... comes the plea that there are far too many books being published on obscure subjects already, let alone the popular ones, and they simply haven’t the shelf space to retail them.”²⁶ Therefore, the limited audience factor can become even worse when the book does not have enough public appeal to even get stocked in most bookstores. Furthermore, independent booksellers “have found that the combined effects of the purchasing power of the chain bookstores, together with the penetration of the specialist market by the online bookseller Amazon, mean that the prevailing business environment makes selling art books an extremely perilous commercial enterprise.”²⁷

The high production costs associated with art titles are another prohibitive force that makes them a risky venture for many publishers. According to Derek Weiler of *Quill & Quire*,

Printing and film costs are the biggest drains on art book budgets, and they are considerable: various publishers estimate a typical art book’s unit cost at anywhere from five to seven times that of a standard text-only title. The factors are obvious – larger trim sizes, more graphics, more colour, better paper stock – and most agree that skimping on any of them is the wrong approach.²⁸

The traditional format of the art book is what raises their unit costs to almost unbearable heights. However, publishers are basically forced to adhere to these standards because if they produced a book of lower quality they most likely wouldn’t sell. Dundurn Press’s design co-ordinator Scott Reid believes, “[y]ou have to put out a certain minimum [production standard] or no one will buy it.”²⁹ In a starkly competitive market, there is no reason for the consumer to settle for lower quality when other books of high quality are readily available. Similarly, “McIntyre confirms that each detail is important:

²⁶ Thorp, “Publishing on Art: A Crisis?,” 27.

²⁷ Ibid.

²⁸ Derek Weiler, “The Wealthy Patron,” *Quill & Quire*, April (1999), <http://quillandquire.com> (Accessed June 19th, 2006)

²⁹ Ibid.

‘Compromise the paper surface and you just won’t have the same sizzle.’³⁰ Basically, these production costs are unavoidable. For many publishers this constitutes the centre of the art book crisis, whereby “market conditions... along with the relatively high production costs of illustrated books... [combine] to make the task of making a book commercially viable increasingly difficult.”³¹ Thus, the high production costs should be considered as another major factor that limits publishers pursuing art books.

Therefore the four key elements that make the market for art books inherently tough are as follows. Books are cultural products which means they can behave unpredictably in the marketplace; their commercial success or failure is inextricably linked to the unpredictable desires of the consumers; they are often restricted in audience by their own subject matter; and their production costs are unavoidable, yet restrictively high.

These four key elements are reflective of the art book market on a global scale. However, the tough situation in the Canadian art market is exacerbated by the fact that the Canadian market is quite limited in size. “Canadian art publishing is minor and regional in comparison, a mere snowflake on the cultural landscape of the Great White North, and invisible everywhere else.”³² This means that aside from having to navigate these four restrictive forces, Canadian publishers are also challenged with making a profit on a title while producing conservative print runs. “With no economies of scale available, costs are pushed even higher, and the market may or may not be welcoming – especially now that many of Canadian art’s great icons have been covered, says Scott McIntyre.”³³ As it is difficult to achieve economies of scale for most Canadian art books, this point should be included with the other four previously established pressures on the art book market.

Despite these major restrictive factors, there are several findings that can give publishers a bit more traction in the art book market. “[T]ourists make an art book section thrive... [and] neighbourhoods with specialty shops, fashion stores, and cafes are particularly good for art book stores, as are locations near art institutions and museums,

³⁰ Weiler, “The Wealthy Patron,” <http://quillandquiere.com>.

³¹ Thorp, “Publishing on Art: A Crisis?,” 27.

³² Osborne, “For the Love of Taschen,” <http://www.quillandquiere.com>.

³³ Weiler, “The Wealthy Patron,” <http://quillandquiere.com>.

which act as magnets for culture-seeking tourists.”³⁴ Art publishers would be wise to keep the tourist market in mind when acquiring new art titles, as tourists are a large potential market. Additionally, “the local arts community represents a potentially dedicated customer base,”³⁵ as well. A large part of Douglas & McIntyre’s (D&M) success in the art market has come from its strong ties to the local art community in Vancouver and on the West Coast of BC. The importance of these close ties will be examined in detail in the case study section of this paper.

In terms of the content of art books, there are still certain subjects that hold strong appeal in the Canadian art book market. “The profitable stretch of the art book highway seems to exist at the Group of Seven and Emily Carr. Beyond that, publishers interested in producing books about Canadian contemporary art must hold strictly to a ‘for-the-love-of-art’ mentality.”³⁶ Publishers must pick and choose their titles wisely, and rely on artists that are popular or widely known, rather than publishing artists just because they are Canadian. In the same vein of thought, “while McIntyre says that ‘Northwest Coast art and Inuit art [two D&M specialties] travel pretty well,’ most Canadian-themed titles do not.”³⁷ Publishers wishing to break into the art book market must pursue subjects that capitalize on popular national interests or the predictable tastes of the tourist market.

Also worth mentioning is the fact that art books tend to have a long shelf life, and backlist well. Nicholas Hoare, who owns four Toronto based bookstores, “advises art book sellers not to be quick with returns.”³⁸ Therefore, even if publishers don’t make a return on their investment in the initial publication year, their art titles may continue to perform steadily as backlist titles.

³⁴ Catherine Osborne, “The Art of Selling Art Books,” *Quill & Quire*, April (1999), <http://www.quillandquire.com> (Accessed June 28th, 2006).

³⁵ *Ibid.*

³⁶ *Ibid.*

³⁷ Weiler, “The Wealthy Patron,” <http://www.quillandquire.com>.

³⁸ Osborne, “The Art of Selling Art Books,” <http://www.quillandquire.com>.

3. Co-publishing with Museums and Galleries

Now that the complexities of the art book market have been clearly defined, it is important to understand the specific issues related to co-publishing in general, and to museum and gallery publishing. The following three sections focus specifically on how co-publishing can overcome limited resources, how museum and gallery publishing works, and the challenges of these relationships.

3.1 Co-publishing: An Attractive Option for Overcoming Limited Resources

As was discussed in the previous section, there are several intense forces at play in the Canadian art book market. Many of these pressures affect all areas of Canadian publishing, which has created a tough situation where all publishers are battling to keep their bottom lines up. This is a

growing publishing reality. For a Canadian-themed art title, high production costs and an often limited market can combine to stymie even the most careful balance sheets – so publishers must augment their budgets with any external subsidy available. ‘What you cannot do very often is just publish a wonderful art book and go into the Canadian market,’ says Douglas & McIntyre publisher Scott McIntyre. ‘Strategic partnerships are what you need.’³⁹

As a result of these restrictive market pressures, the practice of co-publishing has begun to gain popularity as a means to achieving more commercial success by combining company resources and finances. The following examples represent several different facets of Canadian publishing, and how each of them has benefited from co-publishing arrangements.

In the Maritime region of Canada there is considerably less financial support available from government grants than there is for other regions in Canada. “[R]eductions in Canada Council funding have cut especially deep in the Maritime region, where direct provincial support to publishers traditionally ranges from the small to the minuscule.”⁴⁰ But publishers in this region have not given up. Instead, they have tried to diversify their

³⁹ Weiler, “The Wealthy Patron,” <http://www.quillandquire.com>.

⁴⁰ Peggy Amirault, “Eastern Alliances,” *Quill & Quire, March* (1997), <http://www.quillandquire.com> (Accessed August 14th, 2006).

lists and develop alliances with other publishers. “To further bolster its bottom line, Goose Lane has also explored co-publishing, contract publishing, and corporate sponsorships, and is developing a reputation for art publications, having produced several books for Fredericton’s Beaverbrook Art Gallery.”⁴¹

For a different project, Goose Lane set up a co-publishing arrangement with New Brunswick Publishing to produce *The Home Pool: The Fight to Save the Atlantic Salmon*, by Philip Lee. “New Brunswick’s financial contribution allowed for full-colour illustrations and a broader scope of inquiry than if Goose Lane had gone it alone.”⁴² By partnering with this company, Goose Lane was able to expand their resources, thereby giving the subject a more comprehensive treatment.

In 1996, Underwhich Editions, The Mercury Press and Wolsak & Wynn “pooled their resources and created an unusual co-publishing arrangement”⁴³ for *Aqueduct 1979-1987*, by Gerry Shikatani, because neither publisher had the resources to go solo on the project. “The result is a book that features three publishing credits, three separate ISBNs and publication dates that span two seasons,”⁴⁴ thereby giving all three partners sufficient credit and giving the book significantly more attention than a typical, non-partnered title. Despite the complicated division of labour, all three publishers said they would consider collaborating again.

Two years later, The Mercury Press entered into a similar co-publishing arrangement with Arsenal Pulp Press, this time regarding the fiction title *Jane*, by Judy MacDonald. This arrangement was born out of coincidence after MacDonald, who had circulated her work to several small publishers, received two simultaneous offers to publish *Jane* by the two different publishing houses. Faced with a difficult decision, MacDonald called the editor at The Mercury Press and “half-serious... suggested that it would be great if they could both publish the book together.”⁴⁵ It was an idea they were willing to explore, hence, Arsenal Pulp Press and The Mercury Press entered into their ‘happy experiment’ that marked “the first time that two Canadian houses have

⁴¹ Amirault, “Eastern Alliances,” <http://www.quillandquire.com>.

⁴² Ibid.

⁴³ Lisa Peryman, “Threesome,” *Quill & Quire*, August (1996), <http://www.quillandquire.com> (Accessed July 28th, 2006).

⁴⁴ Ibid.

⁴⁵ Gordon Laird, “A Happy Experiment,” *Quill & Quire*, May (1999), <http://www.quillandquire.com> (Accessed June 28th, 2006).

collaborated on a full-scale national marketing campaign – including advertising, readings, and a book tour – in addition to sharing editorial and production duties.”⁴⁶

To accomplish this, the two publishers “wrestled with a series of logistical and contractual challenges... [and] an addendum was attached to the usual author-publisher contract that itemized the shared responsibilities of each publisher.”⁴⁷ By partnering to produce this title, the author benefited from the increased attention of having two marketing campaigns and budgets to draw from. According to Brian Lam, the Publisher of Arsenal Pulp Press, this was

an ideal response to the challenges faced by publishers in Canada. If we had published *Judy* on our own, chances are we would probably only have brought her out to Vancouver and done nothing else... whereas with this arrangement we’ll have more opportunity to do stops along the way in the West and we can cover Ottawa and Montreal.⁴⁸

Again, the benefits of this co-publishing arrangement are clear. By pooling their resources both publishing houses are coming out with a better product, namely a book with more authority and media backing behind it than they would have achieved had they gone solo on the project.

In the realm of educational publishing, co-publishing arrangements have benefited Calgary’s Weigl Educational Publishers by allowing them access to an otherwise unavailable market. Linda Weigl, “like all small Canadian-owned educational publishers, faces very large – and very rich – rivals in the educational publishing market.”⁴⁹ However, Weigl has managed to carve a successful place for her company, mainly due to her success in partnering with American firms. “In hopes of expanding into the US, Weigl began developing relationships with publishers whose work she admired or with whom she had something in common. Eventually, these relationships gave way to lucrative partnerships with American companies whereby Weigl’s titles could gain distribution in the large US marketplace. According to her, “co-publishing was preferable to other arrangements, such as distribution deals, because it allowed her company’s titles

⁴⁶ Laird, “A Happy Experiment,” <http://www.quillandquire.com>.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Charles Mandel, “Up Against the Giants,” *Quill & Quire*, October (1999), <http://www.quillandquire.com> (Accessed June 19th, 2006).

to avoid being viewed as ‘foreign’,⁵⁰ because her US partner sells her books using their own imprint.

