BUILDING BOOKS FROM BOOKS

THE NEXT PAGE IN PUBLISHING

BY

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PROJECT REPORT SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PUBLISHING

IN THE
MASTER OF PUBLISHING PROGRAM

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SIMON FRASER UNIVERSITY

FALL 2008

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ABSTRACT

This report documents the launch of a new Web application (BookRiff) as a case study of one opportunity for the book publishing industry to increase revenues by diversifying its publishing platforms. Because this application is a venture of D&M Publishers Inc, it has a unique position among other digital initiatives that largely originate outside of the industry. As such, this study demonstrates both the needs of the publishing industry to expand digital revenue streams, and the capabilities and limitations of Internet applications to respond to those needs.

Part One describes publishers' current goals relating to digitization, and presents BookRiff as a revolutionary idea in the digital publishing landscape. Part Two first explores the possibilities for the site through user scenarios, then situates BookRiff among other online developments as a unique blend of features old and new.

KEYWORDS:

Digital, Digitization, Web 2.0, Web, BookRiff, Publishing Industry,
Web Application, Internet, E-books, Technology

SUBJECT TERMS:

Internet, Technological Innovations, Books—Forecasting, Publishers and Publishing—Forecasting, Electronic Books, Book Industries and Trade, Web 2.0, World Wide Web, Internet Marketing, Electronic Commerce

ACKNOWLEDGEMENTS

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INTRODUCTION

Since the dot com boom of the mid 1990s during which the Internet exploded into a

commercially dominated medium,[1] trade book publishers have been looking for and testing

ways to use this medium to increase book sales. The launch of Amazon.com as the first major

online bookstore in 1995 (then called Cadabra.com) was only the beginning. For several years

programs such as Google Books, Amazon "Search Inside!" and subscription-based electronic

libraries have been working with publishers to grow databases of digital versions of published

books for public viewing and sale online. In addition, publishers who have used the Internet

to launch online marketing campaigns are now using Web analytics tools to measure the

success of these campaigns to overall book sales. Coupled with the growing popularity of

electronic books and digital reading devices, publishers' incentives to create and distribute

digital versions of their books have reached an all-time high.

The current use of the Internet—Web 2.0—is an unpredictable, ever-evolving

marketplace constructed and guided by an infinite set of users linked through an even greater

set of user-created networks.[2] As such, it is a medium that provides book publishers small and

large with opportunities to reach global audiences by placing books and marketing materials

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[1] Nicholas Carr, *The Big Switch* (New York: W.W. Norton & Company, Inc., 2008), 110.

[2] The term Web 2.0 was originally coined by Tim O'Reilly during a brainstorming session with MediaLive International, to describe the re-growth of the Internet in a new direction after the dot-com bubble burst in 2001. His original definition was a long list of comparisons of the old vs. the new Internet, which he later shortened to "Web 2.0 is the business revolution in the computer industry caused by the move to the Internet as platform, and an attempt to understand the rules for success on that new platform. Chief among those rules is this: Build applications that harness network effects to get better the more people use them." Tim O'Reilly, "Web 2.0 Compact Definition: Trying Again," O'Reilly Radar, http://radar.oreilly.com/archives/2006/12/web-20-compact.html, December 10, 2006 (accessed September 2, 2008).

online, while benefiting from free advertisement as users promote books through these networks. At the same time, it is an unpredictable and somewhat uncontrollable marketplace, and the extent to which publishers are willing to place their content online is limited by their fears of misuse and unauthorized reproduction of their copyrighted works. On top of this, the decision to go digital has meant for some publishers (particularly small to mid-size companies) tremendous costs to entry, with relatively little payoff in the form of direct, measurable revenues.

This report examines the initiative of one such publishing company, D&M Publishers Inc[3] to build a new Web application that will provide a simple way for book publishers to take advantage of the online medium to expand the use of their book content while controlling distribution and earning revenues. The application, BookRiff (www.bookriff.com), is a consumer-facing Web site that will allow public users to build custom books by selecting content chunks from a variety of publisher and Web-based sources. Users will be able to mix personalized book 'playlists' based on their individual interests, then purchase them on the spot, and receive the print-on-demand (POD) books by mail. By allowing publishers to upload content in virtually any format, then price and sell that content directly, the site lowers the barriers to entry for smaller publishers into the online market, while increasing opportunities for even the most digitally advanced.

The research for this report was primarily conducted during an internship at D&M Publishers Inc. during which I had the privilege to be a part of the planning and development of this new online venture. This report first documents the digital initiatives of D&M Publishers Inc. based on my observations, in order to provide context for the ideas

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[3] Formerly Douglas & McIntyre Ltd., www.dmpibooks.com.

behind the conceptualization of BookRiff. D&M, a mid-sized Canadian trade book publisher, serves as a model through which I will explore the goals, questions, and hurdles similar publishing companies face for their digital futures. This section of the report demonstrates the ideas behind the creation of BookRiff, as an initiative built around the following core assumptions:

- The trade book publishing industry is in transition.
- Publishers are eager to find out how to use the Web to increase revenues.
- E-books are only one alternative to traditional published books, and only one way publishers can benefit from internet technology.
- There is a demand among readers for books in different formats.

In doing so, I am making the claim that there is a desire among publishers for a tool beyond e-books to make their book content go further, as well as placing BookRiff in the context of other initiatives of the book publishing industry towards this end.

Chapter One also documents the process of constructing the site and the difficulties encountered until the time of writing. During the process of building BookRiff, many complex issues have arisen surrounding the way publishers' content is uploaded, stored, used, and attributed, which have led to major revisions in the functionality of the site. In order for the site to achieve the level of success it strives for that will make a difference in the publishing industry, it must be innovative in finding real solutions to these difficulties. The second purpose of this chapter is to provide a critical analysis of the necessary steps to overcome the difficulties inherent in making published book content available and useful online.

The second chapter is a detailed look at BookRiff.com, the online application created by D&M to advance efforts to diversify its publishing platform. This chapter seeks to illustrate

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what the site will look like and how it will operate, through a description of the functions of the application. By developing a thorough understanding of the site itself, the reader is able to understand its potential role in the evolution of the industry described in Chapter One.

Part Two of the report focuses on less visible aspects of BookRiff.com that give the physical site its shape and context. Chapter Three illustrates 1) who it is for, through an explanation of target audiences and 2) how it can be used, through several research-based user scenarios.

Chapter Four places BookRiff in the context of other related online developments, in order to provide evidence that 1) there is a demand among audiences online for an application that allows individuals to build their own books, and 2) that this demand has not yet been met by existing applications. Through a comparative analysis with many current Web applications, I explain where it sits among other sites and how it is different.

Because it is not only a medium for publishers to see increased sales, but also an innovative POD Web application, BookRiff draws upon initiatives within both the publishing industry and the broad scope of Web developments to build an application that bridges the gap between the two very different mediums. The report concludes with the idea that just as the publishing industry is transitioning, so too is the World Wide Web. BookRiff, an application that engages both mediums and requires that they interact, must transition along with the audiences it engages to prosper.

PART ONE · AN INDUSTRY IN TRANSITION

Chapter 1: *Digital Initiatives of D&M*

Introduction

D&M Publishers Inc. is a growing Canadian book publishing group that now runs its publishing operations under three imprints: Douglas & McIntyre, the original imprint which began publishing in 1971; Greystone Books, initiated in 1993; and the newest imprint, New Society Publishers, which the company acquired in June of 2008. The acquisition of New Society was one of the first initiatives of Mark Scott, who became President of D&M and its principal shareholder in May 2007 with the purpose of growing the company by acquiring other publishing companies and related businesses in Canada and the United States (D&M Publishers Inc). As a second part of his goal to foster growth in the company, Mark began examining potential strategies for entering the growing landscape of online tools for the sale and distribution of books. As this chapter demonstrates, this involved making best use of currently available online publishing applications, as well as mapping plans for a new venture.

As a company increasing in size, D&M is now in a period of transition that involves setting goals for the future while creating systems to organize and manage a huge volume of past and current titles that will best prepare the company for the road ahead. In order to take advantage of the growing opportunities online that would diversify the company's publishing platform, it needs a system for digitizing a large list of past, current, and forthcoming titles, and then distributing those digital files to the appropriate channels. This involves the following steps:

1. Finding a cost-effective way to digitize the company's backlist.

2. Determining the best method for digitizing the production process for current and future titles, from manuscript acquisition, to design, printing, and file storage.

3. Determining which available programs to pursue for online book sales and marketing, digital distribution and sales, and POD.

4. Determining what rights must be granted by authors for the company to be able to pursue those programs.

5. Securing rights from authors whose contracts were written before the launch of programs fostering digital viewing and distribution, and modifying current author contracts to reflect the changes in necessary rights to obtain to cover each intended use.[4]

These steps have been a part of the company's plans since the first opportunity arose for D&M to test the benefits of displaying digital versions of books online through Amazon's "Look Inside the Book"[5] program in 2005. Through this program, Amazon sponsored the scanning of publishers' titles to produce book PDFs in exchange for the right to include those PDFs in Amazon's online database, where Amazon.ca book buyers could browse a limited number of pages of a book before purchasing it.[6] At that time the company began the process of securing rights from authors for digital reproduction, and building a digital repository of backlist titles. Since then, increasing opportunities for expanding the use of books through digital display, distribution, and printing have pushed the company to place more emphasis on moving the digitization process forward as quickly as possible.

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[4] See Appendix B for an example of current draft changes to contracts.

[5] Now called "Search Inside!"

[6] According to Amazon, this would increase the potential for browsers to find the books they wanted by being able to search the books' full text, making them more likely to be satisfied with their purchase. Amazon.com reports that 54.4% of their customers prefer not to buy books without previewing them first. Amazon.com, "Publisher and Vendor Guides: Search Inside!," http://www.amazon.com/gp/help/customer/display.html?ie=UTF8&nodeId=14061791 (accessed 12 June, 2008).

Current Incentives for Digitization

Current opportunities for D&M to diversify its publishing platform through digitization can be grouped into three main categories: online sales and marketing, e-book sales and distribution (including digital libraries), and print-on-demand technology. Each category requires D&M either provide digital book files or have physical books scanned to produce digital files in order to participate in the programs.

ONLINE SALES AND MARKETING

D&M currently lists all new titles and in-print backlist titles for which it has the appropriate rights for sale on Amazon.ca.[7] The company is now in the process of submitting all available PDF files of the book covers and interiors, along with physical books to be scanned to PDF (in the case that no PDF exists) for inclusion in the Search Inside! program, to accelerate sales of the books online. As of now, sales from Amazon.ca account for approximately 11% of all of Douglas & McIntyre and Greystone book sales. While the volume of books sold through bookstores is much higher, the company sells a greater variety of titles online, many of which are niche titles forming part of the "long tail"[8] of sales, according to Allison Urowitz, the Director of Sales and Marketing at D&M.

In addition to Amazon Search Inside!, the company is participating in the Google Book Search publisher Partner Program to promote books online by including them in Google's searchable online database. According to Ms. Urowitz, the decision to participate in

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[7] D&M books that are distributed in the United States are also listed on Amazon.com by Publishers Group West, the company's U.S. distributor.

[8] Chris Anderson first coined the term "long tail" to describe the shift in consumer purchasing habits of entertainment media as a result of websites like Amazon.com or the iTunes Music Store, which sell a large number of items at similar quantities, rather than large quantities of a few blockbusters. Chris Anderson, "The Long Tail," *Wired Magazine*, October 2004, http://www.wired.com/wired/archive/12.10/tail.html (accessed July 24, 2008).

the Google Book Search program came in 2007 after several years of negotiations and much hesitation.

Through the Google Book Search publisher Partner Program, publishers can deliver physical books (to be scanned to PDF but not returned) or PDF files to Google, which are then included in Google searches. Google recognizes that some publishers fear that a free online database of fully readable books threatens to replace the need for physical books and make the traditional book publishing industry obsolete, which is why it allows publishers to determine what portion of their books can be read online. It insists its goal is "to improve access to books – not to replace them".[9] But Urowitz recalls that initial hesitation within D&M to join the Partner program had less to do with a fear of decreased book sales or misuse, and more with uncertainty over the ability to control the consumer's experience, and the representation of the books online. While D&M could choose which books to place on Google Book Search, the company would have little to no control over what appeared in ads next to the book, how consumers arrived at the page, what page they landed on first, or the ease with which they were able to view and purchase the book.

These fears were pitted against the potential benefits of including D&M books in the program, the most important of which are 1) the ability to increase exposure worldwide as a small independent publisher, and 2) the inclusion in a directory of books with the potential of becoming *the* universal online directory. D&M now has 201 books in the Google Book Search database, and plans for including more.

[9] Google, "What's the Issue?," Google Book Search, http://books.google.com/googlebooks/issue.html (accessed October 8, 2008).

There is no conclusive evidence that says placing whole books for reading or

previewing online directly increases book sales, making it difficult for D&M to determine the

direct benefits of programs like Google Book Search and Amazon Search Inside!. However,

Web analytics tools provide publishers with information on web site traffic in relation to

online book viewing and purchasing, providing statistics from which publishers can make

their own conclusions. D&M has continued participation in these programs despite relatively

immeasurable success rates, for several reasons. First, the company has seen no *decrease* in sales

since initiating participation. Second, analytics tools do provide evidence of the increased

exposure of books when they are placed on Google and Amazon, which means more potential

buyers are at least viewing the books. Third, the growing number of online book sales and the

success of separate Web promotion efforts demonstrate that there is a large market of book

buyers internationally who use the online medium to find and purchase books.[10] Fourth, the

barriers to entry are low: D&M can supply the same print-ready PDF files it delivers to offset

printers, without having to convert them to another file format.

