

The Future of Enhanced Book Experiences eBooks, Apps, Book Trailers and Immersive Storylines.

- **Moderator: Lisa Napoli**, Author, [Radio Shangri-La](#)
- **Dani Klein**, Author/Actor, "[Afterbirth](#)...stories you won't read in a parenting magazine"
 - **Charles Stack**, Founder and CEO, [Sideways](#)
- **Daniel Tibbets**, SVP, [GoTV Networks](#); co-founder, [Premier Digital Publishing](#).
 - **Nina Lassam**, Marketing Evangelist, [Wattpad](#)
 - **Christopher Kenneally**, [Copyright Clearance Center](#)

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NAPOLI: My name's Lisa Napoli. I was a technology journalist in a former life. Then I was a business reporter, and now I am an author. So that's why Thomas asked me to be here. I think that's why asked me to be here.

And I have the formidable challenge of having to interview five people with amazing stories and offerings. It's been really fun to prepare for this. You all can hear me OK? I can't get this micro – good.

So what I'm going to do is I'm going to do a brief, quickie Q and A with each of these important, formidable people in this industry, and then have a final word, and then open it up to questions because I'm sure you have many.

But – and I want to remind us all to keep going back to the headline of why we're here, the future of enhanced book experiences – e-books, apps, book trailers and immersive storylines. There's so many threads and directions we can take from that, but let's stay on topic with the other rubric: will the lessons learned from the collapse of the music industry revolutionize the publishing industry.

So, let's start with Dani Klein, and she's the creator of something called *Afterbirth: Stories You Won't Read in a Parenting Magazine*, one of those fantastic ideas that sums up so perfectly in that title, I don't even need to tell you what it is.

But *Afterbirth* started as a show and what Dani does is commission well-known actors and writers. They perform original funny stories about how becoming a parent changed their lives unexpectedly and permanently. And then two years ago,



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it became a book from St. Martin's Press – great publisher. And now Dani, you're taking it, and enhancing it, and making it a web series. Can you tell us why you're doing that and what you're doing to make that happen?

KLEIN: Right. Sure. Thank you, Lisa. Thank you, all. It's great to be here, everyone – just thought I'd say that. Great to be here for my kids (laughter) because that's the whole point of the book. So – yes.

So right now, actually, we have two arms going. And forgive me, I don't know a lot of the technology language, so I won't be using the right acronyms, but I come out of theater, but I think I'll be able to communicate my point.

The show featured – what Lisa didn't say is that each of these writers, actors, and comics also perform their own story on the show. So we had over the last seven years, about 100 recordings made of these performances – professionally made.

So now we've launched on iTunes, the podcasts. I can't believe I'm stuttering over that. That's embarrassing.

So we have the podcasts, and that is *Afterbirth Stories* on iTunes. And you can then, obviously, listen to them at your leisure, and the next arm is a web series. So to take each of these performances, capture them on video – they run live between eight and 10 minutes, but for the Web we need them to be around five – seems to be attention span. And one thought we've had is to intercut them with animation. And at this point we are securing branding. You know, we've met with all the major companies and that's where we are right now, but –

NAPOLI: Major companies –?

KLEIN: Brands like Ford and Clorox and –

NAPOLI: I see – sponsors.

KLEIN: – Fortune 500 people. Exactly. And the intention behind that is not everyone can afford to pay a babysitter, and go to a club, and have the live experience. But this would really expand our audience and allow people who were, at the end of the day, home and just wanted to laugh and feel less isolated about their lives, and be able to go on and hear these funny stories and see them performed. So have the experience of being in a club, without actually having to pay a babysitter.

NAPOLI: So you're building a community around parents?

KLEIN: Yes. Yes. Yes. Absolutely.



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NAPOLI: And did you know when you were recording the performances all these years what you were going to do with it or did you think this might be a cool thing to document?

KLEIN: Right. Definitely not seven years ago did we even think what a podcast was. I think originally we thought we might do an audiobook and that did not happen. So now we have all this material and it kind of develops as we go. But no, originally, it was an idea.

NAPOLI: And it's a fluid idea, too. I mean, it's –

KLEIN: It's a fluid idea.

NAPOLI: – static here in this book, but it's one of those ideas that could go on, like a bridal magazine, forever because there's always going to be people.

KLEIN: Yes, and it tours the country. We appear in New York, San Francisco and Boston. I always use some Los Angeles people and local people.

And then this year, I started a new show, which is called *Not What I Signed Up For*, and that's just about marriage and that's so I could expand my audience even further to people who didn't have kids for whatever reason, or I was a little tired of the subject, too because it gets old.

But the idea that everyone has a partner, and you just have to be with someone for seven years, and it has to be a person. These are not pet stories. They have to be relationships with human beings, committed relationship for seven years, and that's also really had a tremendous amount of success already as a live stage show, and then we'll move it into – we're going to go to New York with it. And that's usually where we meet publishers. When we take the show to New York, that's where we meet the publishing community.