Several university presses have also entered into co-publishing arrangements due largely to the increased market base that the projects brought with them. The University of British Columbia Press (UBC Press) offered to help publish the third and final volume of *The Birds of British Columbia* when it became clear that the Royal British Columbia Museum was unable to complete the project due to funding cuts.⁵¹ By taking up the project mid-course, the Royal British Columbia Museum benefited by receiving the support needed to finish their project, whereas the UBC Press benefited because “the museum had provided a useful mailing list of the people who had bought the project’s first two companion volumes.”⁵² This targeted mailing list was a clear benefit to the UBC Press; without it, it is hard to know if the UBC Press would be up to saving the title if they had to generate their own comprehensive marketing plan from scratch.

In a very similar arrangement, the University of Alberta Press (UAP Press) “teamed up with the fledgling Parkland Institute, a left-wing think tank, to co-publish Kevin Taft’s *Shredding the Public Interest: 25 Years of One-Party Rule in Alberta*.”⁵³ In this arrangement the university press took on the responsibilities of producing the book, while “Parkland helped get the book into non-traditional markets, bringing it to labour union rallies and political party events, and promoting it in newsletters and member mailings.”⁵⁴ Again, in the same way the UBC Press benefited greatly from the Royal British Columbia Museum’s targeted mailing list, the UAP benefited from this large amount of exposure to an integral niche market for their book.

Securing corporate co-publishing arrangements is another way to ensure a title will have a large target audience to sell to. When Key Porter Books decided to partner with tax experts Deloitte & Touche to publish *How to Reduce the Tax You Pay* back in 1988, “[t]he 135-year-old accounting firm researched and wrote the manuscript and

⁵⁰ Mandel, “Up Against the Giants,” <http://www.quillandquire.com>.

⁵¹ Nadia Halim, “A Partnership for the Birds,” *Quill & Quire*, November (1998), <http://www.quillandquire.com> (Accessed June 19th, 2006).

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

provided access to a considerable market: 4,100 staff and partners in 65 Canadian cities who serve some 60,000 clients across the country.”⁵⁵

However, this is not the only benefit of corporate partnerships. Another advantage of these partnerships has to do with the economics of producing the book, and achieving economies of scale. Typically, in co-publishing arrangements the corporate partner agrees to purchase a certain number of books in advance, and on a non-returnable basis. Therefore, “the gains from a branded book partnership are often to be found in economies of scale: if enough product can be sold to the company in advance, then the per unit production cost of each book decreases significantly.”⁵⁶

All of these examples illustrate how publishers have benefited from co-publishing in one way or another, but these examples are not intended as a comprehensive list of all Canadian co-publishing deals. Although these examples do not relate specifically to art books, they are provided merely to give insight into the clear benefits of partnering with another company.

In order to understand just how integral co-publishing arrangements are in the world of art books, it is necessary to remember the major pressures in the art book market. In all of the above examples, the co-publishing aspect was an attempt to deal with pressures such as limited resources or budgets, or limited customer bases for a specific title. These problems are as rife in the art book market as they are in other areas of publishing, which is why the examples that have been described in detail are relevant for this discussion. Additionally, because of the limited size of the Canadian market it is increasingly important for art book publishers to try and achieve as close to economies of scale as possible when establishing print runs for their art titles. Just as Key Porter Books was able to up their print run due to an advanced, non-returnable order from their corporate partner,⁵⁷ art book publishers must seek out situations in which they can do the same, thus minimizing the financial risks of their title. “Larger houses, too, have begun to co-publish with museums and galleries in order to share costs and address the problem of what seems to be an almost non-existent market base.”⁵⁸ For all of these reasons, co-

⁵⁵ Gordon Laird, “Branded!” *Quill & Quire*, January (1999), <http://www.quillandquiere.com> (Accessed June 19th, 2006).

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ Osborne, “For the Love of Taschen,” <http://www.quillandquiere.com>.

publishing should be considered as an attractive option to aide in the operations behind art books in Canada.

Also relevant is the fact that, aside from co-publishing arrangements, little help is available to art book publishers beyond the Canada Council for the Arts grants. Thankfully, the Canada Council has created a “funding program designated specifically for visual-arts publishing. The program offers publishers grants of \$10,000, earmarked for production costs of specific qualifying titles.”⁵⁹ To receive this money publishers must be in good standing with the Canada Council’s block grant program, and must initiate projects with high-production standards and Canadian content. They also must publish their title within 24 months before their grant expires. For many publishers this financial support is crucial, and represents “the difference between doing the book and not being able to do the book’.”⁶⁰ Of course publishers welcome this financial support, but there is no telling just how sustainable the current funding program is. Sue Stewart, the Canada Council’s Program Officer, reported to *Quill & Quire* that “if more publishers apply and the number of eligible projects exceeds the budgeted funds, the Council may impose ‘a more competitive analysis,’”⁶¹ which translates into less financial support for the projects that need it.

3.2 Museum & Gallery Publishing

Although grant money from the Canada Council helps art book publishers with their bottom lines, the money itself is not enough to give art book publishers an edge in such a tough marketplace. “With or without government aid, Canadian art publishing often requires private-sector collaboration – and museums and galleries are prime joint-venture candidates.”⁶² In many of these arrangements, partnering with museums or art galleries immediately alleviates two of the major pressures on the art book market. By partnering with a gallery publishers can greatly reduce the high cost of image reproduction that is inherent in most art books that use images of gallery owned art. This is achieved, in some cases, by treating the gallery as an author that is required to provide

⁵⁹ Weiler, “The Wealthy Patron,” <http://www.quillandquire.com>.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid.

their own images. For example, when Douglas & McIntyre co-publishes with galleries they treat the gallery as the author. “The galleries pay for content – photography, writing and rights to reproduce images – that’s the gallery. There’s no other way to do art books.”⁶³ By including this in their contract, Douglas & McIntyre is able to side-step one of the “major concern[s] for museum art book publishing: the outrageous prices that have to be paid for the use of images.”⁶⁴ Therefore, this makes partnering with the gallery an attractive option.

Secondly, by partnering with galleries publishers can also overcome the limited audience factor that might be associated with an art title. By publishing an art book in conjunction with an established art institution, the title is given a high level of exposure to the gallery’s constant customer base. By common sense, these customers are more likely to be interested in art because they have already committed to seeing an art exhibit. This should make them more likely than the average person to buy, or at least browse, through the art books in the gallery shop. Clearly this is an attractive niche for any art book publisher. “Two-thirds of Tate Publishing’s exhibition tie-ins are sold by its gallery shops, but copies are also found in specialist art shops, other gallery outlets and general bookshops.”⁶⁵ The gallery is clearly the main sales channel through which the book sells, though visitors that don’t purchase from the gallery still have the opportunity to purchase the book from other retail bookstores that are not associated with the gallery. “Even if they didn’t pick up the book at the gift shop during the time of the exhibit, when it gets to Christmas time and they’re out shopping they might say ‘Ahh, I remember this from the exhibit’.”⁶⁶

The books sold through the gallery often come from an initial bulk, non-returnable purchase that is negotiated in the contract, and they are sold to the gallery at a preferential price.⁶⁷ Basically the originating publishing company makes their money off this sale in advance, regardless of how many copies the galleries do or don’t sell. This

⁶³ Scott McIntyre, interview by Kim Mancini, August 23rd, 2006.

⁶⁴ Suzanne Bogman, “Museum Publishing,” *The Art Book*, 13(2) (2006): 52.

⁶⁵ Bookseller, “Seen the Art, Bought the Book,” *Bookseller*, 5090 (2003): 11.

⁶⁶ Allison Urowitz, interview by Kim Mancini, August 23rd, 2006.

⁶⁷ McIntyre, interview by Kim Mancini.

arrangement is essentially the same as the bulk purchase that Key Porter was able to secure when partnering with Deloitte & Touche.⁶⁸

Bulk purchases are a common practice between co-publishing partners; however, they are more often the case when the two partners are producing an *exhibition catalogue* rather than a traditional art book. Simply put, exhibition catalogues are art books that act as companions to art exhibitions by cataloguing the art pieces included in that exhibition. Exhibition catalogues are different from other art books in terms of their approach. Traditional art books may have a broader focus, concentrating on a particular style of art, like Surrealism, or Contemporary Painting. Compared to these books, monographs have a more defined focus, chronicling an artist throughout their career (or over a significant time period). Against these two types of books, exhibition catalogues have the smallest focus: the specific pieces included in an exhibition.

The concept of publishing exhibition catalogues with gallery partners has risen simultaneously with the popularity of co-publishing arrangements because of the clear benefits exhibition catalogues have from both a sales and a marketing point of view. “Several presses have opted for exhibition catalogue[s] ... for a significant portion of their titles, because those books, even if still expensive, have a more predictable sales market, closely tied to the success of museums and their marketing of such exhibitions (and their overall corporate sponsorship).”⁶⁹ And for the museums and galleries, catalogues are preferable to traditional art books as well because of the same reasons. “Even though museum stores are very much destination points, they face many of the same challenges as other brick-and-mortar bookstores.”⁷⁰ To combat these challenges, museums and galleries have become more interested in pursuing exhibition catalogues because “[e]xhibition catalogues and the museum’s own publications are often its retail operation’s bestsellers.”⁷¹

From a marketing standpoint, exhibition catalogues are beneficial because art galleries and museums typically do extensive marketing for their exhibitions. They are operating a business, after all, and they need to attract as many visitors as possible. Their

⁶⁸ Laird, “Branded!” <http://www.quillandquire.com>.

⁶⁹ Larry Silver, “The Crisis in Publishing and the Problem of Art History Tenure,” *The Art Book*, 12(2) (2005): 23.

⁷⁰ Judith Rosen, “A New Look at Museum Art Stores,” *Publishers Weekly*, May (2006): 36.

⁷¹ *Ibid.*

marketing efforts are wide reaching and expensive and often include billboards, bus posters, posters in high traffic areas, newspaper ads, magazine ads, flyers and publicity such as newspaper features or interviews with artists. These marketing efforts are pursued for all exhibitions, regardless of whether there is an accompanying catalogue being produced. However, when there *is* an accompanying catalogue being produced, the book benefits from all the marketing and publicity for the exhibit because the book is about the exhibition. Allison Urowitz, Vice-President of Sales and Marketing at Douglas & McIntyre, says “[t]he exhibit is really the important cornerstone to the selling and the marketing activities... because you get to benefit from the advertising that happens, the promotion, people finding out about the show... and it creates interest in the artists, it’s covered in the media, and without that it’s very, very tricky for art books to have solid retail support either from the region or outside of the region.”⁷²

The highly publicized exhibit helps to promote the book outside of the gallery shop as well, which benefits retailers on a broader scale. Mary Butler of V&A Publications in the UK believes that as far as art books go, exhibition catalogues are the most lucrative. She says “[o]bviously they benefit from huge PR and marketing campaigns and we work very closely with the Museum on these. The books therefore have a high profile, not only in the UK but also internationally.”⁷³ Essentially, publishers can rely on their museum partners to create a large public presence for the exhibition and the book. Therefore publishers also benefit by saving money on marketing for the exhibition catalogue, while gaining freedom to use that money to support other titles they are publishing simultaneously. Urowitz confirms this fact as well, saying “because the return can be somewhat limited on the marketing side, outside of the gallery’s shop itself, we don’t tend to spend a lot of resources on marketing these kinds of art books.”⁷⁴ This is because whatever efforts the publisher might typically undertake for one of their titles are already being mirrored by the gallery’s marketing staff.