E-BOOK SALES AND DIGITAL LIBRARIES

It is becoming increasingly difficult for publishers to ignore the e-book market as a

viable way to generate more revenue from published books. Statistics for sales of e-books

consistently show growth. The International Digital Publishing Forum (IDPF) reports a

doubling of revenue from e-books in the U.S. wholesale trade market in the past two years,[11]

and Penguin, Simon & Schuster, and Random House all reported significant increases in sales

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[10] See Appendix C for an example.
[11] International Digital Publishing Forum, "Industry Statistics," IDPF.org,
   http://www.idpf.org/doc_library/industrystats.htm (accessed September 10, 2008).

of e-books since 2007.[12] For D&M, entering the e-book market is an exciting opportunity to

cater to audiences in a new way. New Society began selling e-books before becoming an

imprint of D&M, and continues to do so profitably. D&M projects many of Greystone Books'

environmental titles would also do particularly well as e-books, reinforcing the imprint's

commitment to publishing in environmentally friendly ways.

In order for the Douglas & McIntyre and Greystone Books imprints to begin selling

e-books, D&M will have to have book files converted to EPUB or other XML formats in order

to make the digital files compatible with the platforms of the various e-book readers. It will

also have to secure electronic rights from the authors of those books that are backlist titles, set

pricing models, and allocate time and personnel to handle the conversion and distribution to

e-book vendors. While the company is interested in selling e-books across all of the three

imprints, it is not there yet. On top of this, the company recognizes that e-books might not

be the ultimate answer to the question of how it can increase revenues using the Internet.

Publishers' reported sales of e-books suggest that while they are generally profitable, they

might not be profitable enough to offset the costs of production and distribution of digital

book files. According to John Makinson, chairman and chief executive of Penguin, e-book

sales still represent less than 1% of overall sales for Penguin.[13] Therefore, rather than

focusing attention and resources on e-book sales, D&M is focusing on a digitization strategy

that includes e-book vendors as potential channels within a more diversified digital

publishing platform.

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[12] Dominic Rushe, "Market warms to electronic books," *The Sunday Times*, August 31, 2008,
    http://business.timesonline.co.uk/tol/business/industry_sectors/media/article4640005.ece (accessed 20
    September 2008).
[13] qtd. in Rushe, "Market warms."

As a part of that publishing platform, D&M has submitted fifty-one books to the Canadian Electronic Library (CEL) for inclusion in the Canadian Publishers Collection, a digital collection of books available to libraries in Canada and abroad by subscription. The CEL returns a percentage of subscription revenues to participating publishers, as well as revenue from any e-books purchased by individuals out of the collections.

D&M began participation in the CEL's digital collections in 2005 when the company was invited to participate in a pilot program of Gibson Library Connections and the Association of Book Publishers of BC (ABPBC) known as the Best of BC Books. Publishers submitted books to the CEL for inclusion in this digital library collection, which is now available by subscription to libraries across Canada. The goal of the project was to provide incentives for BC publishers to digitize their content, in order to provide library users with access to published books in e-book form.[14] Gibson Library Connections facilitated the production of e-books from physical books or PDF files, then provided publishers with the digital source files in order that they could sell their digital books through other distribution channels worldwide.

This pilot project was a good opportunity for D&M to test electronic book distribution through a controlled channel. While the company has seen no revenue from sales of e-books submitted to the digital library collections, and insignificant amounts in payments from subscription revenues, there was no cost associated with participation in the pilot program. In addition, D&M was able to digitize 51 backlist titles at no cost. After the completion of the pilot project, D&M was still able to submit PDF files as well as physical books to the CEL,

[14] Gibson Library Connections, Inc., "The Best of BC Books," http://www.gibsonlibraryconnections.ca/bestofbcbooks.htm (accessed July 28, 2008).

but would have been assessed a fee for scanning the hard copies. Rather than paying to have

these books scanned by CEL and returned to D&M in the ebrary Exchange Document

Format that is used by the CEL to store digital library book files, D&M is looking for a better

option to scan backlist titles in order to obtain files that are useful across a wider variety of

platforms.

PRINT-ON-DEMAND

On-demand printing is a method of printing books at a fixed cost per book, through

which it is possible to print only one copy at a time. The same digital printing technology is

used for short run digital printing, which allows publishers to produce books cost-effectively

in smaller print runs than with traditional offset printing methods. Due to high make-ready

costs involved in preparing offset presses to run, printing only becomes cost-effective when at

least 500 copies are printed at one time, as compared with digital printing which allows for

cost-effective printing of one copy or more.[15] Publishers have made use of this technology to

keep books in print longer; maintain their backlist; and publish niche titles for limited

audiences. The production quality, which was once considered sub-standard compared to

traditional offset quality, is now at a level that allows publishers to consider using digital

presses to print larger format and full-color illustrated books as well as frontlist titles in small

numbers.

In the past D&M has used POD for the production of promotional materials such as

Advance Reader Copies of books, but has not used the technology to replace offset printing of

books, in part because of the complexity of illustrations in the books and the company's

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[15] Thomas Woll, Publishing for Profit (New York: Cross River Publishing Consultants, Inc., 2006), 288.

dedication to publishing books of the best production quality possible. It is now investigating

ways to use Lightning Source, a POD service provider, to print some mostly text-based

frontlist titles in markets outside of North America, such as in the UK and Australia, while

controlling distribution, reducing shipping costs, and retaining full profit from sales in these

foreign markets. (Traditionally, like other publishers D&M sold the rights to a foreign

publisher or distributor, who would then keep a portion of the profit from sales of the book.)

D&M can now simply submit the PDF book file to Lightning Source, which then prints the

book at the appropriate offshore printing site.

In addition, D&M is interested in using POD to sell out of print backlist titles and

other low-selling titles through online bookstores. These books would not sell enough copies

to generate revenues that would exceed the print and fulfillment costs associated with

traditional offset printing, but could generate profit as POD books.

Current Strategies for Digitization

Although the Amazon "Look Inside the Book" program was a good way for D&M to

give digital life to some of the older backlist titles existing in hard copy only, Amazon does

not return any of the PDF files to publishers after scanning the books. Likewise, the files

generated by Google Book Search for physical books submitted are not returned. The

consequence of this lack of file sharing has meant that D&M has been unable to use these

programs to build a digital repository of backlist titles in-house, and has had to look for other

ways to digitize the same backlist titles in order to distribute them across any other digital

channels. Through the CEL's Best of BC Books program, D&M has had fifty-one backlist

titles scanned to digital files and returned, and another eighty-nine backlist titles remain to be scanned.

D&M, now faced with many options for digitizing backlists titles and distributing book files old and new to the various platforms of interest, must choose the best strategy for moving forward. The costs associated with scanning physical books to create digital files vary based on the service provider used to scan the books, the type of files generated from the scans (for example, PDF is less expensive than EPUB, which is less expensive than other XML formats), and the chosen model for management and distribution of the files to vendors. While most vendors of interest accept PDF book files which many will then convert to an EPUB or XML file depending upon the platform used, as in the case of e-book vendors, there are fees associated with converting the files for each of the vendors' platforms. Many companies that provide scanning services also act as offsite digital warehouses for publishers. These Digital Asset Managers and Distributors (DAMD's) handle the storage, distribution, and conversion of digital files for publishers. These companies are attractive to smaller independent publishers like D&M, who do not have the in-house knowledge or resources to convert the files on their own. Choosing the best DAMD involves surveying the costs and benefits associated with each service provider.

D&M is currently considering using a combination of services provided by two companies, Lightning Source and Perseus Book Group's Constellation program, to digitize books and distribute and manage digital files. Constellation is a digital asset manager and distributor created specifically for small independent publishers who have trouble investing time and money into preparing books separately for the many different digital initiatives

available.[16] Perseus has partnered with several technology companies such as Amazon (Kindle, Search Inside the Book), BookSurge, Sony, Google, OverDrive, Ebrary, BarnesandNoble.com, Lightning Source, and Edwards Brothers. Constellation provides publishers with the service of creating digital files from books where there are only print copies, formatting those and existing book PDFs for use across the various platforms, then negotiating contracts on behalf of the publisher with the programs the publisher chooses to participate in. According to David Steinberger, President and CEO of Perseus, the company felt an "increasing sense of urgency" among publishers to become involved in the digital world, and created Constellation as a response to the question, "What does the independent publisher need to grow and succeed in the future?"[17]

Using Constellation to manage and distribute all digital files would reduce the in-house work involved in digital projects and centralize the distribution of digital files, but it would also mean D&M would have to rely upon another company to seek out partnerships with the technology companies of interest. If Constellation chose not to partner with a vendor of interest to D&M, D&M would have to obtain digital files at a cost from Constellation, then handle the conversion and distribution to that vendor. Lightning Source, the previously mentioned POD service provider, also provides scanning and DADM services for publishers. Lightning Source would distribute book files to any vendor of the publisher's choice for free (not including file conversion charges), as long as D&M agreed to list the titles in the Lightning Source online POD catalogue.

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[16] According to the NY Times, while larger corporate publishers have invested significant energy into "harnessing digital technologies, most small publishers have, out of necessity, kept their focus on the traditional duties of acquiring, editing and publishing books." Julie Bosman, "Small Book Publishers Offered New Technology," *The New York Times*, September 3, 2008, http://www.nytimes.com/2008/09/04/books/04perseus.html (accessed 4 September 2008).

[17] David Steinberger, qtd. in Bosman, Ibid.

Because D&M has an exclusive distribution agreement for titles in the United States with Publishers Group West, it could only allow Lightning Source to list titles in their online catalogue which are not already distributed by PGW in the US. For the PGW-distributed titles, D&M will most likely follow the lead of its US distributor in choosing a DADM. Because PGW is a member of the Perseus Books Group, who owns Constellation, it would make sense for PGW to use its services.

Looking To The Future

Once all of the titles are scanned, and all of the rights have been secured from authors of backlist titles to allow for distribution of electronic and POD versions, D&M will be ready to include as many titles as it chooses in the emerging digital opportunities available to them. However, the opportunities listed above are only the beginning. Looking to the future involves investigating new ways to make use of this digital repository. Other opportunities are constantly arising as publishers are attempting to determine how to harness the power of digital technologies to cater to the changing demands of readers in an increasingly digital age. As Richard Adley of HarperCollins said in interview following HarperCollins' launch of a personalized book-creating tool, "There's an expectation now of something a bit more than the basic product . . . publishers are trying to work out where the opportunities are."[18]

D&M is one company in an industry full of publishers who are aware of the potential benefits now available through the Internet and Web technologies. The challenge faced by all publishers is to first determine what readers want from books in this increasingly digital age, and then to find the best ways to meet those demands given the resources available to them.

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[18] Tom Holman, "Getting Readers Into Books," *The Bookseller*, 5 September 2008, 24.

For D&M, a steadily growing but relatively small trade book publishing company in the midst of a lengthy digital conversion process, the best opportunity for diversifying its strong publishing platform may be in the creation of an online venture of its own that would not only generate additional revenue, but also provide an immediate, free channel for repurposing published book content.

Enter BookRiff

In the spring of 2007 D&M Publishers Inc.'s new President, Mark Scott, began developing plans for a new custom book-building Web application: BookRiff. The application allows users to create their own books, by mixing any combination of content provided to BookRiff by participating publishers, found on the Web, or uploaded from personal files. D&M initiated the creation of BookRiff as one way to expand the company's digital platform by creating a new revenue-generating entity while growing the in-house knowledge about the digital publishing world. This new website would also give publishers' books (D&M books included) a greater online presence, and expand potential markets for the books by fostering a wider variety of uses for them. Now in beta development, the site has gone through many transformations from its original framework, and continues to evolve as more and more publishers become a part of the planning process leading up to the public launch scheduled for summer of 2009.

UNDERLYING COMPONENTS OF BOOKRIFF.COM

Because D&M is a member of BookRiff's primary user group, that is to say, book publishers, conceptualizing a site that would best meet the needs of this group was a matter of looking at the company's own desires for an easy, secure way to profit from the

incorporation of the online medium into its sales channels. However, initial conceptualization of the site and its functionality involved not only looking at the needs of the publishing industry, but also the demands of book buyers who use the Internet, as well as the current developments in Internet technology. Internet consumers are key audience members for BookRiff site content. Without these users, publishers will not sell the content they place on the BookRiff database. Using market research into business models of other online book-related applications[19], D&M was able to make some basic assumptions about this potential user group that helped to determine the necessary functions of the site. These were:

- User-generated content is valuable.
- Web-originated content is valuable.
- Customization is increasingly in demand.
- Chunks of book content are valuable.
- Physical books are valuable.

Each of these assumptions reflects those listed in one or more of the comparable Web sites detailed in Chapter Four. The popularity and level of success of these existing web applications among others provided indicators during the market research stage as to which assumptions were correct, and could be carried forward into a new successful business model.

Research into the technologies available surrounding software capability, printing, file storage, and Web tools helped to determine what possibilities existed for BookRiff during this stage. As mentioned earlier in the chapter, digital printing technologies have reached a level that POD companies such as Lightning Source can produce books that are close enough to the quality of traditional books to give publishers an attractive option to cost-effectively print books in low numbers. While, for publishers, this has meant the ability to keep books in print

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[19] As exemplified in detail in Chapter Four.

longer, reduce warehouse costs and returns, and publish titles with a limited audience; for

BookRiff this means custom user-created books can be cheaply and quickly produced at a

level of production quality on par with publishers' books. While the custom books created on

BookRiff.com would not compete in the same physical space with bookstore books, it is

important to publishers that reproductions of their content do not cheapen the quality of the

original works. Because POD service providers not only produce quality books but also handle

distribution and fulfillment, BookRiff users can create attractive custom publications on the

site and get them delivered anywhere in the world.

