

# Washington Book Publishers Program Archive: 2012-2013

**President:** Deborah Weiner, Georgetown University Press  
**Vice President:** Kay Hechler, United States Institute of Peace

**EVENT: Washington Book Publishers “e-Book War Stories”**

**Date:** September 26, 2012

The first program of WBP’s 2012–2013 season was called to order by President Deborah Weiner, who introduced the WBP board and acknowledged several people who assisted with this evening’s program. She also explained new features with the WBP website, [www.washingtonbooks.org](http://www.washingtonbooks.org), and she encouraged members to use it often. Then Deborah called on Charlotte McNaughton, who facilitated the discussion and introduced the panelists.

## **Panelists:**

Jefferson C. Glassie, Partner; Whiteford, Taylor, and Preston; Washington, DC; [jglassie@wtplaw.com](mailto:jglassie@wtplaw.com).

Thomas Piwowar; Thomas J. Piwowar & Associates; Washington, DC; [tjpa@tjpa.com](mailto:tjpa@tjpa.com).

## **Moderator:**

Charlotte McNaughton, Director of Publishing Technologies; American Society of Civil Engineers; Reston, VA.

In opening her remarks, Charlotte briefly spoke about open, online courses as a model for new publishing. Companies such as Coursera and Udacity are new entries in this market. Such companies view course development as “publishing.” Next on the scene is Anvil Academic, which plans to create “multigraphs” (the company’s phrase for multimedia monographs).

## **Jefferson Glassie, “Five Top Legal Issues”**

Glassie is the author of *International Legal Issues for Nonprofit Organizations*, 2nd edition, 2010, and is a coauthor of *Intellectual Property for Nonprofit Organizations and Associations*, 2012.

As part of his remarks, Glassie discussed the following:

1. Copyright creation, ownership, and work-for-hire. Glassie said that copyright is the key legal issue for publishers. Copyright is established at the creation of the work and does not transfer except when a “work-for-hire” agreement is signed. Glassie pointed out that work-for-hire agreements are generally not as broad as publishers imagine and that they usually refer to employee-created works. Glassie also said that the term “fair use” is generally vague and ill-defined.

2. Transfer and licensing. Assignments must be in writing but licenses, unless they are exclusive, need not be. Glassie said that if someone posts a book review, for example, to a website, that review can be reused without requesting permission.
3. First-sale doctrine. Second-hand and used books can be resold without payment to the author or publisher, but such is not the case for e-books. An e-book is more similar to software than it is to traditional, physical books.
4. Contracts. Remember “WIPIT.” Contracts should include **Warranty** (specifications) Glassie said many contracts don’t accurately describe what is being delivered. **Intellectual Property**—many contracts also don’t specifically mention IP. **Payment** is the next consideration. **Indemnification** and **Termination**—contracts should be specific about how the agreement terminates. What happens to copyright? Inventory?
5. Infringement. With the ease of digital copying, infringement is becoming more acute. The Digital Millennium Copyright Act does provide provisions under which copyright holders can request that copyrighted material be taken down.

### **Thomas Piowar, “Tales of the Terrors of Technology”**

Piowar presented an early Halloween “fright” for WBP members and guests.

#### ***Big Terrors***

1. Management terrors are more frightening than tech terrors. In newspapers, management has handed over control to IT rather than to the publishers who understood the business. Piowar says that for every \$1 in digital revenue earned by newspapers today, they lose \$25 in traditional ad revenue.
2. Outsourcing can have a corrosive effect. Outsourcing of essential functions means that one no longer possesses the essential skills to run a business.
3. Some are treating book production as sausage making. “I can get this done for 5 cents a page in Bangalore” but at what real cost? Piowar equated content management systems with “sausage making.” A book that is handed over to coders becomes an ugly book. Piowar said that, in some cases, pirates spend more time with a book than a publisher did.
4. Product is no longer defined by the physical package. Piowar explained that the Kindle was developed to sell romance novels and mysteries, not technical books.
5. If content is designed for the e-Reader, does it have the poorest feature set, the best, or what? Piowar asked, “Is the publisher responsible for the customer who buys the cheapest e-Reader?” He believes that it is important for the publishers to set standards regarding how their content displays on any e-Reader.