From the gallery’s perspective, partnering with an established publisher ensures they have access to excellent advice on the publishing process. “In this arena the art book publisher can act as an adviser, marketing expert, advocate and partner for the

⁷² Urowitz, interview by Kim Mancini.

⁷³ Sue Ward, “The Driving Force,” *The Art Book* 11(3) (2004): 55.

⁷⁴ Urowitz, interview by Kim Mancini.

museum.”⁷⁵ After all, museums and galleries are not set up to act as publishers, and they have much more immediate issues to deal with on a day-to-day basis. “Conflicting priorities for financial resources, politics, and financial and administrative structures that are not geared to running a business,”⁷⁶ are just some of the challenges that museums have to face when they try to publish *without* a publishing partner. The gallery can also free its mind of the production details of the book, and concerning sales of the book, the publisher “provides sales through a sales force, distribution of catalogues, exhibits at major trade fairs and order fulfillment and warehousing.”⁷⁷ Sales through other channels may not seem like an obvious bonus from the gallery’s perspective, but the gallery does receive a royalty rate on all the copies sold.

On top of all these perks, perhaps the most worthwhile benefit of co-publishing from the gallery’s point of view is the fact that, by publishing with a trade partner, the gallery no longer has to worry about having an excess of unsold books to deal with. Osa Brown, Head of Publications at the Museum of Modern Art in New York remarks, “we print thousands of a particular title and may sell only hundreds of the book. We have zillions of years of publications that sit in our warehouses and storage areas, and we often don’t remainder them.”⁷⁸ This is a typical problem when museums and galleries try to publish without partners in the trade. “Also common on museum warehouse shelves are expensively produced, lavishly illustrated, scholarly texts published in large quantities to reduce the unit price in the hope that it may also pass as a coffee-table or gift book.”⁷⁹ By partnering with a trade publisher, galleries can agree to purchase the amount of books they think they can sell, rather than printing thousands to achieve a good price per unit. As Scott McIntyre explains, the gallery “buys a bunch of books from us to use as a catalogue for the show, which is how we get our market base, and then we get the add on market. And that means galleries don’t have leftover catalogues rotting in their basements, which galleries used to do. So it’s win win.”⁸⁰ Clearly, from the gallery’s

⁷⁵ Bogman, “Museum Publishing,” 51.

⁷⁶ Wendy McPeake, Susan Toy and Marie Fraser, “Marketing and Distributing Museum Publications,” *Muse*, 10(4) (1993): 48.

⁷⁷ *Ibid.*, 49.

⁷⁸ Ian Thom and Osa Brown, “Why Are We Publishing?” *Muse*, 10(4) (1993): 20.

⁷⁹ Ann Cowan, “Plan or Perish,” *Muse*, 10(4) (1993): 40.

⁸⁰ McIntyre, interview by Kim Mancini.

point of view, partnering with a publisher takes a lot of the hassle out of dealing with the production of the book, and with the leftover books after the exhibition is over.

3.3 The Challenges of Co-publishing with Galleries and Museums

As is the case in most business relationships, the list of benefits comes with a couple of drawbacks as well. Whereas the benefits of co-publishing arrangements are largely financial and marketing based, the drawbacks are largely related to tight deadlines, control over the content and tone of the writing, and general project organization. Gallery exhibits are tied to a finite time schedule, which can lead to tight, looming deadlines. Concerning exhibition catalogues specifically, the books have to be ready for sale the day that the exhibit opens. *This deadline is not flexible.* Therefore, it is of the utmost importance that everyone involved in the project stay on schedule and meet the required deadlines. Hugh Merrell, publisher of Merrell Holberton in the UK, remarks that when co-publishing with galleries it is necessary to “thrive under the pressure of having to produce quality publications for exhibition deadlines which have to be met. ‘You take up the ball and run very fast with it to that immovable exhibition date.’”⁸¹ Unfortunately, it is often the case that if one segment of the project is delayed, all the following segments will be delayed as well. An example of this will be explored in the case study section of this paper.

In a related manner, the fact that the publisher is dependent on another organization for its material can also lead to loosely kept deadlines because the two companies are separated by sheer geography. It’s much easier to work with and manage employees within the same organization than trying to organize and liaise with people that are external from the publishing company. When problems of this nature arise, the partnering institution can sometimes end up looking like a belligerent author, making and breaking promises at will.

Additionally, because the partnering institution is heavily involved in all stages of the process, the publishing institution can sometimes lose control over the content of the book. This is because the gallery, essentially, is an important author that needs to be pleased, or else the title will not come to fruition. Again, Merrell of Merrell Holberton

⁸¹ Sue Ward, “Meet the Publisher,” *The Art Book*, 4(3) (1997): 21.

(UK) comments on the situation saying “you do have a book whose contents you have no particular control over and I wish that, sometimes we were allowed in a little earlier.”⁸² Because galleries often approach publishers with the subject for co-published books, they have preconceptions about what the book should be like, just as un-published authors often have misguided perceptions of what it means to publish a book for the first time. In these situations, it is useful to remember that the galleries are authorities on art; the publisher is the authority on publishing. In an interview McIntyre explained the process, saying “when it’s a partnership with a gallery, technically the gallery’s in charge.” And they can say, ‘Look, that’s how it’s going to be. We’re not prepared to let you do more than that,’”⁸³ at which point a compromise would have to be reached. Clearly, a tension exists regarding who has the final say in the project. Obviously the gallery is extremely concerned with the content of the book, yet they should still regard their publishing partner as an expert in the area of publishing.

Furthermore, and because the gallery has a large amount of control over the content of these books, catalogues can often act *only* as an adjunct to an exhibition. These publications fulfill the gallery’s mandate to document the exhibit, but it can create books that fall flat as books in their own right. This leads to exhibition catalogues that have nothing to offer the reader besides a rote recollection of which pieces were included in the exhibition itself. “Many [museum publishers] produce publications as adjuncts to exhibits... Often they are regurgitated versions of the exhibit, disrespectful of the book form itself because there is never time allotted for more careful conceptualization of the end product.”⁸⁴ Books like these are often viewed as inseparable from the exhibit, and do not stand on their own merits as meaningful books. As a result, “[c]atalogues are often reviewed as one-liners in exhibit reviews, if mentioned at all, and book reviewers tell us that catalogues are not books and so will not review them in their pages.”⁸⁵ Again, books like these can be severely limited in audience because they fail to offer readers any deeper meaning on the subject. This topic will be discussed again in the case study section of this paper.

⁸² Ward, “Meet the Publisher,” 21.

⁸³ McIntyre, interview by Kim Mancini.

⁸⁴ McPeake et al., “Marketing and Distributing Museum Publications,” 48.

⁸⁵ *Ibid.*

From a sales perspective, one of the challenges of publishing exhibition catalogues is also a result of the close affiliation between the book and the exhibit. “Most catalogues are simply records of exhibits with little or no sale potential beyond the doors of the museum store or the closing date of the exhibit.”⁸⁶ If the book is so dependent on the exhibition that it has no merits of its own, then it will most likely not enjoy a larger market beyond the gallery shop. Furthermore, publishers “are aware that members of the public are more reluctant to buy expensive hardback catalogues once the exhibition which they accompany has closed.”⁸⁷ If the book is truly and only a companion to the exhibition, then the sales of the book will likely grind to a halt when the exhibition is over. Essentially, the book is “tied in with a finite exhibition, therefore your investment has to be got back quickly.”⁸⁸ However, this phenomenon can be easily avoided with some skillful positioning and marketing of the book, or by enhancing the book’s content so that it compliments the exhibition while taking the content to a different level.

Beyond these organizational pitfalls, and the ominous exhibition closing date, is the difficult task of balancing these books between two audiences. “Art book publishing in a museum is a balancing act between the demands of different players: exhibition curators on the one hand and readers on the other.”⁸⁹ Co-publishing partnerships can be very convenient and beneficial for both parties; however, it is important to remember that both parties don’t always share the same agenda. In these situations the publisher’s ultimate goal is to produce a book that will survive and sell in the trade market. The gallery is looking for a book to accompany their exhibit, and the specific authors involved are looking for a way to assert their scholarship abilities in the world of art history. This can lead to textual contributions that are academic in tone and highly advanced in terms of art theories. “Major catalogues with scholarly essays are often huge and, although very appealing in their appearance, offer too many details for the needs of the average art book buyer.”⁹⁰ The average person does not have the desire, or the necessary background knowledge, to decipher such complex essays, and this can severely

⁸⁶ McPeake et al., “Marketing and Distributing Museum Publications,” 48.

⁸⁷ Ward, “Meet the Publisher,” 21.

⁸⁸ Ibid.

⁸⁹ Bogman, “Museum Publishing,” 51.

⁹⁰ Ibid.

limit the trade sales of the title. Essentially, highly academic writing can produce a limited market effect for these books.

When asked about controlling the tone of academic writing, McIntyre said, “That [issue] is as old as man. Obviously the art historians want to write in their own rarefied world: convoluted sentences, art-speak, all that stuff. And in the real world you are really hoping to get sentences that people can read. It’s not easy to balance. Academics don’t want their ideas watered down.”⁹¹ Ian Thom, Senior Curator (Historical) of the Vancouver Art Gallery has been involved with numerous co-published books with Douglas & McIntyre and as a result he understands that academic writing is confusing for those with no art training. “It is usually because [the books] are not written for the audiences or audience that they ostensibly address: the mythical ‘general public.’ Publications laden with jargon or art-speak frustrate and confuse the viewer or reader.”⁹²

However, art historians and other academics are an important part of the world of art books. Art books and exhibition catalogues *do* contribute greatly to the field of art history, and at the same time they act as permanent records of our culture through time. The issue here is that the books need to be accessible enough that readers who are untrained in art can benefit from the books as well.⁹³

Above all, curators seek to inform their audience about the art and culture of their society. “Most catalogues genuinely seek to impart useful information which will assist the reader or viewer in addressing the art.”⁹⁴ Osa Brown, the Head of Publications at the Museum of Modern Art in New York, writes “[o]ur catalogues are permanent records of exhibitions producing factual and historical context for the reader. They heighten the experience of the visitor and make the concepts and works of art available to those who are unable to attend the exhibitions.”⁹⁵ Whether these goals are accomplished or not is often linked to the tone of writing they pursue. “If the text is not accessible, it will be ignored. How then do we decide how to situate a text? Like so many other things, there’s no simple answer.”⁹⁶

⁹¹ McIntyre, interview by Kim Mancini.

⁹² Thom et al., “Why Are We Publishing?” 19.

⁹³ Thorp, “Publishing on Art,” 27-28.

⁹⁴ Thom et al., “Why Are We Publishing?” 19.

⁹⁵ Ibid, 20.

⁹⁶ Ibid, 19.

Indeed, these are complicated issues to juggle. An ideal situation would be a publisher and institution that could “steer a middle course and publish a yearly programme that suits the needs of both scholars and general readers.”⁹⁷ This reflects Cowan’s research findings that “[t]he best museum publishers are those with a passion for the curatorial function, but also with an equal love of informing the broadest possible audience.”⁹⁸ To publish successful art books that can survive in the trade market, while still serving the art historian’s scholarly needs, it is necessary to have an in-depth understanding of publishing *and* art. Yet no matter how skilled the publisher may be at juggling these issues, this balancing act is a common source of frustration between the two partnering companies.