CONSTRUCTING THE SITE

Once the foundation had been laid for the structure of the site during the initial

planning stages, D&M hired Vancouver-based software developer Nitobi to build the

application. During the process of building the physical framework for the site, constant

conversation within legal, administrative, rights management, sales, accounting, and even

editorial departments was necessary to ensure the Web application in development provided

valuable tools for publishers while not allowing too many freedoms with their copyrighted

works.

BookRiff is the first application that seeks to allow public users to build their own

anthologies from a mix of published and other written content, and then make that anthology

available for other users in print or to print. It allows public consumers control over how

published content appears in printed books. Publishers, who are responsible for upholding the

legally binding contractual agreements with their authors as well as protecting them from

potential misuse or misrepresentation of their books, are automatically wary of giving away any control over the distribution or use of the books they publish.

The most important decision on the part of BookRiff to avoid scaring off publishers from the start was to build the application so that publishers themselves control the freedoms and restrictions on their own works. This includes the choice of:

- what to upload, in what form (book, chapter, text document, PDF, or other)
- what to make viewable (and useable) to public users, and what to keep private (such as content by authors who prefer not to have their work paired with user-determined material in a book)
- how much preview to allow, if any
- what price to charge for each content piece
- what copyright license to apply
- what royalty models to use to pay authors

Ensuring that no PDFs could be downloaded from the site or stored on third party servers, including the copyright label on publisher content in BookRiff books, and disabling editing of copyrighted works were other important initial decisions to satisfy security needs.

While the software was under initial construction, D&M began planning other components of the site, such as constructing site documents, formalizing language to be used on the site, setting up initial marketing plans, and drafting legal Terms of Service agreements. The Terms of Service would be an important element in the establishment of control on the part of the publisher to protect the use of their content, and responsibility on the part of the end use to respect these protections.

Included in this planning was deciding what publishers to invite to provide content for the site, in what order, and how many. Travel publishers were an easy decision as the first

vertical to approach, because 1) travel books could easily be sold in chapters, and 2) there is a wealth of popular travel content online for users to pair with the published chapters in their custom books. Travel content retains value in small chunks, as already proven by the travel publishers such as Lonely Planet already selling individual chapters as downloadable PDFs.[20] Also, travel guidebooks are often written by in-house staff, eliminating the need for publishers to obtain rights from authors before uploading them to be distributed digitally or as POD books. Other verticals of interest were loosely identified in the beginning as trade classics, educational books, and cookbooks, although these would be determined based the groups that showed interest after the initial launch of the travel vertical. Within these verticals, approximately 40 publishers of interest were contacted and given live screen cast demonstrations of the site in its rudimentary form.

ADAPTING TO MEET NEW DEMANDS

Despite the current software glitches due to the site being in construction, responses from publishers during these ongoing demonstrations have been for the most part very positive, in some cases overwhelmingly so. They have also been useful to help BookRiff determine beneficial additions to or modifications of the site's features. Because each publisher has a different use case for the site in mind, each has different requests and ideas. One of these is the addition of the option for publishers to restrict viewing and printing of content to particular geographic regions. This came about in a demonstration with a publisher who owned only the Canadian rights to the books, which were published in a separate edition in the United States. This feature is now included on the Upload form in the user Account section on the site.

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[20] See Chapter Four.

Another publisher requested ways to increase branding of its content within books and on the covers of BookRiff books it creates. To this end, the decisions were made first, to include the publisher URL on each page of its content in a BookRiff book, and second, to begin looking at ways to allow publishers to create and upload their own custom covers.

After several publishers had questions about how to upload content and concerns about the amount of time it would take to split up the book PDFs into content chunks to upload, BookRiff began planning the refinement of the uploading tool to allow uploading more than one piece of content at a time. In addition, the decision was made to provide as much assistance as necessary to an initial group of publishers with preparing and uploading their content through back end integration.

Other questions that have been raised by publishers during demonstrations are more difficult to answer. Questions such as how to price content, how to calculate royalties to authors for content chunks used in printed Riffs, and how to use illustrated books[21] on the site are questions that must be addressed by each publisher on an individual basis. These are questions which D&M must also seek answers to for its own titles.

Chapter Overview

As a book publisher interested in participating in a market dominated by technology companies, D&M is initiating the launch of a new Web application from a unique position. D&M must rely on outsourcing developers to build the application, as the company's main focus has and will continue to be book publishing. However, as a publisher the company has a

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[21] Illustrated books often include illustrations from many different sources, whose artists retain the rights to publish the illustration in any form other than the original book in which they appear. In order to use these illustrations on BookRiff, publishers would have to contact artists directly to seek their permissions to allow them to be displayed online and printed in BookRiff POD books.

deep understanding of the wants and needs of its target user groups, both publishers and readers. The site is engineered to give publishers a new tool to increase revenue by repackaging their book content in new ways, and to give readers more options for purchasing books. The digital initiatives of D&M beginning before the conceptualization of BookRiff are important indicators of both the vast amount of opportunities available to publishers for spreading the use of book content into new formats, and the eagerness of the publishing industry to explore the potential demand among readers for these new formats. The difficulties encountered while participating in many current digital opportunities motivated D&M to create BookRiff as an application that would be simple to use, free of cost, and immediately accessible to publishers.

Chapter 2: *Building Books on BookRiff.com*

Introduction

When BookRiff launches it will be a public-facing online database for published content from a variety of sources, with a custom publishing application open to all Internet users. The application allows for the creation of "Riffs": digital compilations of any mix of BookRiff database content, Web content, and user's own work. The compilers of these digital Riffs may order any number of copies to be printed on demand, and they may choose to publish their unique compilations for other site browsers to order and print separately. At this point, the compilers may price and sell any of their own work that they included in the published compilation.

Business Model

With the simple business model incorporated in the site, D&M seeks to provide a free, open platform for book publishers to use the online medium to increase not only exposure, but also real revenues for their books. Because publishers are in control of the type and format of content they upload to the database, as well its price and level of public viewing and use, BookRiff allows publishers to determine their own level of online presence, along with their own revenue potential. Every time a custom Riff is ordered for printing, all publishers with content included in that Riff receive 100% of the price they set for it. Users who have included their own work in a printed compilation receive the same payment for their content. While there is a standard BookRiff fee per printed compilation USD, this is

charged to the purchaser rather than to the publisher, along with printing and shipping costs. The publisher (or other content provider) pays nothing, its only cost being the time spent uploading and managing their content.

What Does BookRiff Look Like?

COMPONENT 1: UPLOAD, MANAGE, AND STORE CONTENT

When the site launches, it will ideally hold a large amount of content from a variety of well-known publishers worldwide, authors, bloggers, and other groups and individuals. These individuals have their own "Creator Channels" to upload, display, and sell their content. These Channels are displayed as a page of clickable icons in one of the three main areas of the site: the "Creators" section. The Creators choose their own icons by uploading logos or photos. This section is searchable and sortable based on 1) the genre of publisher or content provider, 2) the date the profile was added, and 3) the popularity of the Creator's content. Each Channel is represented by the logo or photo and user name, set by the Creators in their private account pages. Public Internet browsers can click on the icons to view each Creator Channel, where they can see a profile, all the content available from that Creator, and any links to outside pages posted by the Creator (such as a publisher's own Web site or online book retailers where publisher's books can be found).

Creators also have private account pages where they can customize their Channels by selecting logos, creating profiles, and adding links. Here they can also upload content in chunks of any size, depending upon their specific use and the type of content they have. For example, some Creators may choose to upload whole books, while others may select only a chapter or excerpt, magazine article, essay, foreword or afterword, or even an illustration. The

system accepts a wide array of file formats to accommodate the various print media Creator content may originate from.[22]

Figure 1: Basic content upload form for BookRiff.com as of December 1, 2008. Created by Nitobi.

Edit Profile   Shipping Info   Change Photo   Change Password   Organize / Add Content   Analytics   Widgets

YOUR CONTENT   Upload

ADD CONTENT

Need some help? Check out our FAQ!

ADD TO   General ▾

FILE   Browse

TITLE

AUTHOR(S)

PUBLIC ☑
I have WORLD ▾ publication rights. (Excluding   ▾)
LICENSE   Copyric ▾
LICENSE HOLDER NAME
LICENSE DATE 2008 ▾   Decemi ▾ 3   ▾
PRICE $ 0.0   (USD)
PREVIEW 100% ▾
TAGS
                      add

                 Save or Cancel

Figure one shows that as Creators upload this content, they set the title and author of the work for each book or piece, and may write a short description to appear with the content on the site. They can choose to leave the "Private" toggle box in the Upload form checked, in order to keep the content they upload private for their own use and viewable only on their private account page. If they uncheck this toggle, the content they upload will be viewable to

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[22] As of now, the accepted file formats are PDF, GIF, JPG, PNG, ODT, SXW, RTF, DOC, WPD, TXT, ODS, SXC, XLS, CSV, TSV, ODP, SXI and PPT.

public users based on the level of preview selected by the Creator: no preview, 20%, or 100%. Public content can also be included in Riffs. Creators can set the price of each piece of content they make public as they upload it, and this price is charged to the Riffer when the Riff is printed. In addition, they select from a list of copyright licenses to attach to the file as it is uploaded, ranging from full copyright held to various Creative Commons and GNU licenses.[23] Creators also have the option to set any geographic restrictions to areas from which Internet users can access the content based on publishers' rights restrictions that apply to the original published work. Finally, Creators can add tags to the content by choosing from a list of standard browse categories, or typing in tags of their own. These tags flag the content to appear when users search for particular subjects of work.

COMPONENT 2: BUILD RIFFS

In addition to the Creator Channels, all uploaded content can be accessed from the "Create a Riff" section of the site, the second main component of BookRiff where custom book creations (Riffs) are made. Here users can search the BookRiff database using a full text search, or browse categories of available content based on the tags set by the Creators. They can also search the Web for online content directly from the Create a Riff page, as well as upload files of their own work to include. There is also a "Write" tool that allows users to compose content on the spot, or copy and paste text for inclusion in their Riff.

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[23] Descriptions of these licenses can be found on the Creative Commons website, http://creativecommons.org.

Figure 2: Screenshot of the Create a Riff page on BookRiff's beta site as of December 3, 2008. Created by Nitobi.

As users add chunks of content, their titles are automatically added to the table of contents page inside the Riff, and all copyright information associated with that content is listed on a separate page in the back of the Riff. If a compiler uploads new content she wishes to sell to other site users, she can set the licensing, price and other details as it is uploaded. This content piece then appears in her Creator channel. Finally, when the interior of the Riff is complete, compilers can customize the standard cover by changing the title, color, and logo. At this point the compiler can proceed to order POD copies of the Riff, save it for later editing, or make it publicly available on the site for others to see and print.

COMPONENT 3: BROWSE, PURCHASE, PRINT, AND PROMOTE

The third and final component of the site is the "Browse Riffs" section, where Riffs that have been made public can be found and purchased (as printed and bound compilations

of content) by any Internet browser. The Riffs are searchable based on the same browse categories that are incorporated into the Search tool in the Create a Riff section. Creators type in tag words or choose tags from a list of subject categories (travel, Asia, and backpacking, for example) to describe the content they upload. These tags are then used to sort user searches so that if a user either searched for "travel and Asia," or clicked on the "Asia" browse category, for example, Riffs with those tags would appear first on the page. Searches may also be sorted by most recently created, most popular, and currently featured publishers. Users can choose any of these sort options by clicking in the appropriate toggle boxes next to the Search tool.

Next to the book icon for each Riff available for public printing is a short list of statistics telling the browser about the popularity of the Riff and the content inside. Users can see how others have rated it, how many times it has been purchased, as well as how many times the content within has been included in other Riffs.

Print orders for the Riffs may be made for as few as one copy with no maximum limit. The orders are then sent directly to Lightning Source, the POD service provider, printed digitally, and shipped directly from one of Lightning Source's printers in the US or UK to the billing address(es) specified by the purchaser. Upon launch of the site, the printed Riffs will be black and white inside and have four-color soft covers. They will either be 5.5 by 8.5 inches or 8.5 by 11 inches, and can range from 48 to 740 pages in length. Because it is much cheaper to print in black and white than in color, and bind in soft cover rather than hard, these initial standards will keep the price of Riffs low relative to other books. Prices of other

custom publishers' books reflect this: Blurb.com charges $4.95 and up for a basic black and white text, and from $54.95 up for a large format full-color book.[24]

Chapter Overview

This chapter illustrates what the BookRiff site will look like and how it will operate. The physical construction of the site separates functions for the users into three components. These components: uploading content, creating Riffs, and purchasing/selling Riffs are the three actions that must take place on the site in order for it to function as intended, and for the business model to work. In order for Riffs to be created from published books, publishers and other Creators must first be able (and motivated) to upload their content to the database, and Riff compilers must be able to find that content easily. In order for publishers to profit from the content they upload, Riffs must be created and purchased. Just as the simplicity of the business model is crucial to its ability to appeal to publishers, the simple physical layout of the site is necessary to give users an immediate, clear understanding of a complex application.

By allowing users to mix published content with their own individual work, along with authorized Web content, BookRiff provides for customization options which open the door for publisher content to be used in new and different ways. In many cases, published content can take on a second, third, and fourth life as it changes context based on the work with which it appears. It is in this way that BookRiff.com seeks to effectively bring the publishing industry into the active online marketplace on a level that allows publishers to interact with other content providers of various mediums to increase the spread and use of their books.

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[24] Blurb, "Book Pricing," Blurb.com,
http://www.lib.sfu.ca/researchhelp/writing/citing_guides/chicago.htm#Web_resources.

PART TWO: BEHIND THE INTERFACE

Chapter 3: *Who Is BookRiff For?*

Introduction: Interactive Users

As BookRiff attracts the interest of publishers and other content providers, the site will become a Web application with the potential to appeal to and benefit a wide variety of user groups. The success of the application will be determined by the participation and level of collaboration among these users, which can be divided into three groups: *book publishers, other content providers,* and *compilers.* Each user group forms an essential element to the working functionality of the site. This chapter identifies the roles of each, and illustrates how those roles come to play in the site itself through various user scenarios.