#### ***Little Terrors***

1. Do you have iPad phobia?
2. Are you responsible when a book breaks?
3. Is your e-Pub illegally distributing someone else’s IP?
4. Why are there questions in the middle of the text?
5. Why does the boss say you must have an app?
6. What are the conflicting layout goals: print vs. screen?
7. What is an adaptive design?

8. Do we need to rethink print artifacts?
9. Are we embracing new capabilities?

Among the questions at the conclusion of the program was one about Digital Rights Management (DRM). Piwowar said that DRM will only antagonize your customers. "The person you are trying to protect your work from will walk right through your DRM. Even the best DRM will protect a work for only a week or so."

We regret that time ran out and the panel was not able to accommodate all of the audience's questions. Please feel free to continue to ask questions or to place comments on the WBP website, and we will make every effort to respond with substantive answers.

## **EVENT: The Digital Landscape: A Conversation about Libraries, Aggregations, and Publishing**

**Date: November 13, 2012**

The Washington Book Publishers (WBP) met at ICMA in Washington, DC—courtesy of Ann Mahoney—on a mild November evening to discuss e-books and aggregators. Our two distinguished guests were Wendy Queen, associate director of Project MUSE, which is housed at Johns Hopkins University in Baltimore, and Gary Price, a librarian who has wide-ranging perspective and experience with online search tools and techniques, knowledge of aggregators, and affiliations with INFOdocket and FullTextReports.com.

Wendy started off by describing Project MUSE, which is a journals aggregator that has operated since 1995. It currently has more than 120 participating journals and has recently expanded to include books. In 2012, a new platform was developed called University Press Content Consortium (UPCC), which will embrace up to 200 publications, 15,000 books, and 500 journals from 20 countries. According to Wendy, to launch the new platform, the Project MUSE staff had only 8 months to relearn how to manage the book titles. The key to such management is metadata.

Wendy shared that before MUSE opened up to books, the environment had 90 percent of users with 100 percent access; it was format-neutral to help with search success. It is important to Project MUSE that there is a seamless connection to content for end users, which are librarians and publishers. In 2012, it offered five journal subscription products and 50 book products. In 2013, it offers 150 book products in addition to the journal subscriptions.

Wendy Queen can be reached at [wjq@press.jhu.edu](mailto:wjq@press.jhu.edu).

Gary Price believes that increasing discoverability is a huge issue. He works with INFOdocket, which is part of Library Journal. The major players in e-books are the aggregators, and Price mentioned a few:

- OverDrive, Cleveland, OH, which is the 900-pound gorilla (It is for the public library market and has no privacy policy.)
- Ebrary, Palo Alto, CA, which is now part of ProQuest
- EBSCO, Ipswich, MA, which was formerly NetLibrary and is now EBSCO eBooks & Audiobooks
- 3M Cloud Library, St. Paul, MN

For university press projects, the players are Project Muse (UPCC); JSTOR, which is part of ITHAKA; Cambridge University Press; and Oxford University Press.

Gary also mentioned the Douglas County, CO, model that works directly with publishers. He suggests that publishers consider the Spotify model, which allows the user to listen to as much music as desired and that the same should be instituted for e-books. Incidentally, the Kindle Online Library has 20,000 titles.

Specialty services include the following: the Oyster subscription service and its app; F&W Media and its art books; Books 24x7, which is from Skillsoft; and the Peter Brantley Alliance, which is part of the Internet Archive.

Another link was [academic.microsoft.research.com](http://academic.microsoft.research.com), which was described as Google Scholar on steroids.

Gary Price can be reached at [gprice@gmail.com](mailto:gprice@gmail.com).

### **EVENT: Holiday Party and Book Exchange**

**Date: December 18, 2012**

Washington Book Publishers holiday party took place at the Center for Strategic and International Studies (CSIS), suite A/B, 1800 K Street NW in Washington, DC. A good time was had by one and all!

### **EVENT: Washington Book Publishers E-Book QC: Reports from the Field**

**Date: April 18, 2013**

Our last regular program before the annual book show discussed E-book quality control with colleagues and experts! Our panelists included:

- Laura Leichum, intellectual property manager from Georgetown University Press
- Matthew Boyle, director of publications production at American Society of Civil Engineers
- Debbie Lapeyre and B. Tommie Usdin from Mulberry Technologies

These folks brought a variety of experience and perspective regarding this universal challenge within the publishing world.