If a publishing company and an art gallery do decide to engage in a co-publishing partnership, it is important that both companies share the same goal for the project in question.

It is crucial that all departments and individuals engaged in publishing share their knowledge of the institution’s goals and mandate and have a clear image of the role of their project in relation to those goals. They must also have a clear sense of what the publishing decisions are in relation to their projects, as distinct from their scholarly or educational content.⁹⁹

By ensuring that everyone shares the same understanding of the project, and hence is working towards the same goals, many problems can be avoided. There will be less confusion about the direction the project should take, and there will be less need to constantly ensure that everyone is on track at later, and more costly, stages in the publishing process. Essentially, by having a comprehensive concept meeting for the project up front, both companies can avoid unpleasant surprises in the future.

For the day-to-day progress of the project, it is important that there be a defined decision maker in both companies. In the publishing house this would typically be the publisher, or in other cases, the editor. However, on the gallery side things may be more complicated. Occasionally, museums and galleries have their own small publishing departments, and in these cases, there may be a publishing coordinator who deals with

⁹⁷ Bogman, “Museum Publishing,” 51.

⁹⁸ Cowan, “Plan or Perish,” 39.

⁹⁹ *Ibid.*, 40.

any issues that arise. However, in other cases, this person may be the director of the institution, or another executive.

One thing is certain: joint venturing of any sort requires that the power to make decisions on partnership agreements be vested in an individual with sufficient authority in the management structure of the institution and sufficient knowledge of the publishing operations to negotiate a workable agreement that takes the overall needs of the institution into account.¹⁰⁰

Having a defined decision maker is an integral aspect to making sure decisions are made properly and on time. If decisions are made poorly, there may be more need to backtrack, or second-guess at points along the way. This slows the process down for everyone, and time is never a luxury when undertaking these complex projects.¹⁰¹ To prevent these problems, decision makers must have enough authority to make decisions properly and to accept the consequences if decisions are poorly made. Specific examples of this will be explained in detail in the case study section of this paper.

¹⁰⁰ Cowan, "Plan or Perish," 41.

¹⁰¹ Ward, "Meet the Publisher," 21.

4. Douglas & McIntyre and the Vancouver Art Gallery

To properly assess the importance of the art titles produced at Douglas & McIntyre, it is necessary to understand the basic foundations of the company and its interest in publishing art. The following two sections describe how Douglas & McIntyre has evolved to become a leading Canadian publisher of art books, and how their relationship with the Vancouver Art Gallery evolved.

4.1 Foundations

Originally operating under the name of J.J. Douglas Ltd, the Douglas & McIntyre Publishing Group Ltd was co-founded in 1971 by Jim Douglas & Scott McIntyre. Soon after, McIntyre, Patsy Aldana, and a number of other investors purchased the company from Douglas. In 1980, the Douglas & McIntyre Publishing Group entered into a unique arrangement with Aldana's Greenwood Books whereby the two companies would remain separate entities, yet share certain marketing and financial resources. A further edition to the company occurred in 1993 with the creation of Greystone Books, a division of the Douglas & McIntyre Publishing Group, operated under publisher Rob Sanders.¹⁰² The group continued to operate in this way until 2005, when Greenwood split ties with the Douglas & McIntyre Publishing Group.

Today, the Douglas & McIntyre Publishing Group is one of Canada's largest independent book publishing houses, and it is the only independent publishing house that has full offices in both Toronto and Vancouver.¹⁰³ The company is divided into two separate divisions, Douglas & McIntyre (D&M) and Greystone Books. Each division has its own publisher and the books they publish pursue different, but complimentary markets.

The D&M list has grown from its roots in the regional culture of British Columbia and has a strong editorial focus in the areas of: Northwest coast and Inuit art and culture; Canadian art and architecture; Canadian biography and history; Canadian politics and social issues; literary fiction; British Columbian; food and wine; military and maritime

¹⁰² Paul Spendlove, "Survival Instinct," *Quill & Quire*, April (2004), <http://www.quillandquire.com> (Accessed August 15th 2006).

¹⁰³ Douglas & McIntyre. "Douglas & McIntyre and Greystone Books website," Douglas & McIntyre, <http://www.douglas-mcintyre.com> (Accessed August 14th 2006).

history; and lucrative corporate and institutional partnerships. *Raven Travelling*, the focus of the case study section of this paper, falls squarely under the category of Northwest Coast art and is therefore also a regional title.

4.2 Building the Alliance

In 1971, when Jim Douglas and Scott McIntyre founded the company, they each brought their own expertise to the organization. In McIntyre's case it was his degree in Art History, from the University of British Columbia, that would prove an essential asset. It was at this time that the company began pursuing Northwest Coast art as an area to publishing in, something McIntyre refers to as "a whole mix of the personal and the practical." The practical part, he explains, "is a combination of location, and of what is world class about this place: Northwest Coast art."¹⁰⁴ During his course as publisher, McIntyre has actively pursued publishing Emily Carr and other Northwest Coast artists because he strongly believes that "those are the books that will, in many ways, define this place and anchor our backlist."¹⁰⁵ It was with this mindset that he began to align D&M with the Vancouver Art Gallery (VAG).

Publishing art books requires that the publishing company have several resources available to it. The first is money; art books are expensive to produce because of the high cost of reproducing artwork and creating high quality images.¹⁰⁶ Additionally, there are high costs associated with printing in a large format and in full colour, a format that is necessary for any high profile book on art.¹⁰⁷ On top of this, permission fees and contributor fees need to be paid to artists and authors.

The second resource that is needed to become a recognized art book publisher is consistent access to artists and art. By actively pursuing an alliance between his company and the VAG, McIntyre has succeeded in securing both of these resources. The VAG, as part of their contract terms, supplies all the images free of charge, and D&M is invited to produce the exhibition catalogues that accompany the gallery's high profile exhibits.

¹⁰⁴ McIntyre, interview by Kim Mancini.

¹⁰⁵ Ibid.

¹⁰⁶ Weiler, "The Wealthy Patron," <http://www.douglas-mcintyre.com>.

¹⁰⁷ Ibid.

Today, this relationship is strong and beneficial for both partners, but it was not created overnight. It has evolved into its current state from 30 years of relationship building.¹⁰⁸

In 1971, under the original company name of J.J. Douglas Ltd., Doris Shadbolt published the book titled *Emily Carr*, which lists the Vancouver Art Gallery as the second author on the publisher's page.¹⁰⁹ This book was an important step towards the beginnings of a working relationship because Doris Shadbolt was a major figure in the art scene in Vancouver at the time and in fact, was Associate Director at the Vancouver Art Gallery.¹¹⁰ Following that, in 1979, D&M published the *Emily Carr Limited Edition*, and the VAG let D&M use their charcoals.

During this time and the immediate years that followed, McIntyre tried to maintain and strengthen D&M's fledgling relationship with the gallery. Within a few years Willard Holmes became the new Director at the art gallery, replacing Doris's successor, Luc Broman. At this point Doris approached McIntyre, saying "you guys [McIntyre & Willard] would really like each other. You've got to go and talk to Willard."¹¹¹ McIntyre and Willard immediately hit it off, as did McIntyre and Janet Meredith who had just joined the art gallery as the Director of Marketing. This is when D&M became "their publisher". That is, we got first crack at things."¹¹² According to McIntyre, it started out with small project here and there, and "it was never formal, but we were, in fact, building the alliance."¹¹³

Eventually, when Willard left to go to New York, Kathleen Bartels was named the new Director and Daina Augaitis was named the new Associate Director and Chief Curator. McIntyre approached the pair, proposing that they develop a multi book plan. It was an opportune time to propose such a deal because Doris Shadbolt, their former Associate Director, had recently died and had left the art gallery some money in her will to develop a publishing fund. Additionally, the gallery was looking into how they could reinvigorate their brand.¹¹⁴

¹⁰⁸ McIntyre, interview by Kim Mancini.

¹⁰⁹ Doris Shadbolt, *Emily Carr* (Vancouver: J.J. Douglas Ltd, 1971).

¹¹⁰ Canada Council for the Arts, "Doris Shadbolt: Voluntarism," *Shadbolt-Governor General's Awards in Visual and Media Arts* (2006), <http://www.canadacouncil.ca> (Accessed August 31st 2006).

¹¹¹ McIntyre, interview by Kim Mancini.

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ Ibid.

What followed was a series of co-publishing projects that came one after another, and were governed by a sort of contract template. The template is based on the Abrams, Thames & Hudson model, but D&M has since refined it because of their experience with co-publishing. Basically, “[t]he galleries pay for content – photography, writing and rights to reproduce images – that’s the gallery. There’s no other way to do art books.”¹¹⁵ This arrangement allows D&M to avoid costly reproduction fees, and it frees up more employee time since D&M no longer has to worry about where the images and photographs are coming from. D&M is then able to pool all its resources into managing the production process, editing the content of the book and designing the artifact itself.

Under the current arrangement a series of co-publishing projects were all initiated at the same time. These projects included: *Brian Jungen* (published October 2005); *Takao Tanabe* (published October 2005); *Arthur Erickson: Critical Works* (published June 2006); *Emily Carr* (published June 2006); and *Raven Travelling: Two Centuries of Haida Art* (published June 2006). The publication dates of these titles are all set in the summer or early fall, which reflects the art gallery’s busy season in terms of visitor numbers. This also meant that D&M was often working on two or more art books with the VAG at the same time.

Now that they’ve been through this process several times, D&M has a more informed understanding of what it actually takes to produce these books on time. As a result, the company has tried to clearly define the VAG’s responsibilities above what has been written in their contracts. Susan Rana, Managing Editor at D&M, recalls setting up a ‘post-mortem’ meeting with the VAG to go over issues that came up during the *Brian Jungen* book so that they could avoid making the same mistakes again.¹¹⁶ The pitfall that plagued this project was essentially getting the VAG to adhere to the deadlines for submitting content and images. “If these are the kind of things that are going to happen, then we can’t guarantee a book on that date.”¹¹⁷ The main purpose of the meeting was to make it clear just how essential these deadlines are, and now that those needs have been communicated, there’s hope that it will change in the future.

¹¹⁵ McIntyre, interview by Kim Mancini.

¹¹⁶ Susan Rana, interview by Kim Mancini, August 29th 2006.

¹¹⁷ Ibid.

However, above all that, “[t]here is a corporate culture in galleries where curators are late, but books must come on time, and [as a result] there’s a clash between some galleries and here, the brother institution... *and we just have to produce these miracles.*”¹¹⁸ To combat these clashes, McIntyre has had to engage in careful negotiations, clearly defining the boundaries of the relationship. Because of their longstanding business relationship, the VAG’s executives recognize D&M’s expertise as a publishing house, just as D&M respects the gallery’s presence as an authority on art.

¹¹⁸ McIntyre, interview by Kim Mancini.

5. *Raven Travelling* as a Case Study

The following section of this paper is an in-depth look at the process of co-publishing *Raven Travelling: Two Centuries of Haida Art* with the Vancouver Art Gallery. Its ultimate goal is to illuminate just how these ‘miraculous’ exhibition catalogues are produced. Included below is a list of the people who were involved in this project.