Primary User Group: Book Publishers

Book publishers form the primary target group for BookRiff.com, for a couple of important reasons. First, as mentioned previously, BookRiff is a creation of D&M Publishers Inc, an independent Canadian book publishing group, that recognized the underdeveloped potential of the Web to boost the profitability of the book publishing industry, and initiated development of the application as an attempt to tap into this potential. Faced with many of the same barriers to entry into the online medium as other small traditional book publishers, D&M engineered the site to provide an easily accessible way for book publishers to get their content online while allowing them to maintain control over its distribution and providing a means for profit. Allowing for various file formats to be uploaded, disallowing downloading of electronic copies of publisher content unless requested by the publisher, and allowing

publishers to price their own work are important factors among others in easing book

publishers' transition into the online medium.

Second, publishers are wary of giving too much away by placing book content on the

Internet, much valuable published content is not accessible online. Therefore, readers are

limited to accessing book content in its original published form, and Internet users are

limited to using Web content and user-generated content to build books using currently

available custom publishing applications.[25] Because the ability to include published book

content in a user-created custom publication is the defining element to the value added by

BookRiff, the site must first appeal to publishers.

As various types of book publishers find different uses for their content on the site, it

is helpful to examine a few different user scenarios to illustrate the full features of the

application.

USER SCENARIO 1: POPULAR TRAVEL GUIDE PUBLISHER WITH UPDATED MATERIAL

A popular travel guide publisher (TGP) runs a successful publishing operation

focused on a particular series of guides which cater to travelers looking to potentially relocate

to a new country. The street maps, community center locations, and details of governmental

relocation assistance programs become inaccurate as communities change, and TGP must

produce several editions of the same guide in order to keep the information up-to-date. TGP's

current efforts to do so include offering updated maps and information as downloadable files

from their Web site. Because it is too costly to produce edition after edition each time a piece

of content is updated, the online content provides a way for TGP to update its guides and

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[25] See Chapter 4 for a descriptive list of these applications.

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inform readers without having to release new editions, making the previous editions obsolete and the remaining copies of those editions impossible to sell.

But there are limits to the usefulness of their online articles, maps and guides, especially for their guidebook readers who have chosen to purchase physical guides they can easily pack in their suitcases and access from anywhere while traveling. If these readers want the same portability with the updated material, they must print off loose articles and find a way to keep them organized.

TGP will begin using BookRiff as a way to allow readers to package and bind the updated content from their Web site with the latest print edition travel guides for each destination, in order to create "in-between" editions as readers need them. TGP wants to offer some of the guidebooks as individual chapters, so that users can choose the chapters they want and leave the ones they don't. This way, if one chapter containing a directional guide goes out of date, TGP can replace this piece of content on BookRiff while preserving the guidebook files which remain current. In order to do this, TGP must split up the print PDF file before uploading, and remove printer's marks. With ample time to devote to the process, it can do this with the PDF-authoring software it already uses in house. It will also upload the supplementary content it has in Web-ready PDF format on its company Web site, which it can upload to BookRiff with no reformatting needed. Because BookRiff is non-exclusive, it is free to leave this content on its own site.

After uploading content, TGP can place a BookRiff widget on their Web site to guide browsers to its Creator Channel on Bookriff, and watch as users create their own up-to-date guides. Users can create group guides and add personal content, then print off as many as they need or simply make the compilation public for other group members to find and

print on their own. Meanwhile, having placed the work of compilation in the hands of the users, TGP can focus on gathering and producing quality content for its publications, and avoid spending time and money on too many quickly outdated editions. At the end of each month, it receives a statement from BookRiff along with payment for each printed copy of a piece of content. From the statement it can determine what readers value most by what sells the best, and what content it could stop producing.

USER SCENARIO 2: TRADE BOOK PUBLISHER WITH POPULAR CLASSICS IMPRINT

A well-known worldwide trade book publisher who we will refer to as Classics has a wide range of imprints within its publishing operations, including one devoted to a series of classics. Having been in operation for over 50 years, the imprint maintains a list of over 100 titles by well-known authors. Within this list, some titles still sell well, while others remain in print only for their cultural value, and consistently show losses. Classics uses standard cover designs for all of the titles in the imprint, varying color based on genre of work. The standard covers create a recognizable brand for readers.

Classics will use BookRiff to make its imprint more profitable while keeping its niche titles in print. It will do this by uploading existing PDF files of as many titles as possible, both whole books and chapters from its anthologies and poetry collections. It will create and upload its own covers based on a BookRiff template. These covers will maintain the Classics branding of the original trade paperbacks, while using the BookRiff software to allow users to customize these covers with their own titles. With these covers, Classics will create Riffs of its own to replace the trade paperback books they can no longer afford to keep in print.

Classics can print any number of Riffs at any time to fulfill bookstore orders, or simply place widgets of the Riffs on its publisher Web site directing booksellers and other browsers to purchase and print the anthologies on their own from BookRiff's Browse Riffs page.

USER SCENARIO 3: CHILDREN'S BOOK PUBLISHER WITH EDUCATIONAL MATERIAL

A small independent children's trade book publisher (ICP) has recently launched a new application to its Web site which provides a resource for teachers looking for ways to incorporate children's trade books into classroom curriculum. ICP has contracted teachers to create lesson plans dedicated to several of its more popular educational books. These lesson plans are downloadable from ICP's Web site, and include classroom activities, homework assignments, discussion topics, and time and age guidelines to coordinate with the various texts.

By using BookRiff, ICP will be able to create custom classroom editions of its books, adding more value to its current program by combining the lesson plans with the associated texts in one printed and bound book. If ICP chooses to, it can simply upload the book files and lesson plans to BookRiff as private content (this is a simple choice on the content upload form) and build its own custom texts, printing them as needed. By keeping the content private, other users cannot see or purchase it on BookRiff.com. This way, ICP can control when its content is printed, what it is printed and bound with, and where it is being used.

On the other hand, it may be beneficial for ICP to allow educators to compile their own Riffs and print them on their own, in which case it will make the content public. With enough individuals interested in obtaining copies of the printed Riffs, allowing those individuals to order directly from BookRiff's Browse Riffs page would decrease the work load

of ICP by eliminating its handling of fulfillment. In addition, teachers may want to create their own classroom editions of the books by adding their own lesson plans. They may even choose to allow each student to create their own custom book, with journal and note pages, discussion questions, and each student's name on the cover. While this allows greater freedom of use of the published content, it also increases the amount of customization options for the book, and the number of ways it can be made useful.

Using this freer model, endless Riffs of ICP content will populate pages of BookRiff as more users create Riffs and make them public. Meanwhile, ICP will be able to use BookRiff's analytics tools to keep track of how many times its content has been included in a Riff and where it has been printed.

USER SCENARIO 4: BOOK PUBLISHER PROMOTING YOUNG AUTHORS

A large trade book publisher with a highly recognizable brand across its international publishing programs known as BPYA has been conducting workshops with teenagers interested in writing. Through the workshops, teens have been guided by professionals within the publishing house to create their own versions of BPYA books, including working with designers to create their own covers and working with editors to write alternate endings to BPYA books. BPYA recently created a Web site to foster more interactive teen reading by bringing the Internet and social networks into book reading. Teens within the community are responsible for leading blog-based discussions about BPYA books on the site, as well as running contests through which BPYA.com calls for submissions of student writing and sponsors publication of winning authors.

Currently, BPYA only publishes a small amount of the young writers' work that is submitted. It is interested in creating more publications, including anthologies of poetry and short fiction, but cannot devote the time or money to sponsor such publications on a large scale.

Using BookRiff, BPYA will be able to give teen editors in the online book community the ability to compile multiple books which teen authors can print at will, for a very low cost. Because BPYA recently created the Web site and want to maintain the community from that location, it will select a BookRiff widget that will allow users of the BPYA teen Web site to build books from content they have uploaded to the BookRiff database directly from BPYA's own Web page. Using this widget, the Create a Riff section of BookRiff will appear in a window on BPYA's teen Web site, where any internet browser can create new Riffs of the teens' writing, BPYA book discussions, cover designs, mix that with BPYA content the publisher has uploaded to BookRiff, and print their own copies. BPYA may also choose to incorporate other widgets on its site, such as widgets of the book icons, to display winners of contests. Teens may place these same widgets for the Riffs they create on Facebook profile pages, blogs, or other personal sites. Clicking on the widget will allow viewers to preview the book on the inside (provided the content included allows this), and go to BookRiff.com to order a copy.

Using this model, teens are able to create and print custom bound books of their own writing and cover designs. Meanwhile, BPYA is able to sponsor the publication of young authors without investing time and money into traditional book publishing methods for titles that won't sell on a large enough scale to be profitable.

Second User Group: Other Content Providers

While book publishers are the primary content providers for the site, a secondary target user group is composed of various other types of content providers. These include Web-only publishers and other Web content providers, magazine publishers, scholarly journal publishers, and others. The main contribution of these other content providers to the site will be in adding variety of content to the BookRiff database, providing for the ability of compilers to include other types of valuable content in Riffs to supplement published book content. The main advantages in using BookRiff will vary based on the type of content provider, but in each case the provider will see a value added to its specific product or service. The scenarios below will illuminate how various publishing models aside from book publishing can benefit from the application.

USER SCENARIO 5: TRAVEL PLANNING WEB SITE

A new travel planning Web site has recently launched. This Web site (TPW) provides its users with access to the many existing travel sites available online such as trip planning sites where browsers can make flight, rental car, and hotel reservations online, and combines those services with its own. TPW publishes a core group of travel writing professionals who guide the site's users to discover new travel destinations and explore avenues of their particular interests in those places. Somewhere in between travel agents and travel guidebook authors, these advisers write articles that users can select and include in customized electronic travel guides along with pictures from the site and destination reservation and directional information they have collected while browsing TPW.

The product TPW offers is digital only, but contains lengthy written material that may be more valuable in print form. Users can print loose portions of TPW's custom guides from their printers at home, but must find a way to store and cart these as they travel. TPW is interested in incorporating BookRiff into its current model of creating custom guides to provide a way for users to print low-cost bound versions of the guides, and to be able to include content from published guidebooks. TPW recognizes both the value of published travel guidebook content and the value of a printed book as missing pieces BookRiff could provide.

TPW will have a Creator Channel on BookRiff, to which it will add photographic, map, and written content from its Web site. TPW travel writers will also set up its own Creator Channels, where they will upload their writing pieces and make them available to all BookRiff users. These travel writers will potentially become expert compilers, building travel guide Riffs from a mix of their own articles, TPW uploaded content, and published travel guides, as well as copyright-free Web content they have added by searching the Web directly from BookRiff's Create a Riff section. The Riffs they create will appear on the writers' Creator Channels, and on BookRiff's Browse Riffs section, where they will gain more exposure based on popularity as BookRiff browsers print and rate them. The writers may also place widgets for their compilations on TPW or on their own personal sites.

USER SCENARIO 6: WEB-ONLY MAGAZINE

An online-only news magazine (WOM) has become one of the most popular spots for news and editorial content on the Web. Its articles and columnists are well known among circuits of bloggers, and it is able to compete for audiences on a level with top print

journalists worldwide. Its position in the online medium gives WOM a competitive edge over print publications in its ability to update news information as it happens, providing readers with one of the most up-to-date and accurate news sources available. In addition, WOM captures online audiences by making use of the latest social networking tools which allow readers to bookmark and share articles freely. A cost-free online publication, WOM earns its only revenues from advertising.

Many WOM articles are photocopied for classroom use by teachers, included in historical projects of students, or pasted into individuals' scrapbooks. Each of these activities spreads the use of WOM's content, and as long as each individual gives WOM proper attribution for the work they copy, this is a good thing. BookRiff users can copy and paste WOM content into pages of Riffs using the Write tool in the Create a Riff section. But when users want to make these Riffs public and allow others to print them, they must seek permission from WOM to include its content.

In order to avoid repeated time-consuming correspondence with readers seeking permissions, WOM will place a small "Riff It" button alongside existing bookmarking and print buttons next to articles on its Web site. This button is a tiny widget created by BookRiff that will drag the article automatically into a BookRiff compiler's Riff-in-progress when clicked, or into that compiler's library of content for future use if there is no Riff in progress. WOM will set the copyright and the parameters on the text to include when placing the widget. This way, WOM will be guaranteed attribution and control over the format and manner in which its content is used, and can sell it if WOM chooses. WOM will benefit from the increased exposure as BookRiff browsers see its content in Riffs. Compilers

will be more inclined to include WOM content when the process is as simple as clicking a button.

USER SCENARIO 7: UNIVERSITY PRESS

A university press in Canada (UP) publishes books for classroom use for a small group of students, as well as an annual anthology of student work, course packs, and cultural history books. Some course books are composed of excerpts and chapters from various texts, for which UP has purchased permissions from Access Copyright, the Canadian copyright licensing agency. Other books are written by the institution's professors and printed and spiral bound to maintain a low cost using an off-site printer. The cost of the texts is less for students than purchasing traditional published textbooks, but still remains high for the relatively low quality of books they receive. The anthology of student papers is updated yearly with each new cohort of student writers, and due to the lengthy nature of the student work not all of the work is included in the printed anthology.

UP is among a larger group of university presses looking to produce affordable custom course books for students. In order to use BookRiff to do this, the universities will have to upload their own valuable content to share or sell to others, as well as seek permissions from the various other sources they draw from to use that content on BookRiff. This second step can be done through BookRiff: users send a request to the site for content not available on the database, then BookRiff locates that content provider and sends out a an invitation to join the list of Creators and a notice that a particular work has been requested by another user.