The location is CQ Press, 2300 N Street NW, Washington, DC. There is parking available in the building. The program starts at 6:00 pm with refreshments and socializing. The discussion will begin at 7:00 pm and end at 8:30 pm.

### **EVENT: Book Publishers announces winners of the 2013 Book Design and Effectiveness Competition**

**Date: May 21, 2013**

The 28<sup>th</sup> WBP Book Design and Effectiveness Awards ceremony and reception was held at the Tenley-Friendship DC Public Library on May 21, 2013. Cosponsored by the DC Public Library, the awards ceremony celebrated excellence in bookmaking and design across the greater Washington, DC, book publishing community. WBP extends its appreciation to the DC Public Library and special thanks to Elissa Miller, director of collections; Jennifer Giltrop, director of public services; Deena-Marie Berensford; branch manager for the Tenley-Friendship Library; Robert Schneider, librarian; and Diane Mohr.

WBP president (2012–2013) Deborah Weiner opened the ceremony with a special tribute to Robert Faherty, vice president and director of the Brookings Institution Press and a former WBP president, recognizing his retirement from the Brookings Institution Press after 29 years. WBP presented Bob with a token of appreciation for his exceptional and vast contributions to the DC publishing community and to publishing in general. As one of the original members and founding fathers of WBP, Bob recounted the origins and early days of WBP—going back to 1976—and underscored the importance of WBP in bringing the DC publishing community together. WBP extends our sincerest thanks and well wishes to Bob.

Incoming WBP president (2013–2014), Kay Hechler received the time-honored cork-screw and introduced the awards presentation.

WBP received 170 submissions from 48 publishers, which marks a 20 percent increase in submission from 2012 and serves as a reminder to all that outstanding print book publishing continues in the DC area. The four judges for the 2013 competition were Linda Cannon, Parson Weems Publishers Services; Kathleen de Boer, deputy head of public affairs and communications directorate of the OECD; Sam Dorrance, publisher of Potomac Books; and Arnie Grossblatt, director of the Masters in Publishing Program at George Washington University. The submission categories include five book categories to celebrate text and covers, and three publisher categories—commercial, large nonprofit (less than 35 books per year), small to medium nonprofit (more than 35 books per year). For a complete listing of winners in all categories and to see a display of book covers and sample spreads, please see the [slide show](#):

### **Best of Show**

*40 Under 40*, published by the Smithsonian American Art Museum

### **First-Place Winners**

#### Illustrated Text – Commercial

*George Bellows*, published by the National Gallery of Art in association with Delmonico Books

#### Illustrated Text – Large Nonprofit

*Field Guide to Fishes of the Chesapeake Bay*, published by The Johns Hopkins University Press

#### Illustrated Text – Small to Medium Nonprofit

*40 Under 40: Craft Futures*, published by the Smithsonian American Art Museum

#### Technical Text – Large Nonprofit

*Adaptation to a Changing Climate in the Arab Countries*, published by The World Bank

#### Technical Text – Small to Medium Nonprofit

*Understanding Pharmacology for Pharmacy Technicians*, published by American Society of Health-System Pharmacists

#### Typographic Text – Commercial and Large Nonprofit (combined)

*Sacrifice as a Gift: Eucharist, Grace, and Contemplative Prayer in Maurice de la Taille*, published by The Catholic University of America Press

#### Typographic Text – Small to Medium Nonprofit

*Military Quantitative Physiology: Problems and Concepts in Military Operational Medicine*, published by the Borden Institute

Typographic Jacket/Cover – Commercial

*War for Oil: The Nazi Quest for an Oil Empire*, published by Potomac Books

Typographic Jacket/Cover – Small to Medium Nonprofit

*40 Under 40: Craft Futures*, published by the Smithsonian American Art Museum

Illustrated Jacket/Cover – Commercial

*Sexidemic: A Cultural History of Sex in America*, published by Rowman & Littlefield

Illustrated Jacket/Cover – Large Nonprofit

*Spying in America: Espionage from the Revolutionary War to the Dawn of the Cold War*,  
published by Georgetown University Press

Illustrated Jacket/Cover – Small to Medium Nonprofit

*Mary Pickford: Queen of the Movies*, published by the Library of Congress /University Press of  
Kentucky

To see a full listing of all winners in all categories, please enjoy the [slide show](#)