Table 5.1 Douglas & McIntyre and the Vancouver Art Gallery

Douglas & McIntyre

Scott McIntyre	President & Publisher
Scott Steedman	Senior Editor
Allison Urowitz	Vice President of Sales & Marketing
Peter Cocking	Art Director & Senior Designer
Susan Rana	Managing Editor
Richard Nadeau	Western Sales Manager
Kym Lyons	Production Manager
Dani Lacusta	Inventory Manager

Vancouver Art Gallery

Kathleen Bartels	Director
Daina Augaitis	Associate Director & Chief Curator
Peter MacNair	Former Curator of Ethnology at the Royal British Columbia Museum & Contributor
Trevor Mills	Photographer, Photo Imaging Department
Angela Mah	Administrative Assistant to the Chief Curator
Vince Collison	Haida Intern & Contributor

5.1 Acquiring *Raven Travelling*

After several years of partnership between D&M and the VAG, McIntyre and Bartels have developed a close business relationship. As a result, D&M has been invited to co-publish many important projects with the VAG. One of these projects was *Raven Travelling*. In the early winter of 2005, the subject of the future *Raven Travelling* exhibit came up in a conversation between Bartels and McIntyre. Bartels said, “I’ve got one for

you. You guys probably know more about Haida art than we do.”¹¹⁹ This would be an ideal project for D&M because of their extensive history of publishing a variety of books on Northwest Coast art. Additionally, this exhibit and book would be

a very political act on the part of the Vancouver Art Gallery and on the part of the Haida... because it’s honouring the Haida [who] are in the midst of their land claims case which is going to the supreme court. ...and the Vancouver Art Gallery is branding itself on the international stage, in a certain way. So the stakes are very high. It’s not a book about local art.¹²⁰

Soon after the deal was secured, contract and production schedules were created. The contract described the project as a 9 5/8” x 12” full colour exhibition catalogue with 30,000 words of main text (including captions), 150 colour images and 15 black and white images. Additionally, the VAG agreed to purchase 2500 copies up front, at a discounted price, and to cover the shipping fees. The Vancouver Art Gallery would be credited as the author of the book, and as such, it was required to produce “reproduction quality high resolution digital scans or transparencies to the Publisher’s specifications,”¹²¹ at its own expense, at the same time the manuscript was delivered.

5.2 Production for *Raven Travelling*

The contract, dated November 25, 2005, was agreed upon and signed several weeks after the production of the book had already commenced. This delay was a result of the short time between D&M’s acquisition of the project and the exhibition date, which was originally supposed to open June 2, 2006. Because the gallery needed time to organize their books and stock their gift shop properly, the deadline was set so that the VAG would receive books on May 31, 2006.

The original production schedule, dated October 12, 2005, was as follows.

¹¹⁹ McIntyre, interview by Kim Mancini.

¹²⁰ Ibid.

¹²¹ Douglas & McIntyre, “*Raven Travelling Contract*,” Douglas & McIntyre (2006): 1-14.

Table 5.2 Production Schedule, October 12, 2005

DEADLINE	ACTIVITY
October 19	VAG deadline for choice of artwork and images requested from museums
November 1	Pre-approved text to D&M (from already published material); VAG to send digital images to D&M for testing
November 15	Remaining manuscript due. ABSOLUTE DEADLINE! Unedited text including captions, front and back matter to D&M for editing. Exception: Daina's essay
November 30	Sample text & images to designer for designing sample pages
December 2	Edited manuscript back to authors/VAG for approval
December 5	Daina's text in. ABSOLUTE DEADLINE!
December 7	VAG returns manuscript with corrections to editor
December 9	Manuscript to copyeditor
December 14	Jacket & interior samples to VAG for approval
December 19	Copy-edited manuscript to authors/VAG for approval
December 22 – January 2	D&M closed for the Christmas Holidays
January 6	Sample pages, title and jacket design approved; manuscript to in-putter; All images due. ABSOLUTE DEADLINE!
January 15	Manuscript to design (must include all images)
February 6	1 st lasers to editor, VAG, proofreader
February 20	1 st lasers corrections from authors/VAG
February 27	1 st lasers corrections to design
March 9	2 nd lasers to proofreader
March 13	3 rd lasers to proofreader
March 15	To printer
May 15	Finished books
May 31	Books must arrive at VAG; show opens June 2 nd
June	Publication

To create this schedule Susan Rana, Managing Editor at D&M, had to take several factors into account. Often progress can take longer if you're dealing with a freelance editor rather than an in-house editor. In this case the editor, Scott Steedman, was in house, and

“it was one of the first projects that he did when he was hired,”¹²² though he had previous experience with projects like this. Susan factored in his workload, as well as the travel schedules of everyone involved. For this project, and many other similar projects, the VAG wanted to be very involved with all stages of the process, which affected the timeline as well.

The design portion of the production schedule was based on the standard time it takes for a complicated visual book. “For a text-only book, design usually takes about 5 to 6 weeks. So a visual book like this, at least two months. Just a month even for first lasers.”¹²³ According to this schedule, the design process would stretch from November 30 (making sample pages) to February 6 (1st lasers), just over two months.

The entire schedule was delayed, however, because the art gallery did not supply the images on time. This occurred because the VAG was soliciting images from over twenty external galleries, and not all of the originating galleries supplied their materials on time. Because these images were supplied late, the design process did not proceed on schedule. This example illustrates how it can be difficult to organize people who are external from the publishing company, and even more difficult when the images are being sourced from a number of tertiary galleries. This delay resulted in a revised production schedule, dated January 20, 2006, as follows.

Table 5.3 Production Schedule, January 20, 2006

DEADLINE	ACTIVITY
January 20	All images due
January 27	VAG delivers caption text
February 20	1 st lasers to editor, VAG, proofreader
March 1	1 st lasers correction from authors/VAG
March 3	1 st lasers corrections to design
March 20	2 nd lasers to proofreader
March 23	3 rd lasers to proofreader
March 27	To printer
May 27	Finished books
June 5	Books must arrive at VAG; show opens June 9 th
June	Publication

¹²² Rana, interview by Kim Mancini.

¹²³ Ibid.

This delay set the schedule back by two weeks. Normally, the exhibition opening date would remain the same, but in this case, the exhibition opening date was moved from June 2 to June 9, 2006. This date change had nothing to do with the book, however, and was a result of other administrative factors.¹²⁴ Regardless, as a result of the late images, 1st lasers were completed late because at that time “design was swamped with other projects.”¹²⁵

Managing a project like this is a very complex task and can be very draining on company resources. Rana describes it as

a full-time job ...coordinating with everybody, constantly keeping in touch, making sure everybody's on track, everybody's returning their corrections, and especially with their travel schedules. And you're sending electronic stuff and hardcopies and photocopies [to authors who are traveling], so it can be very time-consuming. Just going back and forth getting the decisions agreed on takes a lot of time. And we're at the low priority so it's just constantly reminding them, you know. Constant nagging.¹²⁶

For a complex project like this, the need to stick to deadlines is fundamental. On top of that, managing and coordinating a team of individuals that are external to the publishing company can be challenging as well.

5.3 Editing *Raven Travelling*

The editorial section of this project was also quite complex. From the outset the art gallery organized which authors and what content would appear in the book, with some input from Senior Editor Scott Steedman. *Raven Travelling* boasts 13 individual contributors on its title page, and their pieces all required a different amount of editing. On the whole, “it was a pretty simple procedure... but there was one exception.”¹²⁷ This one contributor was involved in the *Emily Carr* project, another co-publishing venture between D&M and the VAG, at the same time he was completing his contribution to *Raven Travelling*. As a result, his time was extremely limited and his piece, which was

¹²⁴ Scott Steedman, interview by Kim Mancini, September 12th 2006.

¹²⁵ Rana, interview by Kim Mancini.

¹²⁶ Ibid.

¹²⁷ Steedman, interview by Kim Mancini.

the longest, most academic and most detailed piece in the book, required numerous edits and revisions. This example illustrates how draining these projects can be on staff members in both organizations.

Contrary to this one experience, working with the other authors was a fairly typical process. This involved “a fair amount of rewriting on some of [the pieces], but they were all really appreciative. They enjoyed the process and didn’t mind being edited at all. They were pretty unsentimental about the text, which is nice because sometimes authors [feel like] their words are sacred.”¹²⁸ Even though there were many contributors involved, this segment of the editing process moved along quite smoothly, excluding that single exception. However, there was a lot of variability in the length of the pieces. “I thought it was good to have a lot of words in the book so some of the pieces were quite a bit longer than they were supposed to be. But it was all interesting stuff, so I argued that we’d keep it that way.”¹²⁹ The VAG was very open to having the pieces longer than expected, so it was easy to resolve this issue.

Due to the nature of the content in *Raven Travelling* there were often issues that needed approval from the VAG. “These kinds of books are always a bit political, but this one’s kind of doubly political because it involved the Haida, so you’ve got a lot of different issues going on there.”¹³⁰ For this project, Steedman was given a contact at the gallery that he could raise any issues with. Appointing this contact was a direct response from the gallery to the ‘post-mortem meeting’ that had occurred after the *Brian Jungen* process had finished. However, as the process continued, it became clear that this contact “didn’t have real decision making power.”¹³¹ Essentially, this person was acting as more of a messenger for Bartels and Augaitis (the Director and Associate Director at the VAG, respectively) than as an actual publishing decision maker. Eventually, this person was taken off the project completely.

As this was happening however, issues still needed to be resolved, and quickly because of the impending deadlines. “I realized I had to talk everything over with Daina Augaitis and get her to start making decisions. When I did talk to her or get a decision on

¹²⁸ Steedman, interview by Kim Mancini.

¹²⁹ Ibid.

¹³⁰ Ibid.

¹³¹ Ibid.

something I knew that it was really coming from the source. Because all the other people would just be second-guessing and then she would come along and do something different.”¹³² This approach occasionally led to problems because Augaitis, second in charge at the gallery, has a very busy schedule. She would often have to travel for business, and as a result, her textual contribution to the book was given an extension in the production schedule. This was the only extension approved by D&M because they knew ahead of time that she would not be able to meet the deadline.

Steedman also discovered another tactic to convince the gallery to make certain decisions. He would contact the gallery’s Haida intern and contributor to the book, Vince Collison. Because the gallery really wanted the Haida people to be involved and pleased with the book, “if Vince would say something they would generally say ‘Okay. If that’s what the Haida want, then we can do that.’ So if you wanted something you could go to Vince.”¹³³ This technique was effective in getting decisions made, but in practice it’s not generally the way these relationships should operate.

Perhaps the most important editorial issue was the positioning of the book as *strictly an exhibition catalogue* in the eyes of the gallery. As was mentioned earlier often galleries perceive exhibition catalogues as merely adjuncts to the exhibition. However, from D&M’s perspective, *Raven Travelling* should be able to stand on its own merits. For this project, the VAG

ultimately referred to [*Raven Travelling*] as a catalogue rather than a book, [so] it’s never going to be the priority. To me that was the discussion which we never really engaged in properly. It was like ‘Are we just doing some little spin-off of the exhibition or is this a book in its own right?’, which has new content, different images and can be read independently of the exhibition.¹³⁴

To Steedman’s credit, D&M was able to include artwork that was not present in the exhibition – most notably Bill Reid’s piece *The Spirit of the Haida Gwaii, the Black Canoe* (1991). However, he still believes certain works are missing that should be represented in the book. This includes Reid’s *The Raven and the First Man* (1983), totem

¹³² Steedman, interview by Kim Mancini.

¹³³ Ibid.

¹³⁴ Ibid.

poles from Haida artists (no totem poles appear in the book) and photos of the old Haida villages that appear in other books.