The work load to build this database will ideally be divided among a large group of universities and publishers, who will all profit from the work they do to upload their content.

Once the database is robust UP and the other content providers will have access to a large amount of scholarly material to mix into custom course books. They can reprint unlimited copies without paying extra fees for permissions or allow students to print their own from the BookRiff site, at a much lower cost than their off-site printer offered.

UP will use BookRiff 1) as a POD provider to produce high quality, low cost digital perfect bound books the professors have authored; 2) as a way for students to print their full works in a bound book; and 3) to create course packs as more universities and educational publishers become active BookRiff Creators.

Third User Group: Compilers

Publishers and other businesses or organizations with valuable written content form a large amount of the target users for BookRiff, but a third group of users, compilers, complement the content providers and enhance the functionality of BookRiff. Without individuals creating Riffs and making them public, many of the scenarios described above would not be possible. Content providers will only profit from the work they upload when that work is printed. Because much of the content will be sold in chapters and small chunks, many Riffs will have to be printed to amount to a sizeable profit for content providers. The more compilers there are, the more Riffs will be built from Creators' content, and the more exposure and sales they will see. Professors creating course packs, gift-givers, book club members, and group travelers will create Riffs and print multiple copies. In addition, individual compilers can become valuable content providers themselves. A couple of important groups depicted in the scenarios below will serve as inspiration to other individuals interested in adding new value to existing publisher content.

A popular author of a nonfiction series about the changing environment of North America depicted through the author's own travels has a new title coming out in the spring of 2009. He has accumulated detailed information about the land through conversations with residents and historians along his travels, only some of which fit into the final manuscript. Having also acquired a large devoted audience after writing several bestsellers, the author has created his own Web site where he blogs regularly and interacts with his fan base. The author's publisher encourages his interest in his audience, and allows him to place excerpts from his books on his blog and elsewhere online, as this only increases sales for the published book.

While watching the director's cut of *Journey to the Center of the Earth* from beginning to end, the idea strikes the author that just as not every viewer is interested in the same version of a film, readers want different things from a book. While his publishers probably made the right decisions in editing the manuscript for its widest appeal, some audiences may in fact prefer more detail. This in mind, he convinces his publisher to set up an account with BookRiff and upload the manuscript, so that he can create his own 'author's cut' Riff with all the supplementary material that didn't get included in the publisher edition, and his own cover. The publisher agrees, because a Riff that is popular among the author's devoted following will provide both the publisher and the author with revenue from sales of this 'author's cut' edition on BookRiff.com.

A popular blog writer among her peer bloggers and other Internet users keeps a log of her blog posts stored in a folder on her personal computer. She began the collection after receiving a request from a reader for a particular blog post. This reader wanted to quote the blog in a research paper, but couldn't locate the old post on her blog. As her popularity grew over the next few months, she began receiving similar requests from other bloggers, writers, and fans, and decided to begin archiving her writing for easy access.

Informed about BookRiff, she visits the site. She clicks on "Creators", and sees the many publishers, authors, and others who have set up Creator Channels. She clicks on a Channel to view the content of an author she knows well, and finds he has posted several pieces of work she has never seen published. She clicks on the "Riffs" sort for his content and sees several book cover icons, which expand to show a list of chapters when she clicks on them. Some of these chapters are his own writing, and others are relevant articles from the Web. As she navigates to the "Browse Riffs" page she sees the author's Riff for sale, with a list of sales statistics including how many times that Riff has been printed. She is surprised at the popularity of this user-created compilation, and at the apparent demand for nontraditional book content.

The blogger decides to test her own use of the site. She uploads a folder from her archive, prices some of her older or more popular pieces, and offers some newer posts for free. She finds the more content she uploads, the more it is used in Riffs. She enjoys creating Riffs of her own as a way to give her work context by tying her blog posts to published content on the same subject. She receives some payment for her own work, and no longer has to filter email requests for her work.

Chapter Overview

The user scenarios listed here are meant to represent possible use cases for
BookRiff.com when the site launches. While they are based on actual initiatives as expressed
by publishers and authors during BookRiff.com site demonstration meetings, they are
fictional illustrations meant to explain to the reader how BookRiff.com operates and how
different user groups will potentially benefit from their use of the site. As the scenarios
demonstrate, users are not limited to one role: a user who is a first a content provider may also
be a Riff compiler, and vice-versa. In addition, the scenarios show how the three audiences
not only overlap, but also interact through the site to benefit from their distinct uses of it.

Chapter 4: *Similar Sites and the BookRiff Difference*

While there is no Web application in existence that is quite like BookRiff.com, the site's concept builds upon features offered by a number of current applications. These can be grouped into three main categories: *custom/self-publishing applications, sites offering unbundled published content,* and *online content aggregators.* Each group represents an effort to use Internet technologies and the digital world to add value to existing written media, and provide an alternative to traditional print publications. It is important to look at these applications in some detail, because they illustrate the variety of trends that are developing as technology companies attempt to meet changing demands of readers. These trends laid the foundation for the concept of BookRiff to emerge, and their validity will determine its ultimate level of success.

Custom Publishing Applications

In many ways, BookRiff is similar to many existing online custom publishing applications, drawing from the same core functions of being able to publish one's own work, to use the Internet as the sole working platform, and to print and bind it instantly using print-on-demand technology. Like many other sites, one main focus of BookRiff.com is to enable any individual user to create a custom book based on his or her own wants and needs. As we will see, the variety of online custom publishing sites available now is an indication of both the popularity of this concept, and the wide array of use cases for it.

Lulu.com, the top ranked self-publishing Web site on Alexa.com,[26] is a consumer-facing site that allows users of all kinds to create, print, publish, and sell custom books in various forms. It can be considered among the most basic of the custom publishing Web sites now available, as well as one of the least limiting to the user. Unlike others, such as WingSpan Press, Equilibrium Press, Foremost Press, Xulon Press and Virtual Bookworm, Lulu does not screen content for publication, allowing for a variety of individual use cases beyond authors looking publish manuscripts. Individual users are responsible for handling the editing, layout, cover, and price of the books, should they choose to resell them. Initial publishing fees range from nothing for those wishing to publish without an ISBN, to $99.95 for basic paperback publishing and placement in the Lulu.com online catalogue, to $149.95 for those wishing to publish under their own imprints. A variety of additional services can be added for additional costs depending upon the needs of the user, including editing, design, and online marketing tools. When books are sold through Lulu.com, creators keep 80% of all revenue, but users also have the option to print the books for personal use, in which case they only pay printing costs. The audiences the site targets range from authors, to artists, businesses, nonprofits, educators, students and "family and friends,"[27] and the flexible model employed allows users to benefit from the services offered while only paying for exactly what they need.

Lulu.com is a leader in the market for self-publishing online, not only in its flexible, user-driven business model, but also in the innovative tools it incorporates to market the

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[26] According to Lulu.com. Lulu Inc., "About Lulu: Corporate Profile," Lulu.com, http://www.lulu.com/en/about (accessed September 9, 2008)

[27] Lulu Inc., "Lulu's Services," Lulu.com, http://www.lulu.com/en/services (accessed September 9, 2008).

books put up for sale by creators. By providing social networking through Lulu groups; connection with topic-specific groups on other social networks such as Facebook and MySpace; social bookmarking tools; personalized widgets, buttons and banners; optimized searching; and placement on the Google Book Search database, Lulu connects its creators with the existing networks of internet users and buyers, encouraging them to make the most of the free marketing potential offered by the Web.

Like Lulu, BookRiff seeks to reach a wide range of audiences by providing the simplest model possible to give any user the power to build, print, and distribute a book without predetermined uses or hefty fees. Users of both sites control price, format, and content of books they print for themselves or sell to others. This creates potential for a wide variety of users who will make use of the tools in very different ways. But for all users, it means increased customization options and increased control over the production of the books themselves, as well as how, where, and in what number those books are made public. Further similarities among Lulu.com, BookRiff.com, and several of the other custom publishing sites can be seen in the emphasis on the value of user-generated content, and on the power of the Web as a marketplace where users not only create their own content but also decide, by process of promotion to other users, what is seen and ultimately purchased. Finally, like many custom publishing sites, BookRiff utilizes the low cost of print-on-demand technology to make custom books affordable when even one or two copies are printed.

PEARSON EDUCATION

Within the educational publishing sector, specifically within the Higher Education division, unbundling of textbook content in one way or another is already widespread, and can

be seen as a natural evolution of digital initiatives that have been building within this publishing sector for many years. Pearson Education, the world's largest educational publishing company, has incorporated various digital initiatives into its textbook publishing program since the company was formed in 1998. As a leader in the industry, the path of Pearson Education can be used here to represent the general shape of the larger trends within educational consumer book publishing, which include many players. These initiatives began with a custom publishing venture when the company acquired National Computer Systems, Inc. in 2000, as a way for Pearson Education to incorporate online educational and testing tools into its publishing program, creating the path for the development of new customized learning tools to accompany printed texts. This was followed by the creation of *CourseCompass*, a custom Course Management System later that year, and a partnership with netLibrary, Inc. a few months later in a project to digitize hundreds of the most popular textbooks for incorporation into the custom offerings of *CourseCompass.*[28]

In 2004, Pearson partnered with O'Reilly Media, Inc. to create Safari Books Online, an electronic library of published textbooks. Pearson and O'Reilly used this to launch SafariX, a site offering digital college textbooks by subscription for 50% of the price of the print edition. This launch became the fourth prong of alternative textbook options offered under the current *PearsonChoices* program. The other three are MyLabs, digital aids accompanying texts for distance learners; alternative print editions, including portable "Books A la Carte Plus"; and custom textbooks which allow educators to create texts tailored to their course by

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[28] Pearson Education, "News Flash," Pearson Canada, March 30, 2001,
http://www.pearsoncanada.ca/corporate/news/30-03-01.html (accessed September 20, 2008).

selecting chunks of content from one or more Pearson texts and then mixing this with their

own material.[29]

The high price of textbooks, the benefits of online learning tools to aid or replace

learning through textbook reading assignments, and the inability of textbooks to satisfy the

diverse demands for course material are important factors in the success of the initiatives of

educational publishers to offer published content in new forms.

SHAREDBOOK

Another comparable site to BookRiff is SharedBook.com. SharedBook is a custom

publishing application that uses an open Application Programming Interface (API)[30] to

integrate with various online content providers and other partners, allowing for the creation of

custom books that incorporate content from these partner sources. The company was founded

in 2002 as an application that would use the "collaborative nature of the Web" to provide for

the rising demand for readers to control the "type and method of content" they consume.[31]

Since then, SharedBook has partnered with various companies to expand the uses of the

application across four main product lines. These include Personalized Books: customized

editions of published books; Reverse Publishing: aggregation of online content into a custom

book; Customized Books: mixing of chapters from digitized published books to create new

ones; and Consumer Memory Books: custom user-generated photo scrapbooks that can be

printed, shared and re-edited by others.

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[29] Pearson Education, "Pearson Education Offers Low-Cost Digital Textbooks For College Students," Pearson, August 16, 2004, http://www.pearsoned.com/pr_2004/081604A.htm (accessed September 21, 2008).

[30] An Application Programming Interface is a software's language to describe actions that make an operating system able to filter and manage requests from a computer program. When an API is 'open', 'shared', or 'public', as is commonly the case with Web 2.0 applications, the application or pieces of the application can be embedded within external Web sites, making that application able to function on those sites.

[31] SharedBook Inc., "About us," SharedBook.com, www.sharedbook.com/about (accessed September 11, 2008).

Sharedbook's partner companies foster the creation of the Personalized, Reverse Publishing, and Customized books, as these cannot be created from Sharedbook.com. The open API used in the company's own proprietary book creation software forms the other shared component of the site. Companies such as AllRecipes.com and Blog2Print have partnered with SharedBook to create platforms on their own Web sites for Reverse Publishing. Others like Professional TravelGuide.com, JumpTV, Random House Children's Books, Legacy.com, Exposures, Care Pages and Regent used the API to build platforms enabling the Customized Books.

It is in the incorporation of outside content providers into SharedBook's business model that the site is most comparable with the aims and audience for BookRiff. SharedBook is aimed not only towards consumers looking to publish user-generated content, but also towards publishers and other content providers looking for new ways to monetize their published content. BookRiff takes this several steps further, first by eliminating the barriers to entry into this online custom publishing arena. Like SharedBook, BookRiff incorporates an open API into its software, which may be purchased by publishers and other companies wishing to build platforms on their own Web sites incorporating the book creation or printing tools. But unlike SharedBook publishers do not have to purchase or modify the BookRiff tools to be able to use them: they can simply set up accounts on BookRiff.com and upload their content to its private server. In this way, BookRiff acts as a portal for publishers to digitize their content in a controlled setting. It is not only a custom publishing site, but also an online retailer and marketer.

Second, BookRiff is a consumer-facing site on its own that gives users both the tools to build custom books and access to publisher content to place in those books. While on

SharedBook.com, users can create Consumer Memory Books from their own content, they can only create the other books from the partner sites such as AllRecipes.com or ProfessionalTravelGuide.com.

Last, when users visit AllRecipes.com, ProfessionalTravelGuide.com, or other partner sites who have purchased SharedBook's API, they can only create books from content offered by that site. BookRiff allows users to combine content from a variety of sources in one custom book.

Content Unbundlers

While BookRiff is, in one sense, a custom publishing application, allowing users to publish their own content in small or large numbers of printed and bound books, it is distinct from any of the sites listed above in that it provides a database of chunks of published content for users to draw from for inclusion in their custom book. It is also among a group of relatively new Web sites that offer unbundled chunks of published content for purchase, usually in electronic form. But BookRiff fits only partway in this group as well. These Web sites operate on the principles that:

1. Print content is also valuable in electronic form.

2. That electronic content is valuable to users in chunks/ parts of the whole.

3. Sales of these chunks of electronic content will not decrease sales of the higher-priced e-books and printed books.

Because, to a certain degree, the validity of all of these three assumptions is still uncertain, they were not all carried through to the plans for BookRiff. While BookRiff fosters

the sale of chunks of content, it also repackages that content into a printed book. BookRiff is a POD concept: unlike the other sites in this group, it does not rely upon the assumption that print content is necessarily valuable in electronic form.

The degree to which print content *is* valuable in electronic form depends upon the nature of the content itself. In *Books in the Digital Age*, author John Thompson explains how the value added by digitizing content may be more or less based on the content's form.[32] He divides content loosely into four main categories: data, information, knowledge, and narrative. Data, information, and some types of knowledge make the transfer to digital form with little lost and much value added, such as the ability to make frequent updates to data, the ability to search and sort through information databases, and the ability to subscribe to scholarly journals based on subject, rather than one source. The success of online developments such as online financial data providers (Reuters and FT.com), Lexis-Nexis, and scholarly journal aggregators Elsevier, Blackwell, Taylor & Francis, and Wiley are evidence of the benefits of the digital medium to this type of content.[33] Meanwhile, other types of knowledge such as pedagogical and "sustained argument," along with narrative content have a more difficult transition from print to digital form. Thompson says this is due in part to the lengthy nature of the content, and the way in which it is read: "there are very few people who enjoy reading an extended text on a screen," no matter what device the screen is on.[34]

The second and third principles rely upon the assumption that three discreet audiences are targeted by the different purchasing options. It is not likely that the customer purchasing the trade paperback version of a book will also purchase the book in electronic

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[32] John Thompson, *Books in the Digital Age* (Malden: Polity Press, 2005), 320.
[33] Thompson, *Books*, 321-322.
[34] Ibid., 326.

form. Likewise, the person choosing to purchase the e-book is a different consumer than the one who only wants one or two chapters of that e-book. The assumption in question is that these three separate audiences do in fact exist, and that they exist for the specific book or type of book being offered. The unbundling of content is a relatively new idea for some publishers, while others have been testing the concept for many years. Taking a closer look at a few different publishers reveals the mixed success rate of this model across various sectors of book publishing.

O'REILLY MEDIA

The custom publishing ventures of Pearson Education mentioned in the previous section laid the foundation for the idea that textbook content lends itself particularly well to unbundling, as it becomes cheaper, more portable, and easier to incorporate into a broad spectrum of course material when it is available in smaller chunks. With this idea in mind, O'Reilly Media, Inc. developed the Web application SafariU: a platform for educators in computer science and IT to build custom course books, drawing from the Safari Books Online electronic library of published texts. Like Pearson's SafariX, users choose chapters or sections of books to include in their custom course books, which they print and ship in orders as small as 10 books. The cost of books is $.16 USD per page, or a minimum of $32.00 (200 pages),[35] considerably lower than costs of traditional print textbooks. There are various other educational publishers and content distributors who use similar subscription-based models to provide students and educators with more affordable texts and custom course packs.

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[35] O'Reilly Media, Inc., "Frequently Asked Questions about SafariU," SafariU,
http://www.safariu.com/faq.do#whatissafari (accessed 21 September, 2008).

iChapters.com, a Web site of Cengage Learning, is one such retailer that also sells textbooks by "eChapters" (individual electronic downloads) priced from $1.99 up.[36]

After the launch of SafariU, O'Reilly Media began offering several different purchasing options for books sold on oreilly.com, including the ability to purchase individual PDF chapters for many books. The program launched in June 2007, at which time 350 books were available to purchase by chapters, priced at $3.99 each, regardless of length. This was an experimental offering, which is no longer available for reasons unknown. In the commentary following the initial O'Reilly Radar blog post announcing the option, while most posts are generally enthusiastic about the concept, some confusion arose over the specific intended use for these chapters, the pricing, and how where this option fit within the countless other purchasing options offered by O'Reilly and Safari. "Can there be too many ways of selling the same content?" Adam Hodgkin asks.[37]

LONELY PLANET

Lonely Planet is a publisher of well-known travel guides, which began selling individual chapters of the guidebooks through a program called "Pick & Mix" in a test launch on July 9, 2007. According to Lonely Planet spokesperson Tom Hall, the program was a response to emails the company received from some of the 4 million customers who visit the LonelyPlanet.com site each month expressing the desire to be able to purchase only the

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[36] Cengage Learning, "About us," iChapters.com, http://www.ichapters.com/market/about.html (accessed September 22, 2002).

[37] O'Reilly Media, Inc., "Buy O'Reilly Books by the Chapter," O'Reilly Radar, June 17, 2007, http://radar.oreilly.com/2007/06/buy-oreilly-books-by-the-chapt.html#comment-2034038 (accessed September 11, 2008).

content from the guidebooks that applied to their trips.[38] At the time of the test launch, 350

chapters from 35 guidebooks were made available for purchase as downloadable PDFs from

its Web site (shop.lonelyplanet.com) for various prices, averaging $2 to $4.

The chapters could be downloaded up to five times to any device capable of viewing

PDF files, including iPhones and other handheld devices, as well as printed without

limitation. Discounts were set at 20% off for the purchase of three or more chapters, and 35%

for buying five or more. Lonely Planet has now extended the "Pick & Mix" program to a

variety of guides for nearly all destinations worldwide. For an extensive period in 2008, prices

on all chapters were discounted by 30%, but as of late September this discount was lifted.

RANDOM HOUSE

A similar experiment is being conducted by Random House, one of the largest trade

publishers and a leader in eBook sales of trade books. On February 11, 2008, Random House

began selling individual electronic chapters of "Made to Stick: Why Some Ideas Survive and

Others Die" for $2.99 each. Chapters are available to purchase and download from

www.randomhouse.com/madetostick to personal computers. This is the first time a consumer

publisher has offered a book for sale in digital chunks, and it represents an effort by the

publisher to find out what consumers are looking for in digital book content. "We want to get

our content out there in new and different ways," said Matt Schatz, VP of digital

operations.[39] The stickiness of this idea is yet to be determined.

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[38] Lonely Planet Publications, "Lonely Planet launches Pick & Mix Product," Lonelyplanet.com, July 9, 2007,
   http://www.lonelyplanet.com/pressroom/news/press_release.cfm?press_release_id=310 (accessed 27 September,
   2008).
[39] Jeffrey A. Trachtenberg, "Publisher Tests Selling by the Chapter," *The Wall Street Journal*, February 11, 2008,
   http://online.wsj.com/article/SB120269423731957889.html (accessed 12 September, 2008).

The variety of pricing models incorporated to sell individual chapters emphasize the lack of certainty on the part of retailers regarding the level of demand for chunks of electronic print content. There seems to be a particular uncertainty as to whether the value of electronic content can be determined by its length, as it is when printed on paper. While Lonely Planet varies prices greatly based on the length and type of content included in each "Pick & Mix" chapter, the pricing structures of the other retailers mentioned here are quite different. iChapters.com, Random House, and Wrox.com all apply the same price to each chapter from a book, regardless of the length of the chapter.[40]

The models above provide evidence that while many genres of print content are valuable when unbundled into smaller chunks, those smaller chunks may not always be valuable on their own in electronic form. While O'Reilly Media, Inc.'s electronic textbook chapter sales through O'Reilly.com did not last, when consumers were given the tools to pair these chapters with other material through *SafariU*, a successful sales model was created. The content chunks in effect increased in value to the user based on the context in which they appeared. The ability for individuals to determine this context based on their own wants and needs is the fundamental value added by the unbundled purchasing option.

The incorporation of a print option into the more successful of these models, such as *SafariU*, is an important indicator for the potential success of BookRiff. As compared with the more experimental sales of individual PDF chapters through O'Reilly.com, *SafariU* provides a platform for the incorporation of these chapters into printed books, a medium that most consumers already use and demand in their everyday lives. By contrast, purchasing an individual chapter in electronic form is an action which requires most users to significantly

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[40] See Appendix D for further pricing details.

alter the way they consume print content, in two basic ways. It forces them to read it in small portions rather than as a whole, and on screen rather than on paper. Lonely Planet's successful "Pick & Mix" program suggests travel content might be one genre for which readers are ready for a new model. While it is still uncertain whether this transformation will happen on a large scale, it represents a fundamental change in people's behavior—and a long leap from current common practice.

This is why BookRiff is engineered to be first and foremost a print concept. Chunks of content are more valuable when users can piece them together and have them printed and bound, because despite the convenience of digital editions, many people still like a printed book. The value of having this printed and bound book is even greater when it becomes an alternative to several loose digital or printed files of various formats from a variety of sources. BookRiff enables users to aggregate chunks of content from many sources, and then unify those formats into one physical object they can easily hold, flip through, and carry with them.

Electronic Content Aggregators

It is in the aggregation of content from various valuable sources that BookRiff is comparable to a third group of Web applications. These applications collect, filter, and distribute (often in print or printable form) electronic content from the Web. Rather than unbundle print content for electronic distribution, they provide a service of bundling electronic content, and often printing it. Some of the principle assumptions upon which they operate are the reverse of those laid out for the previous group of content unbundlers. These are:

1. Web-originated content is valuable to readers.

2. This content is also valuable in print form.

3. Web content has a competitive place in the market for published content.

4. As with print content, readers value Web content more when it is endorsed or

    filtered by a third party.

While the first idea can be confirmed by the thriving presence of a multitude of

Web sites rich in information content, including online newspapers, scholarly journals, blogs,

Wikis, and more which have begun to replace the need for similar content in print, the

second and third have barely been tested. Just as the shift from print content to digital form

involves a shift in consumer behavior, when content is purposed for Web use and reading, it

does not make a seamless transfer to the printed pages of a book. Format and genre of the

content, its use, and consumer reading behavior all come into play here as well.

The fourth principle is slightly more grounded by popular blog-ranking sites such as

Technorati and social bookmarking applications such as Digg and Del.icio.us. These sites act

as self-operating filters for the massive and ever-expanding amount of content on the Internet,

promoting certain Web sites and content within those sites based on their popularity among

Web users. The difference between these and other third-party aggregators we will look at is

that these sites filter content from the masses based on selections by the masses. Take

Technorati, for example. The site indexes 1.5 million blog posts daily, then tracks how many

blogs link to and from other blogs and blog posts to give those posts a rank.[41] The higher the

rank, the easier it is to find, and top ranked posts appear on the headlines of the site's "Front

[41] Technorati Media, "Welcome to Technorati," Technorati.com, http://technoratimedia.com/about (accessed 28
    September, 2008).

page." The users themselves replace the need for a third party, and the Web site provides little more than a common place and method for the natural filtering and selection to occur.

OFFBEAT GUIDES

Many of the third-party content aggregators use a similar ranking system within their applications to sort and filter content on the site based on user popularity. Built by Technorati developer Dave Sifry, Offbeat Guides is an application that allows users to build custom travel guides from up-to-date travel content on the Web. The site gathers content from a variety of the most popular travel Web sites to build the custom guides based on destination, preferred activities, travel dates, and location of users' accommodations. Because Internet users determine the popularity of these sites, OffBeat Guides uses an existing online network of travel site visitors to filter Web content so it doesn't have to. These guides can be printed in full color for $24.95, or downloaded as a PDF for $9.95.[42]

PLANETEYE

PlanetEye.com is a trip-planning Web site with a similar application that allows users to build their own "Travel Packs" by collecting content from various travel Web sites displayed through Planeteye.com. Users can customize their experience on the site by filtering what content they see based on their interests as well as trusted sources of information, then collect bits and pieces of photos, maps, articles, and data from those sources as they navigate the site and build their trips. These "Travel Packs" are free to create, but are only offered in digital form as of yet.[43]

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[42] Offbeat Guides, Inc., "Our Guides," Offbeat Guides, http://www.offbeatguides.com/product (accessed September 28, 2008).
[43] PlanetEye, "About Us," http://main.planeteye.com/?page_id=2 (accessed September 30, 2008).

Another genre of popular online content making the shift to print form through
initiatives by content aggregators is cooking. In October 2007, a Web site called TasteBook
launched with the help of a significant investment by Conde Nast, and a partnership with
CondeNet's recipe-finding Web site Epicurious.[44] TasteBook.com will allow users to create
custom hardcover cookbooks by selecting recipes from its partner Web sites, such as
Epicurious.com, Allrecipes.com, and Gourmet.com; uploading recipes from users' own
collection on *myepi*, Epicurious.com's personal recipe box; or copying in personal recipes.
Users can share recipes to build joint cookbooks, and keep a running library of recipes saved
to the site for future use. The books cost from $19.95 U.S. for twenty-five recipes to $34.95
for one hundred, the maximum number of recipes allowed.[45]

TasteBook allows users to do many of the same actions to create a custom book as
those incorporated into the book-creating platform on BookRiff.com. However, there are
several differences in the functions of the two sites. While both enable users to include
content from partner Web sites as well as their own files in custom books, BookRiff partners
with print media publishers to bring published print content into the mix. Therefore,
BookRiff differentiates itself from any content aggregators mentioned here in that its concept
does not rely on the principle that Web content is as valuable to consumers as print content,
in any form. This is not to say that TasteBook, PlanetEye, or OffBeat Guides are doomed to
fail; simply that their models are conceptually different than BookRiff's. By focusing on genres

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[44] Michael Arrington, "TasteBook Launches With Lots Of Help From Condé Nast," *TechCrunch*, October 23, 2007, http://www.techcrunch.com/2007/10/23/tastebook-launches-with-lots-of-help-from-conde-nast (accessed September 29, 2008).

[45] TasteBook, Inc., "TasteBook Pricing Options," TasteBook, http://www.tastebook.com/home/pricing (accessed September 29, 2008).

of online content that are just as valuable to consumers as their print counterparts, and often more up-to-date, these sites are able create products that users demand.