Regarding *The Raven and the First Man* a replica was added to the exhibition at the last minute, but it was too late for inclusion in the book. The same goes for the absence of totem poles in the book. The gallery did commission a totem pole for the exhibition, but the piece was still being carved while the book went into its production phase. In fact, this totem pole was still being carved until a few days before the exhibition opened. This shows just how difficult it can be to organize an exhibition, and an exhibition catalogue, on such a grand scale.

5.4 Designing *Raven Travelling*

For Peter Cocking, Art Director and Senior Designer at D&M, the design process for *Raven Travelling* was complicated as well. For the duration of the process, Cocking was dealing with a committee of VAG members – made up of Kathleen Bartels, Daina Augaitis, Peter MacNair and Vince Collison – for approval on any design aspect. This committee was essentially like a group of authors that had to be pleased, though they were much more involved in the process than any typical author would have been. “Books like this are really very much about the gallery more than anything else. It’s just a matter of getting the gallery on board.”¹³⁵ Initially, Cocking was worried that the committee structure would make the process move slowly but, he acknowledges that, “the fact that there was a tight deadline may have helped it.”¹³⁶ Typically it is harder to get a group of people, rather than one person, to agree on a design, but the committee was rather unanimous in their decision-making and feedback.

The committee’s suggestions were also quite good and quite relevant, in Cocking’s opinion. In an interview, he describes how often committees can pick away at every little bit of a design, but that their suggestions might not add to anything significant. In this case, however, he says, “they were good about it. Their suggestions

¹³⁵ Peter Cocking, interview by Kim Mancini, September 8th 2006.

¹³⁶ Ibid.

were good and they weren't always fast but they weren't hard to deal with."¹³⁷ So despite their heavy involvement, the committee structure itself did not present any problems.

What did present problems was the fact that the committee did not adhere to the production schedule's deadlines, and they provided extensive, yet valuable, suggestions at a very late stage in the design process. Basically, the first comprehensive design of the book was delayed because the VAG was late in supplying the images. In Cocking's words, "They were so late. They were like six weeks late or something, but you know, our deadlines didn't change. And they had given us all these images with very little guidance as to where they went."¹³⁸ Out of the 150 plus images in *Raven Travelling* only 20 or 30 came to D&M with specific instructions for where they should appear in the book. At this point, Steedman and Cocking sat down together and tried to come up with an order based on what made sense from an editorial and a design standpoint. "We were on this massive deadline to do the book so I went off and I did the entire thing in one weekend. The whole book. Two fifteen-hour days non-stop. It was psychotic."¹³⁹

After Cocking had completed the design, he presented the committee with 1st lasers. For a typical book, authors see 1st lasers and are told: "do not make any changes to the text unless it is to correct an outright error."¹⁴⁰ This is because rewriting the book at this stage would create re-flow issues that would affect the total design of the book. However, for *Raven Travelling*, this was the stage where the committee, in Steedman's opinion, finally discussed the design properly. The committee had seen and approved sample spreads before this point, but "once they saw all the [designed] text they really decided that things should be with other things, or things should be in certain chapters."¹⁴¹ So, instead of the feedback being the typical minor text corrections, Cocking and the committee sat together in a six-hour meeting and re-paced all the images in the book. As a result, Cocking had to redesign the entire book again, which required another non-stop weekend.¹⁴²

¹³⁷ Cocking, interview by Kim Mancini.

¹³⁸ Ibid.

¹³⁹ Ibid.

¹⁴⁰ Iva Cheung, *Douglas & McIntyre and Greystone Books Editorial Handbook for Authors* (Vancouver: Douglas & McIntyre, 2005): 17.

¹⁴¹ Cocking, interview by Kim Mancini.

¹⁴² Ibid.

The reason for this delay was three-fold. First, when the VAG originally submitted the images they did not provide extensive direction as to where the images should be placed in the book. Secondly the re-pacing was necessary because of the political content. “There’s a lot of politics always. I couldn’t put X and Y together, or you couldn’t have too many of these here because of whatever reason.”¹⁴³ The third reason for the redesign had to do with the quality of some of the images the VAG supplied. The images for the book came from over twenty different sources and overall the quality “is very mixed because the source material varied so greatly.”¹⁴⁴ Additionally, many images came without the usual reference materials so Peter and Trevor Mills, at the VAG, were forced to make guesses regarding colour matching, based on what the Haida palette typically looks like. For certain images, Cocking was willing to compromise to make the gallery happy, but the result is not ideal. “You want consistent imagery and consistent references, but you can’t do anything about it. You can’t fix that, you know, it’s the quality. If the image is only so good you can make it a bit better but not that much better.”¹⁴⁵ Senior Editor Scott Steedman shares this opinion. “In an ideal world you’d get all the actual objects together somewhere, and you’d photograph them all in the same way. But for this it’s impossible to do that.”¹⁴⁶ Although the VAG did supply these images to D&M, the images themselves originated from other galleries, so the VAG was not responsible for their variable quality.

The design process was also a lot longer than it is for typical books because of the committee’s high level of involvement. By the time the book had been sent to the printers the committee had reviewed up to 5th lasers. Typically, authors see 1st lasers and only occasionally, for complex visual books, do they see 2nd or 3rd. The committee’s involvement up to 5th lasers pushed the schedule back further because, as the schedule in the Production Section reads, there were no plans to produce 4th or 5th lasers at all. However, because of the political issues involved in this book, the gallery’s level of involvement is understandable.

¹⁴³ Cocking, interview by Kim Mancini.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

¹⁴⁶ Steedman, interview by Kim Mancini.

Because *Raven Travelling* is an art book, it is important to mention the finished design of the book. Regarding the cover image, it was the VAG's idea to select a feature piece for the exhibition. A running theme in the exhibition was reuniting older artifacts with pieces from those artist's direct descendants. To reflect this theme, the gallery choose two images for the cover: the *Raven Transformation Mask* by Charles Edenshaw (undated) that appears as the top mask on the book's cover, and the *Raven Transformation Mask* by Jim M. Hart (1985), a direct descendant of Charles Edenshaw, that appears on the bottom of the cover.¹⁴⁷ Using these pieces gives the cover an elegant and meaningful design, yet achieving this was difficult. At the time the cover was being designed, both of these masks were in England, so the gallery had someone photograph them at its expense. However, D&M "didn't get that final transparency until just before [the book] went to press. I mean, they were already printing the inside before we had a finished cover."¹⁴⁸ As well, the committee had initially provided large amounts of copy that they wanted to appear on the cover. Right away Cocking knew this wouldn't work. "They weren't going to fit... And there was no copy on the back at all,"¹⁴⁹ so to compromise he placed some of the text on the back cover, rather than clutter the design on the cover.

For the title typeface, Peter used telescoping type to suggest depth and dimensionality, and he opted to withhold both partners' logos from the spine of the book because of aesthetic preferences. In his words, logos "make books look junky. People don't buy books like they buy cereal. You buy a book that you really want, even if it's expensive, because it is an object of some value and you don't want that covered with commercial crap. If you do all that it just devalues the book."¹⁵⁰ Withholding the logos from the book was not a significant issue in this process, but it did contribute to the stunning design of the finished product.

¹⁴⁷ Tour of the Raven Travelling Exhibit, September 4th 2006.

¹⁴⁸ Cocking, interview by Kim Mancini.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

5.5 Printing *Raven Travelling*

Printing *Raven Travelling* was fairly straightforward, but the complicated arrangements involved were integral to ensuring this book could be produced. The production specifications are of high caliber, and cost a considerable amount. The book is full colour, large format (9 5/8" x 12") on 100 lb. Sterling Ultra Dull paper and the dust jacket is four colour plus one.¹⁵¹

The art gallery had already agreed to purchase 2500 in their contract, and D&M was interested in printing 3000 for the trade market. At a later stage in the process the University of Washington Press (UWP) bought the US rights to this title and agreed to buy 1500 up front. All these purchases amounted to 7000 copies. However, to achieve economies of scale in the printing costs, McIntyre was able to rely on his longstanding relationship with Dick Kouwenhoven, President and CEO of Hemlock Printers, a locally based company.

D&M's relationship with Hemlock goes back 30 years and Kouwenhoven and McIntyre "usually resolve these [printing arrangements] over a few glasses of wine."¹⁵² This relationship, just as McIntyre's relationship with Bartels and Augaitis at the VAG, is an essential backbone of how *Raven Travelling* was able to happen.

The deal is that they cut their prices and then Kouwenhoven goes and gets sponsors. They buy a bunch of books back from us, which he can take out of the marketing budget. And he deducts that from their quote, which means we get to a number that's doable. So there's a lot of that kind of behind-the-scenes. So it's a real community. It works when everybody gets it and everyone's willing to go through all that stuff.¹⁵³

Basically, Hemlock uses the books they print as marketing devices, which they can assume the cost for themselves. However, because they are essentially adding books to the print run, the cost of printing comes down for D&M. In the end, all the companies involved benefit from printing together. "At the end of the day it's about relationships. It's not about business. I mean, yes business is critical, but it really is a business of relationships."¹⁵⁴ This statement echoes similar ones made in reference to Phaidon at the beginning of this paper. Horovitz, the publisher of Phaidon, had always made a point of

¹⁵¹ Kym Lyons, e-mail to Kim Mancini, October 16th 2006.

¹⁵² McIntyre, interview by Kim Mancini.

¹⁵³ Ibid.

¹⁵⁴ Ibid.

developing and maintaining a close relationship with his printer.¹⁵⁵ In the end, the total distribution of printed books was as follows.¹⁵⁶

Table 5.4 Distribution of Printed Books

INSTITUTION	# OF BOOKS PRINTED
Douglas & McIntyre	3000
Vancouver Art Gallery	2500
University of Washington Press	1500
Hemlock Printers	1500
TOTAL	8500 books printed

By ‘ganging up’ to print *Raven Travelling*, D&M achieved a unit cost of \$15.378¹⁵⁷ for a book that retails at \$65 Canadian.

Hemlock is also a local company (based in Vancouver, BC) and using them to print allowed D&M to save time in shipping the books. When books are printed overseas the cost of printing is usually cheaper. However, it then either takes two months for them to come by freight (boat), or you have to pay exorbitant amounts to have the books shipped by air. Because the deadline for this book was extremely tight, it was lucky for D&M and the VAG that Hemlock was located in the same town. As it happened, it took Hemlock two months to print the books and have them delivered to the VAG. Clearly, there was no additional room in the timeline to wait for the shipping of the books from overseas.

5.6 Marketing *Raven Travelling*

The marketing efforts for *Raven Travelling* have been in line with what typically happens for co-published exhibition catalogues. In order to conserve its marketing budget, D&M was able to rely almost exclusively on the marketing efforts that the VAG pursued. “[B]ecause the return can be somewhat limited on the marketing side, outside of the gallery’s shop itself, we don’t tend to spend a lot of resources on marketing these

¹⁵⁵ Miller, “Phaidon and the Business of Art Book Publishing,” 343-353.

¹⁵⁶ Lyons, e-mail to Kim Mancini.

¹⁵⁷ Dani Lacusta, “Internal Financial Memo,” (2006): 1-5.

kinds of art books.”¹⁵⁸ For *Raven Travelling*, the art gallery put up posters on buses and bus stations and plastered them to the sides of construction sites. Through a combined effort, the exhibit and book were reviewed in a number of national newspapers and media, including, *The Globe and Mail*, *The Victoria Times-Colonist*, *The National Post*, *The Georgia Straight*, *The Vancouver Sun*, and *CD Syndicated*. Beyond these efforts, though the VAG did engage in many marketing activities, exact details are unavailable.