Chapter Overview

The presence of so many Web sites devoted to using the Internet as a means to collect, distribute, print, or upload textual content in order to expand its potential use in one way or another speaks to an ongoing evolution in the print medium. The incorporation of POD technology into successful custom publishing businesses proves there is an audience for 1) user-generated content and 2) digitally printed books. As users demand a wider variety of content in both source and format, content providers struggle to come up with models to provide for this demand, using the Internet as a tool to make their content go further, do more, and reach wider audiences. However, entering into the digital world brings new challenges for traditional print content providers as they come into competition with user-generated and Web-originated content. They must find a means for their content to keep its value as it transitions from print to digital form. As we have seen, this is easier for some than for others.

BookRiff attempts build upon models set forth by many of the applications mentioned here to provide a platform which both increases market potential for publishers and other print content providers, and increases user experience for consumers. It does this by expanding the type and amount of content made available to users, bringing published print content online in a way that it can interact—rather than compete—with content from other sources, and allowing users to determine how to repurpose that content based on their individual wants and needs. These three main points form the basis of an application which

seeks to become "the iTunes of print content,"[46] where *any* book can be built—even if it already exists.

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[46] This phrase was often used by Mark Scott during site demonstrations and other meetings as a one-sentence description of BookRiff's market positioning.

CONCLUSION: *Why Now?*

In Chapter One of this report, the history of the digital initiatives of D&M Publishers Inc served to demonstrate that the book publishing industry is in a time of transition. The industry has historically been slow to adopt the Web as a standard medium for the distribution and display of content. As that is starting to change among large corporate publishers, smaller independent publishers like D&M, confronted with changing demands from readers and countless opportunities for increasing their digital platforms, must attempt to adapt traditional publishing methods or else be left behind as others find new ways to harness digital technology to their benefits.

In the past, strategies to get publishers to digitize their content for use online have been hindered by the slow rate at which publishers have been able to adapt book content to a format capable of being displayed and used digitally, as well as the lack of a convincing model for book publishers to see real profits from their efforts. This can be seen in the failure of startups like BookTailor, a custom book building application similar to BookRiff that was launched by Bertelsmann in 2000. After the company shut down in 2001, it listed "slowness of the publishing industry in adopting Internet technologies," as the main cause for the otherwise innovative concept's failure.[47]

Now, the digital landscape is becoming increasingly populated by publishers testing ways to market and distribute their content in various formats online. E-books are growing in

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[47] Sara Davies, "End of story for Booktailor.com," *NMA Magazine*, August 16, 2001.

popularity, publishers are selling books by the chapter, and using POD technology to
economically extend the life of books. While many publishers are not yet caught up to speed,
their incentives to build a digital strategy have never been greater.

Chapter Two presented BookRiff.com as a Web site engineered *by* publishers *for*
publishers, to provide a digital platform with which they could:

- Begin to see immediate revenues from digitization efforts.
- Keep control over distribution and format.
- Use the Web to promote their content through users' efforts.
- Allow book content to be used in more than one way.

A series of user scenarios in the following chapter illustrated the ways in which
publishers at all levels of digitization could use the site equally. By outlining BookRiff's three
target user groups: *book publishers*, *other content providers*, and *compilers*, this chapter also showed
how the participation of each user group would contribute to the functionality of the site.
Through the interaction of these user groups, publishers' and other Creators' content is seen,
purchased, and promoted more.

Chapter Four of the report positioned BookRiff in the context of other current Web
applications, to demonstrate its unique position in an evolving marketplace. A survey of
comparable sites old and new sought to demonstrate that it is not only publishing, but also
the Internet, and in a larger sense popular culture, society, and people's behaviour that is in
an equal state of transition.

As the Internet became a marketplace in the 1990s, people began seeing the benefits
of using the Web not only to gather and share information, but also to make transactions that
replace the act of going out and purchasing an item from a store. In 1993, less than 5% of all

Web sites were commercial. This quickly grew to nearly 70% by 1996.[48] Now, the Internet

has evolved far beyond that: it has become what Nicholas Carr calls the "World Wide

Computer," an "ever-shifting 'cloud' of data, software, and devices," through which we can

perform any number of tasks by simply choosing a mix of these components, or tailoring a

platform to meet our own needs.[49]

In the future, the Internet will evolve with the tailorings of companies as well as

individuals as programming becomes more accessible to individual users. This new Internet

will see an increase in Web services (applications with open API's) that can be modified by

everyday users, as Carr predicts.[50] The bottom line is this: just as the publishing industry

must evolve to meet the changing demands of readers, Internet applications must cater to a

group of users accustomed to the ability to customize, modify, and reprogram the tools

available for their unique needs.

As a Web application built essentially to bring the publishing industry into

interaction with the Internet, BookRiff's success is dependant upon its ability to balance the

demands of publishers and Internet users. In order for BookRiff to be a meaningful Web tool

for publishers, it has to fulfil its promise of making their book content *go further* and *do more*.

This means having a substantial active user group who are building and purchasing Riffs, and

an active group of Creators providing content. The site's business model is such that BookRiff

will only profit when Riffs are printed, making it essential for BookRiff's survival that 1)

publishers upload enough content that users can create robust Riffs, and 2) Internet users

know about the site, can use it easily, and want the end product offered by BookRiff.

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[48] Nicholas Carr, *The Big Switch*, 110.
[49] Carr, *The Big Switch*, 113.
[50] Ibid.

That said, there are several risks BookRiff faces. One is that another company will launch a site *first* that is similar enough to BookRiff to make it obsolete. While this is unlikely as no publishers who have been invited to join BookRiff's beta have heard of other applications with the same idea, it remains a distinct possibility. Another risk is that publishers who are now showing interest will not devote the time and energy necessary to participate. Publishers on the whole are enthusiastic about the site, but like D&M are also focusing digitization efforts on a broad publishing platform of which BookRiff is only one part. In addition, because BookRiff provides an open platform for its users to take publisher content and mix it with anything they like in a new printed book, publishers' fears of their content being devalued by what it appears with in Riffs could prevent them from allowing it to be used. Third, like any new Web business, BookRiff faces the challenge of allocating the right amount of resources to building the application, contracting employees, and promoting the site before it begins earning revenues without exhausting the company's funds. Last, there is a risk that not all users will want the POD book that BookRiff offers.

As BookRiff continues to develop, it will likely evolve from its current form as new demands dictate. It is important that the site be flexible enough to provide for the needs and desires of the various user groups identified in Chapter Three, in order to allow each user to customize the application to build their own BookRiff experience. For example, while BookRiff is initially a platform to produce books for print, it is built to allow for e-book sale and distribution as publishers and users demand this format. Some publishers are not ready to make this leap, but others have already requested this feature.

Moving forward, it will be equally important that the engineers of the site keep in mind BookRiff's primary fundamental goal of promoting the spread of use of publishers'

content, while protecting that content from misuse. Maintaining good relationships with publishers will be fundamental to the success of the site, as they are providing the content that will differentiate BookRiff from competitive programs. This will mean catering to their needs, providing assistance with technical problems, and building security measures into the software from the beginning. In doing so, the site could provide an opening of the online publishing market to smaller players, a model for publishers small and large to combat the decreasing economies of scale in the publishing industry, an outlet for the long tail, and ultimately a richer and more diverse publishing platform.

BookRiff can be seen as way for publishers to fall into the natural evolution of both the Internet and the publishing industry. As both move towards more open models allowing individuals to customize experiences through moldable programs and products, and away from sales models driven by brand recognition, the flexible platform behind the BookRiff interface will allow the application to take on new shapes as decided by a collective of its many users.

APPENDICES

APPENDIX A: GLOSSARY

Account

On BookRiff, a Creator's private page, where content is uploaded, organized and priced; profile details are managed; financial information is stored; and where Creators can view statistics on the use of their content.

API

Application Programming Interface: a software's language to describe actions that make an operating system able to filter and manage requests from a computer program. When an API is 'open', 'shared', or 'public', as is commonly the case with Web 2.0 applications, the application or pieces of the application can be embedded within external Web sites, making that application able to function on those sites.

Blog

An Internet user's online journal: a personal Web site to which the blogger posts entries composed of editorial articles or other written comments, photos, artwork, video, audio, snippets of other Web sites' articles, artwork, etc. Blogs are often short, commenting on a current happening in the news or online community, but can be longer depending upon the preference of the blogger.

BookRiff

BookRiff.com is a place where users can come to build and print their own custom books. By compiling the works of various lengths that publishers, authors, artists, and other Creators have uploaded, then mixing that content with works of their own and authorized content from the Web, users are able to draw from an enormous library of work to create their own custom reads.

Book

On BookRiff, books are folders of all the content chunks a Creator has uploaded as part of one work. These are marked with book icons, and when made public the content chunks in the Book folders can be added to Riffs.

Channel

A Creator's public-facing BookRiff space, where only their own profile information, content, books, and Riffs are found.

Creator

Anyone who holds an account on BookRiff—a user becomes a Creator when she offers her own content for public use or sale, or makes a Riff public.

Content

On BookRiff.com, content describes works or chunks of works that can be bundled together to form a Riff. These can be works uploaded to BookRiff.com Creator channels, gathered from the Web, or created by the Riffer.

DAM(D)

Digital Assed Manager (Distributor), a third-party company that provides the service of aggregating, sorting, reformatting, storing, and distributing a company's digital content. Many publishers use DAM(D)s to streamline the process of converting physical books or print book files (such as PDF) to other formats which allow them to be distributed digitally to various end retailers or printers, storing those files, and managing their distribution.

E-book

The electronic version of a print book, which can be read on a personal computer, e-book reader, or other handheld device (such as a cell phone) which is capable of reading the file and displaying the text. E-books range in file formats, from PDF to XML formats, which re-flow text and adjust pagination and other design elements to make the file readable across platforms on various e-book reading devices.

Long tail

First coined by Chris Anderson to describe the sales method popular among Internet retailers in which a large number of items are sold in small quantities, targeting niche markets. From a statistical standpoint, the long tail is the group of niche products that account for 80% of an industry's sales.

PDF

Portable document format, a file format created by Adobe, useful for sharing and viewing documents across various hardware, software, and operating systems. While PDF book files are readable on many devices including personal computers, they become more difficult to

read on smaller devices, as the elements on each page are fixed proportionally and cannot be re-sized or re-flowed to accommodate the shape and size of a reading device.

POD

Print-on-demand, a digital printing technology that allows for any number of books to be printed at a low fixed cost per book. POD differs from traditional publisher's printing methods in that books are printed only after purchase orders have been made by individual book buyers.

PayPal

A financial service providing online purchasers with the ability to protect their credit card and bank account information from online merchants. Users set up accounts, then use the service to make online transactions across the world through Paypal regardless of location, currency, or language while keeping their account information confidential.

Riff

As used on the BookRiff site, a Riff is a user-generated compilation of various content available through BookRiff, including published books, blogs, maps, and more.

Riffer

A BookRiff.com user who assembles and prints bundles of content gathered from works made available on the site, found on the Web, or self-created.

Search

On the BookRiff site, this means to look for content to place in Riffs. Search options direct the Riffer to choose from a list of sources: the Web, books, or other BookRiff content.

Share

On BookRiff.com, this is the ability to invite others to view a Riff. Because most Riffs are print-only through BookRiff, others can only view a Riff from the BookRiff.com site where its only electronic copy lives. This term is widely used with Web 2.0 applications to describe a user's ability to link from an object on a Web site to another user via email or linking within a network.

Tag

On BookRiff.com, a tag is word or phrase used by the Creator of a piece of content to describe the content, which is stored with the electronic document and used to optimize search

results. In a more general sense, tagging is a non-hierarchical system of describing content through which a keyword is attached to a piece of content by its provider so that it may be found intuitively by an end user.

UGC

User-generated content. For BookRiff this means content that is added on the fly or uploaded by Riffers, who are the authors of this work.

Upload

On BookRiff.com: to send files to BookRiff to be stored on the private server.

Widget

A chunk of code that is embedded within an HTML page, usually borrowed from the code of another Web page. For example, BookRiff allows Creators to place widgets on their Web sites to showcase their BookRiff content from their own sites.

Web 2.0

Since the term was first publicly coined by Tim O'Reilly at an O'Reilly Media Web conference in 2004 to mean "the business revolution in the computer industry caused by the move to the Internet as platform, and an attempt to understand the rules for success on that new platform it has undergone," it has endured relentless scrutiny and change. Like its definition, Web 2.0 is constructed, destructed, and constantly reformed by an infinite set of linked users.

Web service

A Web application that is built to allow interaction and interoperability across various users in a network, most often using an open API.

XML

Extensible markup language, a specification for creating .xml, .docx, and other file formats that use hierarchical coding systems to identify parts of text and data to foster the sharing of documents across various system platforms. The BookRiff server supports several XML-based file extensions, which have become the standard for reading books on the Web and e-book reading devices.

APPENDIX B: AUTHOR CONTRACT

Sample Draft Contract Updated for Digital Initiatives

These clauses are drawn from a draft amended standard author contract composed by

Karen Gilmore, VP Operations, Corporate and Legal Affairs at D&M Publishers Inc, based

on changes needed for securing rights for electronic distribution, POD production, and future

digital initiatives of the company, including BookRiff. The underlined and crossed out

portions of text represent the most recent additions and deletions to the contract. While these

clauses do not represent all of the changes, they are the most applicable sections for the

purposes of this example.