Outside of the VAG’s marketing efforts, however, D&M did do two events to boost the publicity presence of the book. The first event was a two-day book signing held in Haida Gwaii (Queen Charlotte Islands). Lucille Bell, one of the contributors to the book, she hosted one day of the events at her café in Old Masset, Haida Gwaii. The second day was held at the museum near Skidegate, Haida Gwaii. Haida Gwaii is a tight-knit and isolated community, so specific details of these events were unavailable. However, to help with the festivities, D&M sent up some door prizes and offered to contribute towards the refreshments at the event. To publicize these events, D&M also agreed to do a cooperative ad with the Haida Nation which would appear in the *Queen Charlotte Island Observer*, their local paper.¹⁵⁹

To create a closer connection between the book and the exhibit for the local booksellers, D&M also arranged a private tour of the Raven Travelling exhibit “to try and get them to be a bit more involved in what’s going on in the local art scene.”¹⁶⁰ They invited around twenty local booksellers, including some book reviewers for local media, hoping to create more personal interest for them in the book and exhibition. This is the first time that D&M has instigated an event like this, but because they do many co-publications with the art gallery, this program may be continued for future exhibits.

The cover of the book should also be included as an important part of the marketing for the book and the exhibit. The images used on the large exhibition posters outside the gallery were the same as one of the masks used on the cover of the book, which creates a strong visual connection between them. “If you see imagery that’s promoting the gallery exhibit, and you saw the cover of the book, you might make a

¹⁵⁸ Urowitz, interview by Kim Mancini.

¹⁵⁹ Ibid.

¹⁶⁰ Ibid.

connection. And people make the link that way.”¹⁶¹ Because the gallery determined the cover image, the result is a streamlined presentation of the exhibit and the book that people will view as inseparable visually.

5.7 Selling *Raven Travelling*

The sales of *Raven Travelling* have been high on all accounts. Right from the start the gallery purchased 2500 copies of the book on a non-returnable basis, which allowed D&M to print enough copies to make the production economically viable. However, not all of these 2500 copies went to the gallery store. Richard Nadeau, Western Sales Manager at D&M who sells directly to the VAG, says “[t]hey divide them up accordingly to how they see fit. And it seems that the shop doesn’t always get what they need.”¹⁶² If the bookstore ran out of copies, they would have to purchase from D&M at the regular discount price, rather than at the preferential price they received for the initial bulk purchase.

As luck would have it, this high profile exhibit received a lot of visitors and the gallery ran out of their 2500 copies in July.¹⁶³ “For *Raven Travelling* they got caught because it was far more popular than they anticipated it to be.”¹⁶⁴ They subsequently ordered 300 more copies in July, 600 more copies in August, and 500 more copies in September.¹⁶⁵ At this point, D&M had sold many of their copies so Kouwenhoven at Hemlock sold 700 copies back to D&M, which then contributed to the copies that the art gallery received during July, August and September. These 700 copies ended up being extras for Kouwenhoven as one of his sponsors failed to come through at the last minute.¹⁶⁶ By the exhibition closing date the gallery had experienced 81,000 visitors and had sold 2,010 copies of the book.¹⁶⁷

81,000 visitors = 40.3

2,010 copies sold

This means that roughly 1 in every 40 visitors bought a copy of the book.

¹⁶¹ Urowitz, interview by Kim Mancini.

¹⁶² Richard Nadeau, interview by Kim Mancini, August 28th 2006.

¹⁶³ McIntyre, interview by Kim Mancini.

¹⁶⁴ Nadeau, interview by Kim Mancini.

¹⁶⁵ Douglas & McIntyre. *Internal Sales Data*. Douglas & McIntyre (2006).

¹⁶⁶ McIntyre, interview by Kim Mancini.

¹⁶⁷ Richard Nadeau, e-mail to Kim Mancini, September 21st 2006.

To judge the relative success of this title, it is useful to compare its sales to similar exhibition catalogues with the VAG. *Brian Jungen* and *Takao Tanabe* both accompanied extensive exhibits at the VAG and both occurred simultaneously in the early months of 2006. For *Raven Travelling* the VAG purchased 2500 initially as part of their contract, and later purchased another 1400 copies, creating a total of 3900 purchased copies. For *Brian Jungen* the contract secured 2000 copies for the VAG, and a total of 250 additional copies were purchased throughout the duration of the exhibit. For *Takao Tanabe* the initial purchase was only 1500, and the only additional purchases made by the VAG, during the time the exhibit was showing, was for 90 copies.¹⁶⁸

Table 5.5 Comparative Purchases

	Contract Purchase	Purchases Made During the Exhibit	Total Copies Purchased by VAG
<i>Raven Travelling</i>	2,500	1,400	3,900
<i>Brian Jungen</i>	2,000	250	2,250
<i>Takao Tanabe</i>	1,500	90	1,590

The VAG also records visitor numbers to their exhibits. For *Raven Travelling* they experienced 81,000 visitors, whereas for the *Brian Jungen* and *Takao Tanabe* exhibits they only experienced 73,272 visitors.¹⁶⁹ Although the numbers of visitors to both exhibits are substantial, the number that saw *Raven Travelling* is almost 8,000 more.

Although the gallery is clearly the main outlet for selling *Raven Travelling*, sales outside of the gallery shop should be mentioned as well. BookNet Canada tracks sales on a weekly basis, so it's possible to determine how many copies were sold during the specific weeks that each exhibit was on. BookNet Canada also provides a measure of lifetime sales for each title, as well as reports how many stores are reporting data for any given week. This data clearly shows *Raven Travelling* having higher sales than the other two titles.¹⁷⁰

¹⁶⁸ Douglas & McIntyre. *Internal Sales Data & "Raven Travelling Contract,"* Douglas & McIntyre (2006).

¹⁶⁹ Richard Nadeau, e-mail to Kim Mancini, October 12th, 2006.

¹⁷⁰ BookNet Canada. "Sales Data for *Raven Travelling*, *Takao Tanabe* & *Brian Jungen*." <http://www.booknetcanada.com/mambo> (Accessed November 26th 2006).

Table 5.6 Comparative BookNet Canada Sales Data

	Trade Sales During the Exhibit	Lifetime Trade Sales	Average Number of Stores Reporting Data During the Exhibition
<i>Raven Travelling</i>	287	346	34.8
<i>Brian Jungen</i>	54	170	19.85
<i>Takao Tanabe</i>	75	224	16.4

This data is particularly interesting because *Brian Jungen* and *Takao Tanabe* have both been available in the trade market since October 2005 (though their exhibits both opened in early 2006), whereas *Raven Travelling* was only published in June 2006. Thus, even with eight less months of availability in the marketplace, *Raven Travelling* has still managed to outperform these titles in terms of sales during the exhibit, and in total lifetime sales.

However, two things could be happening in this data. First, *Brian Jungen* and *Takao Tanabe* already experienced book sales *before* the exhibits opened, which could make the *during the exhibit sales* lower than it otherwise would be. The average number of stores reporting is also significant. BookNet Canada is still in its early stages of development, which is reflected by the number of stores reporting, and those numbers are considerably lower for *Brian Jungen* and *Takao Tanabe* than they are for *Raven Travelling*. This could significantly impact the sales figures reported. However, with no other sales data available, these figures, in the very least, paint a picture of higher than average sales for *Raven Travelling*, and as such, this title should be viewed as a success.

On top of this, *Raven Travelling* has nearly sold out.¹⁷¹ Of the 3000 copies that D&M printed for the retail trade, only 235 copies remain, earmarked specifically for awards, shareholders, directors, the company archives, and in small numbers, to support retailers other than the VAG with their push until Christmas. Of the 3000 copies printed, 1400 went to the VAG as follow-up purchases during the exhibit and 346 were sold within the stores that report data to BookNet Canada. This still leaves roughly 1000 copies unaccounted for. Because of the regional focus of this book, all the shops up the BC coast that specialize in First Nations gift/tourist items have been selling lots of

¹⁷¹ Douglas & McIntyre. *Internal Sales Data*. Douglas & McIntyre (2006).

copies¹⁷², and many of them do not report to BookNet Canada because they are not traditional bookstores. Additionally, other bookstores still have stock of *Raven Travelling* that will continue to sell until Christmas, or that could potentially come back as returns.

¹⁷² Nadeau, interview by Kim Mancini.

6. Analysis

Now that the entire publishing process of *Raven Travelling* has been described in detail, it is necessary to analyze the details of the process, and how they occurred, in relation to the established principles of art books.

When Phaidon invented the art book in the immediate post war period, they defined the genre as it is today. They developed close relationships with their printers, and they printed their books within economies of scale, based on Horovitz's 'disaster theory'.¹⁷³ At the time, they had no direct competitors and it was an ideal time to publish books on art. This era quickly ended as more and more publishers made their way into the world of art books, creating the complex market that exists today.

Now, publishers pursuing art books must navigate their way through a web of complex and restrictive market pressures. The first of these factors is the fluctuating demands of the consumer. McIntyre classifies *Raven Travelling* as a book about Northwest Coast art with political implications, which makes the book 'popular' in the eyes of the consumer for three reasons. From a political standpoint, this book makes a statement about the rights of the Haida people to reclaim the artwork that had been taken from their people in the previous decades. "The Haida are the nobility of the Northwest Coast and they're delivering Bill Reid, Guujaaw, Eden Shaw and all those artists, and there's just a lot of stuff at play. So when the artifact has the power, and is as successful as this is, it's very happy all around."¹⁷⁴ By packaging all this content into a book, the Haida myths, legends, and works of art within the book are given a kind of permanence and authority that can only be achieved in the printed form. In a sense it can be likened to the credibility that Deloitte & Touche gained for their title, *How to Reduce the Tax You Pay*, which was co-published with Key Porter Books. In their case, "the trade format lends exclusivity, authority, permanence, and a high perceived value to"¹⁷⁵ Deloitte & Touche. For *Raven Travelling*, the trade format will lend the same characteristics to the rights of the Haida people. This is one of the major factors that make this book current, interesting and important in the eyes of the consumer.

¹⁷³ Miller, "Phaidon and the Business of Art Book Publishing," 343-353.

¹⁷⁴ McIntyre, interview by Kim Mancini.

¹⁷⁵ Laird, "Branded!" <http://www.quillandquire.com>.

Secondly, *Raven Travelling* is a regional title in that its focus is on the Haida people whom reside on the Northwest Coast of British Columbia. For this reason, it has strong appeal with local consumers as well as local and regional booksellers. Spendlove wrote in *Quill & Quire*, that D&M's

strong backlist of regional titles – particularly in B.C. history and native issues – has ensured that Canadian booksellers like Victoria's Jim Munro and Winnipeg's Holly McNally still strongly identify D&M with its Western Canadian roots. 'They've maintained their Western sensibility and therefore have a lot of loyalty with Western booksellers,' says McNally.¹⁷⁶

Ideally, having many booksellers behind the title would translate into high sales, though there is no comprehensive way to assess this.

Thirdly, and again because of the content of the book, *Raven Travelling* holds high appeal for the tourist market. Osborne, an admitted art book 'junkie' describes how "tourists make an art book section thrive."¹⁷⁷ A sentiment echoed by Allison Urowitz, Vice-President of Sales & Marketing at D&M, who says "[f]or Northwest Coast art there's usually a lot of interest from tourists... because it's such a significant part of the place."¹⁷⁸ Therefore, this is another reason why the content of *Raven Travelling* should be viewed as appropriate for the current tastes of the consumers.

Another issue that many publishers grapple with when it comes to marketing and selling art books is the limited audience factor. As Follin, Bogman and Thorp have all discussed, this can be a result of the balancing act between two audiences: the curatorial audience and the general trade public. *Raven Travelling* did not struggle with this issue, because of the nature of the book's content. Of the 13 major contributors to the work, only four were curators, and of those four only three were academics. The remaining contributors were artists and important people in the First Nations communities of the Northwest Coast.¹⁷⁹ As a result, the text is not academic. "This is a text that's very accessible. The essays are interesting and they aren't in the academic realm."¹⁸⁰ Because

¹⁷⁶ Spendlove, "Survival Instinct," <http://www.quillandquire.com>.

¹⁷⁷ Osborne, "The Art of Selling Art Books," <http://www.quillandquire.com>.

¹⁷⁸ Urowitz, interview by Kim Mancini.

¹⁷⁹ Vancouver Art Gallery, *Raven Travelling*. (Vancouver: Douglas & McIntyre and the Vancouver Art Gallery, 2006).

¹⁸⁰ Urowitz, interview by Kim Mancini.

of this *Raven Travelling* successfully bypassed one of the major concerns with traditional exhibition catalogues.

The production costs of art books are often restrictively high, and *Raven Travelling* was certainly no exception to this rule. The book's sumptuous package came with its price; it cost \$120,136 to print all the books, putting the unit cost at \$15.378¹⁸¹ when all the complex deals between Hemlock, the VAG and the UWP were taken into account. However, each detail of the book's appearance is important and, in McIntyre's words, "Compromise the paper surface and you just won't have the same sizzle."¹⁸² In this regard, *Raven Travelling* is a typical art book – unavoidably expensive to produce. But, on top of the benefits of their corporate partnership, D&M did receive financial support from the Canada Council's art book program.

For all these reasons, if we examine it strictly from an art book perspective, *Raven Travelling* should be viewed as typical and successful. However, co-publishing is also a major focus of this paper, specifically in its relation to making art books more feasible to produce. Therefore, we must examine *Raven Travelling* from a co-publishing perspective as well.

This paper presents co-publishing as a strategy to help art book publishers overcome the complex pressures that exist in the art book market. One of these pressures is the high cost of reproducing artwork. By treating the gallery as the author, publishers can make their partner responsible for securing the rights and supplying all images.¹⁸³ This alleviates some of the financial strain on publisher's budgets, while also freeing up company resources (i.e. employees) from having to secure these images themselves. As part of the contract for *Raven Travelling* the VAG was responsible for obtaining 150 colour images, and 15 halftone images and drawings at their own expense, to the publisher's specifications. As it happened, most of the pieces in the exhibit were not part of the VAG's permanent collections. Thus the gallery had a significant amount of coordination to do with the originating galleries. This was no doubt a difficult task to accomplish, but right from the beginning D&M was absolved of this part of the task.

¹⁸¹ Lacusta, "Internal Financial Memo," 1-5.

¹⁸² Weiler, "The Wealthy Patron," <http://www.quillandquire.com>.

¹⁸³ McIntyre, interview by Kim Mancini.

Although this did relieve some of the financial and organizational pressure from D&M's shoulders, it also created some problems. As the production schedule illustrated, there was a deadline for the VAG to submit all the images to D&M. This deadline was a very important date to ensure there was enough time to check all the images, do all the colour work and design an elegant book. However, the VAG did not meet this deadline, partly because they were requesting images from so many sources, which delayed the following segments of the project. Additionally, when the images eventually were handed over to D&M's designer, many of them did not include the proper reference material for colour matching. This led to a quality problem where the colours of the images in the book do not always look the same.¹⁸⁴ There was little that could be done to fix this. However, because the images were solicited from over twenty different galleries, these types of challenges are not that surprising.

Another supposed benefit of co-publishing with museums and galleries is that it allows trade publishers access to an instant customer base for their titles by relying on the gallery's steady stream of visitors to the exhibit.¹⁸⁵ This is another tactic to avoiding the limited market effect by ensuring that a large group of potential customers are exposed to the book. For the *Raven Travelling* exhibit, the gallery had 81,000 visitors between June 10th and September 17th, and sold 2,010 copies of the book.¹⁸⁶ This means approximately 1 in every 40 visitors purchased a copy of the book. Potentially, an even higher ratio of books per group could exist, but there is no way of knowing how many of these visitors came as couples or families, and thus may have purchased one copy to share among themselves. However, 81,000 are certainly a large number of visitors and it should therefore be regarded as a wide potential customer base. In the very least, partnering with the gallery allowed D&M to present 81,000 visitors with the chance to purchase *Raven Travelling*. Despite the fact that the majority of the copies sold through the VAG came from their initial bulk purchase, it's most likely that D&M would not have been able to sell this many copies without their corporate partnership. Additionally, D&M was able to sell them an additional 900 copies at their regular discount, rather than their preferential price, while the exhibit was still running.

¹⁸⁴ Cocking, interview by Kim Mancini.

¹⁸⁵ McIntyre, interview by Kim Mancini.

¹⁸⁶ Nadeau, e-mail to Kim Mancini.

Furthermore, a comparison of the contracts and internal sales data for *Raven Travelling*, *Brian Jungen* and *Takao Tanabe* all show *Raven Travelling* as achieving greater sales. This is drawn from the initial purchases as part of their contracts, as well as follow-up orders by the VAG that were made during the months the exhibits were showing. For sales outside of the trade, BookNet Canada data also shows *Raven Travelling* achieving greater sales both *during* the exhibit, and for the lifetime of the book, although these numbers may be affected by the difference in the number of stores reporting data for these titles.

Another important benefit of co-publishing with galleries is that it allows publishers to achieve better economies of scale. By securing an up front purchase from the gallery, the publisher is able to achieve better economies of scale, thereby making the unit cost of each book lower.¹⁸⁷ The publisher also benefits because it receives the capital for these books up front and the books may not be returned. By incorporating the purchases from the VAG, the UWP and Hemlock, D&M was able to print 8500 copies of *Raven Travelling* at a unit cost of \$15.378 each.¹⁸⁸ Without these purchases printing 3000 copies of *Raven Travelling* would have cost D&M considerably more per unit. Therefore, D&M did successfully enjoy this advantage of their co-publishing arrangement.

Finally, when co-publishing exhibition catalogues, publishers are able to rely on the extensive marketing efforts that the gallery pursues for the accompanying exhibition, which helps them conserve their marketing budgets for use on other titles that they are publishing simultaneously.¹⁸⁹ This was certainly the case for *Raven Travelling*. The book and the exhibit received lots of media coverage, and D&M did assist in sending out review copies of the book. Other marketing efforts by D&M included sponsoring the book launches in Haida Gwaii, partnering with the Haida Nation to do a co-op ad, and inviting booksellers to a private tour of the exhibit.¹⁹⁰ None of these activities required major financial spending. However, the gallery spent a considerable amount putting up big banners, posters and flyers all over town. The exhibition truly was the cornerstone of all the activity for the book. Thus the book benefited by sheer association with the

¹⁸⁷ McIntyre, interview by Kim Mancini.

¹⁸⁸ Lacusta, "Internal Financial Memo." 1-5.

¹⁸⁹ Urowitz, interview by Kim Mancini.

¹⁹⁰ *Ibid.*

exhibit. Therefore, this benefit of the co-publishing relationship was clearly present in this specific case. For all of these reasons, the co-publishing relationship behind *Raven Travelling* should be viewed as beneficial on the whole, though there was one area that did not meet expectations.

The final piece of the analysis puzzle is to assess the ongoing process of co-publishing between D&M and the VAG. In this case, 'process' refers to the day-to-day operations such as adhering to deadlines, getting decisions made, and working towards common goals. Adhering to deadlines is the most important part of co-publishing a book. If *Raven Travelling* had not been tied to an exhibition, then perhaps the deadline could have been more accommodating. But the deadline was just a few days before the exhibition opened. When the deadline for submitting images was missed, it put a significant amount of pressure on the employees at D&M, but more specifically on Peter Cocking. With little guidance for where the images should be placed in relation to the text,¹⁹¹ Steedman and Cocking mapped out the entire book together, which left less time for Cocking to design the book. Additionally, once he presented 1st lasers to the committee, a re-pacing of the entire book became necessary because of the extensive feedback. This process was challenging and could benefit from increased communication for future co-publishing ventures. Yet, despite these setbacks, D&M and the VAG succeeded in producing a beautiful book.

The initial absence of a prominent, and available, decision maker on the gallery end of this project was also somewhat challenging. The gallery did appoint a 'point person' for Steedman to liaise with, should any editorial issues arise. As the process unfolded, however, it became clear that this person had no decision-making power and was eventually removed completely from the project. Fortunately, Steedman was able to adapt his approach and from that point dealt either directly with Augaitis, or went through his side channel Vince Collison. However, this is not an ideal situation. In any business partnership there must be clear and efficient lines of communication that function effectively. In this respect, again, this part of the process could be improved.

Working towards common goals is also an integral part of having a successful co-publishing relationship. In this case, both partnerships shared complementary goals for

¹⁹¹ Cocking, interview by Kim Mancini.

the project. The gallery wanted to produce an attractive catalogue to accompany their high profile exhibit. D&M wanted to produce a stunning book that would be able to stand on its own merits as a book, and would sell in the regular trade market. But above all, both partners wanted to produce a product they would be proud to put their names on. And though there may have been stumbles along the way, the fact that the entire process took place over such a short period of time is remarkable. The production of the book, excluding the time it took to print, took place within 5 short months. This is clearly a commendable feat, and it *does* resemble McIntyre's description of it as a 'miracle'.

7. Conclusion

This paper illustrates the complexities of the art book market as a difficult publishing niche with many influencing factors. For all cultural products, be they books or otherwise, it is difficult to predict their success or failure in advance of creating the product. For certain types of art books, the audience can often be quite small, thereby further restricting a publishers opportunity to make profit off of the title. In terms of printing the books, production standards for art books are quite high which creates hefty printing bills for publishers to deal with and try to earn back. However, rejecting these standards would create books that no one would buy. Additionally, the small size of the Canadian marketplace further limits publishers chances of achieving economies of scale in their printing costs. For all of these reasons, it should be clear that publishing art books is no simple task.

This paper presents co-publishing as a strategy to help art book publishers overcome these complex pressures. By partnering with museums and galleries, trade publishers gain access to an instant customer base for their titles by relying on the gallery's steady stream of visitors to their exhibits. Publishers are also allowed to achieve better economies of scale by securing a non-returnable bulk purchase from their institutional partner. Additionally, publishers are able to reduce the high costs of reproducing artwork by asking the gallery to secure those rights as part of their contract agreement, and they are able to save money in their marketing budget by relying on the extensive marketing efforts that the gallery pursues for the accompanying exhibition.

For the corporate partner, they benefit from the advice and expertise of working with an experienced publisher. Furthermore, galleries no longer have to worry about the traditional excess of unsold art books that have plagued many gallery warehouses.

Using *Raven Travelling* as a case study has shown that the many benefits of co-publishing arrangements between trade publishers and art galleries can be achieved if both partners are willing. Therefore, co-publishing art books with museums and gallery partners should be viewed as an attractive approach to overcoming the complexities of the art book market.

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