- RIGHTS GRANTED
    - (1) The Author hereby grants to the Publisher the sole and exclusive right and
      license, for the legal term of copyright and all renewals, to produce, publish, ~~and~~
      distribute <u>and sell</u> and to license the production, publication, distribution and sale
      of, the Work or any abridgement of the Work or substantial part of the Work, in
      all languages throughout the world, in book and/or print form and by any other
      means of distribution or transmission, whether now known or hereafter developed,
      intended to make the Work available ~~in visual form~~ for reading (including
      without limitation "e-book" format and other electronic or machine-readable
      media, <u>and any</u> ~~or~~ on-line or satellite-based data transmission).
- ROYALTIES
    The Publisher agrees to pay the Author the following royalties or fees in respect of
    the Work, subject to the terms of this Agreement, during the legal term of the
    copyright:

(l) On all copies of an any "e-book" or other electronic or digital edition of the Work sold by the Publisher, the royalty rate payable will be the applicable rate then in effect for the original edition of the bound book sold to retail markets in Canada, except that following publication in Canada of a paperback reprint edition of the Work issued by the Publisher under its own imprint, the royalty rate payable will be the applicable rate then in effect for such paperback edition, provided that in any case, if a copy of the any "e-book" or other electronic or digital edition of the Work is sold at a discount of greater than 50% from the suggested retail price for such an "e-book" edition, then the royalty rate payable will be 10% of the Publisher's Receipts.

(m) On all copies of the Work sold by the Publisher as "print-on-demand," or other print edition of the Work printed specifically for a customer:

10% of the suggested retail price for such edition.

- OTHER RIGHTS GRANTED

(d) Electronic Publishing Rights: The right to record, store, produce, reproduce, publish, transmit, communicate, display, distribute and broadcast the unaltered text (except as reasonably necessary or desirable to conform with or effectively use the respective technology) of the Work or any portion(s) thereof (including illustrations and insertions included in the volume form of the Work) in any form by any electronic, digital, magnetic, laser, computerized or any other means now known or hereafter invented, whether or not permanently affixed in any medium, including without limitation, microfilm, microfiche, optical disc, satellite-based data transmission, portable storage media, CD-ROMs, MP 3 format, audio disc, computer software, Internet and on-line services and Web site posting:

Author's Share: 50%

Publisher's Share: 50%

APPENDIX C: GOOGLE ANALYTICS

D&M began receiving emails in early January of 2008 from customers interested in preordering the book *Where Hope Takes Root* by His Highness the Agha Khan, due to come out in May. By January 9, the title rose to number twenty-four on Amazon.ca. To pinpoint the source of this sudden hype for the book, Jennifer Gauthier at D&M set up a Google Alert for it, which notified her by email each time the title of the book or the author appeared anywhere on the Web. On January 10, she received a Google Alert for various postings on the blog Ismaili Mail (http://ismailimail.wordpress.com) concerning the publication date for the book. She then posted a link on the D&M Web site to preorder the book on Amazon.ca on January 14. Through Google Analytics and Amazon Associates[51] analytics tools, she was able to see what Web sites users were arriving at the D&M site from, and how many visitors proceeded to preorder the book on Amazon.ca. During the period of January 1 to June 1, 2008, of the total 52, 639 visits to the D&M Web site, 4,802 (9.12%) were referred by ismaili.net. In addition, out of the total number of times individual pages on the D&M site were viewed during this time, 10.23% of those were views of the page for *Where Hope Takes Root*, and another 2.76% were views of the Agha Khan author page. The following Google Analytics reports illustrate this occurrence.

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[51] An Amazon.com program for publishers and online vendors through which publishers place a widget on their website linking to Amazon.com, and receive a 15% commission on all items purchased on Amazon.com after arriving at the site from the publisher's URL. Amazon.com, Inc., "Make Money Advertising Amazon Products," Amazon Associates, https://affiliate-program.amazon.com (accessed October 8, 2008).

All Traffic Sources
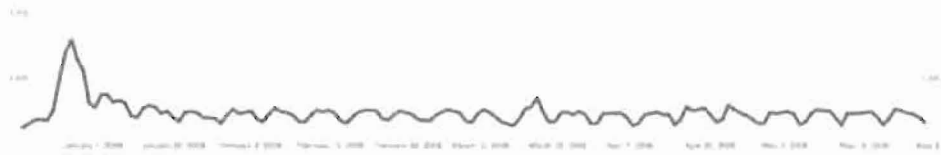
All traffic sources sent 52,416 visits via 1,084 sources and mediums

Site Usage

Visits	Pages/Visit	Avg. Time on Site	% New Visits	Bounce Rate
52,416	2.97	00:01:49	75.15%	56.53%
% of Site Total 100.00%	Site Avg 2.97 (0.00%)	Site Avg 00:01:49 (0.00%)	Site Avg 75.06% (0.11%)	Site Avg 56.53% (0.00%)

Source/Medium	Visits	Pages/Visit	Avg. Time on Site	% New Visits	Bounce Rate
google / organic	26,573	2.97	00:01:45	75.09%	57.89%
(direct) / (none)	7,160	2.86	00:02:07	73.99%	55.47%
ismaili.net / referral	4,802	2.43	00:01:13	69.49%	59.98%
davidsuzuki.org / referral	775	2.69	00:01:31	91.35%	61.03%
yahoo / organic	706	3.46	00:02:14	84.28%	47.31%
live / organic	693	3.22	00:01:32	88.31%	54.11%
placesforwriters.com / referral	592	3.37	00:01:44	75.17%	48.31%
greystonebooks.com / referral	588	5.34	00:04:15	62.41%	23.30%
rs6.net / referral	440	6.31	00:07:21	5.91%	37.95%
akfc.ca / referral	415	3.38	00:01:57	76.87%	57.59%
en.wikipedia.org / referral	411	2.87	00:01:28	89.29%	58.64%
books.bc.ca / referral	369	5.25	00:02:46	76.96%	32.52%
ismailimail.wordpress.com / referral	355	2.83	00:01:47	74.65%	55.49%
msn / organic	336	2.74	00:01:26	88.99%	55.93%
smartbitchestrashybooks.com / referral	226	1.77	00:00:31	96.02%	66.81%
mail.google.com / referral	173	2.23	00:01:03	77.46%	63.01%
cbc.ca / referral	163	2.71	00:02:03	65.71%	58.28%
greystonebooks.ca / referral	143	6.17	00:03:56	76.92%	18.88%
www3.telus.net / referral	143	3.45	00:02:06	93.01%	45.45%
facebook.com / referral	137	1.65	00:00:53	75.18%	72.99%
images.google.ca / referral	134	1.79	00:00:30	88.81%	67.16%
publishers.org / referral	120	3.74	00:02:12	87.50%	16.33%

1

Google Analytics

This report shows the sources of traffic on the D&M Web site for the period of January 1-May 31, 2008. The first column lists the originating site from which visitors arrived at a D&M page, and the method (such as referral). Report generated by Jennifer Gauthier on October 30, 2008 from Google Analytics, https://www.google.com/analytics/reporting.

5,869 page titles were viewed a total of 155,432 times

Content Performance

Pageviews 155,432 % of Site Total 100.00%	Unique Pageviews 116,827 % of Site Total 100.00%	Time on Page 00:00:56 Site Avg 00:00:56 (0.00%)	Bounce Rate 56.53% Site Avg 56.53% (0.00%)	% Exit 33.72% Site Avg 33.72% (0.00%)	$ Index $0.00 Site Avg $0.00 (0.00%)

Page Title	Pageviews	Unique Pageviews	Time on Page	Bounce Rate	% Exit	$ Index
Home - Douglas & McIntyre Publishing Group	17,262	12,747	00:01:23	33.19%	34.09%	$0.00
Where Hope Takes Root - Douglas & McIntyre Publishing Group	16,149	11,461	00:01:35	61.94%	58.80%	$0.00
About Us - Douglas & McIntyre Publishing Group	11,713	8,530	00:00:37	26.79%	14.34%	$0.00
His Highness The Aga Khan - Douglas & McIntyre Publishing Group	4,287	3,015	00:00:43	43.50%	25.52%	$0.00
Books - Douglas & McIntyre Publishing Group	3,790	2,630	00:00:25	17.72%	9.18%	$0.00
Submissions - Douglas & McIntyre Publishing Group	3,551	2,404	00:01:36	64.91%	40.38%	$0.00
Store Locator - Douglas & McIntyre Publishing Group	2,775	2,006	00:00:27	43.42%	14.34%	$0.00
Page Not Found - Douglas & McIntyre Publishing Group	2,688	2,249	00:01:08	70.85%	67.58%	$0.00
Authors - Douglas & McIntyre Publishing Group	2,552	1,846	00:00:29	18.29%	9.80%	$0.00
News & Event Details - Douglas & McIntyre Publishing Group	2,433	1,963	00:00:55	50.29%	27.33%	$0.00
Contact Us - Douglas & McIntyre Publishing Group	2,222	1,861	00:02:01	51.47%	49.19%	$0.00
News & Events - Douglas & McIntyre Publishing Group	1,913	1,409	00:00:47	43.66%	18.40%	$0.00
Search By Subject - Douglas & McIntyre Publishing Group	1,288	669	00:00:13	100.00%	3.03%	$0.00
The Last Wild Wolves - Douglas & McIntyre Publishing Group	1,254	813	00:01:39	46.03%	39.87%	$0.00
Join Us - Douglas & McIntyre Publishing Group	1,221	1,104	00:01:09	86.89%	46.44%	$0.00

Google Analytics

In this report, you can see how many times individual pages on the D&M Web site were viewed during the same period. The third column, 'Unique Pageviews' represents the number of unique visitors viewing the pages.

Report generated by Jennifer Gauthier on October 30, 2008 from Google Analytics. (Ibid.)

Entrance Sources:
/book/9781553653660

Jan 1, 2008 - May 31, 2008
Comparing to: Site
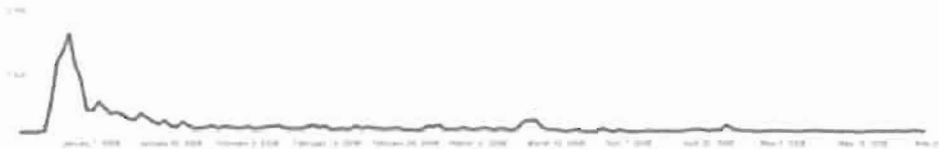
This page was viewed 24,308 times via 535 sources

Content Performance					
Pageviews 24,308 % of Site Total: 15.84%	Unique Pageviews 17,610 % of Site Total: 15.07%	Time on Page 00:00:58 Site Avg 00:00:58 (1.06%)	Bounce Rate 61.94% Site Avg 56.53% (9.57%)	% Exit 44.66% Site Avg 33.72% (32.42%)	$ Index $0.00 Site Avg $0.00 (0.00%)

Source	Pageviews	Unique Pageviews	Time on Page	Bounce Rate	% Exit	$ Index
smaili.net	11,507	7,959	00:00:50	60.16%	41.25%	$0.00
(direct)	5,600	4,316	00:01:04	63.42%	50.14%	$0.00
akfc.ca	914	667	00:00:58	60.31%	41.66%	$0.00
smailimail.wordpress.com	871	611	00:01:01	54.86%	36.62%	$0.00
google	651	444	00:01:07	53.04%	37.17%	$0.00
mail.google.com	238	187	00:00:51	73.17%	51.66%	$0.00
webmail.aol.com	118	103	00:01:29	70.00%	67.80%	$0.00
us.mg2.mail.yahoo.com	102	77	00:02:42	73.21%	52.94%	$0.00
akfc.org	92	62	00:00:41	51.85%	29.35%	$0.00
us.mg1.mail.yahoo.com	85	62	00:02:05	53.85%	45.88%	$0.00
by105w.bay105.mail.live.com	84	51	00:00:19	64.00%	29.76%	$0.00
ca.f880.mail.yahoo.com	80	63	00:01:17	68.29%	51.25%	$0.00
ca.f881.mail.yahoo.com	74	58	00:00:50	64.86%	50.00%	$0.00
yahoo	69	51	00:01:10	52.17%	33.33%	$0.00
by104w.bay104.mail.live.com	68	47	00:00:49	70.00%	44.12%	$0.00
by119w.bay119.mail.live.com	60	44	00:00:52	60.00%	33.33%	$0.00
by139w.bay139.mail.live.com	55	34	00:00:50	68.42%	34.55%	$0.00
by114w.bay114.mail.live.com	53	33	00:00:33	42.11%	33.96%	$0.00
ca.f882.mail.yahoo.com	51	45	00:02:05	78.38%	72.55%	$0.00
by111w.bay111.mail.live.com	50	36	00:00:49	85.19%	54.00%	$0.00
douglasandmcintyre.com	48	41	00:00:42	14.29%	14.58%	$0.00

1   Google Analytics

This report shows the number of times the page for the book *Where Hope Takes Root* on the D&M Web site was viewed, along with the sites which visitors arrived at this page from (Source sites, listed in Column 1).

Report generated by Jennifer Gauthier on October 30, 2008 from Google Analytics (Ibid.)

APPENDIX D: CHAPTER PRICING

Pricing of Individual Chapters

Among the few Web sites offering chapter downloads, pricing structure varies greatly but is generally associated with length of digital content, price of whole book, or a combination of the two. Lonely Planet is the only site to price chapters differently within one text (possibly because of the greater difference in number of pages from chapter to chapter in LP books).[52]

LONELY PLANET (BASED ON ORIGINAL PRICES, BEFORE ANY CURRENT DISCOUNTS)

- Chapters are generally priced based on the price of the print book and on number of pages (although this is not entirely consistent).
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[52] This list is based on a series of Google keyword searches for "buy chapters," "download chapters," and "individual chapters," and may not be an exhaustive list of Web sites selling electronic chapters.

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- Only one book so far available to buy in chapters
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- Web site for purchasing Textbooks and study guides only

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- Web site for purchasing software-related texts

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- Cost of book when purchased by chapter: $284.43
- 374% increase in cost when book is purchased by chapter

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