NAPOLI: And are you charging for this content? Is your intention to charge for it or will it be subsidized by –?

KLEIN: Oh, right. It will be subsidized by a sponsor, for sure because we have a really strong demo, the young parent demo is a group that people really want to hit.

NAPOLI: Diapers and sex toys, you could sell to all of that. (laughter)

KLEIN: I was going to say cars, but you could with sex toys. (laughter)

NAPOLI: I don't have kids, so what do I know what you would sell me.



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KLEIN: You know about sex toys. Whoa, folks. OK. (laughter)

NAPOLI: (laughter) I just have these great fantasies about what you do when you have a baby or – anyway.

OK, with that, let's move on to Charles Stack at the other end of the table who is the CEO of a company called Sideways. And he had the foresight in 1992, even before there was such a thing as the World Wide Web, to launch an online bookstore. What a concept that was. And then when the Web happened, it became Books.com and offline I'd love to hear the story about your registering that name, much less, selling it later.

And he says, his daughter says, my daddy killed the bookstore and now he's killing the book, because at Sideways, I guess, you bill yourself as the next chapter in storytelling, making apps that transform publications and other projects into intuitive and immersive experiences for the user.

So what would you tell somebody like Dani or me with my dead tree media book? What would you offer people like us?

STACK: That the audience for media is changing dramatically. To link back to my daughter's story, we were brought in when she was in third grade, and they said we think your daughter is ADHD. And my wife immediately looked at me and said, it's his fault, because had there been such a diagnosis, I clearly would have been diagnosed as that at my elementary school

But I think what we're seeing – and just fascinating statistics. Kauffman did a study of kids, seven to 17 and what they watched, and then they added up all the hours, and it was four hours of TV a day, and two hours of Internet, seven hours of sleeping, six hours of school. It added up to 30 hours.

And so they went back and redid the math (laughter), and it's multitasking. Yes, kids are spending enormous amounts of time on TV and on the Internet, but they're doing it all at the same time.

So the ability to deliver stories through multiple channels simultaneously is one of the great, untapped concepts, I think, for younger generation, in particular and some of us older people that are ADD.

NAPOLI: How are you doing –?

STACK: That's just one observation I want to make that's gone unexploited by storytellers.



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NAPOLI: So tell us a little bit – what’s the elevator pitch of Sideways? You’re helping some –?

STACK: You want the commercial?

NAPOLI: Yeah. Yeah. Do the quickie commercial.

STACK: So we’re building a platform that allows anybody to drop multimedia elements into a set of scenes, preferring not to use the word chapters and directories, we’re calling them scenes.

So you can drop in audio, video, animation, 3-D objects, graphics, text, anything you want to in a set of scenes, and then those scenes will tell a story either in a linear fashion or in a non-linear fashion.

NAPOLI: But is it a plug and play sort of thing. Like Dani would take this video that she’s collected over these years and use a tool that you make, or you would deploy a human to work with her, or –?

STACK: You didn’t do your bio, so do you want to – you wrote a book about Bhutan.

NAPOLI: Yeah, I wrote a book about Bhutan, and I collected a lot of video on my most recent trip to Bhutan of –

STACK: Right. So, I know what that is. So let me use that as an example.

NAPOLI: Good. OK.

STACK: So you can take your audio, your video, the actual text of the book that you wrote and put those into a new multimedia storyline that the user could read in a linear fashion, as you have written it, or in a non-linear fashion, using for example, geography.

So even the Bhutan may not be a good example because it’s so small, but you could, for example, travel around the country and see where you wrote sections of the book, and actually, engage with the story in a geographic fashion, instead of the linear fashion, but that’s one example.

We recently did a book about David Roberts who was a 19th Century Lithographer, and you can engage in that book in a geographic fashion by going up and down the Nile with him in 1838, or you can engage in a chronological fashion. There’s a calendar. You can jump around and look at what he did on individual days, or you can just read it front to back.



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We've also done the same thing with nonfiction. So we published David Busch – we only do books by people named David, but we did a David Busch one on photography for the Canon guide.

In the book, the way it's originally published in text, in print, was linear, but the app that we did is non-linear, in the sense that you can navigate anywhere you want to. You can look it up randomly. It links in and out of the web as part of the process. There's even a 3-D model of the camera itself that you can navigate, if you want to find out what the pieces, parts do.

So it's this nonlinear, multichannel navigation piece that our platform enables.

NAPOLI: Can you talk a little bit about what you did the Rock and Roll Hall of Fame, because that's a really interesting partnership, too?

STACK: And so the Rock Hall approached us about doing a book. They have all this content around the 600 songs that made Rock and Roll. And it was, as it came to us, text. And it's a couple of paragraphs on each of the 600 songs, written by the curators at the Rock Hall. So it's fairly lofty, and well thought out, and really well written. And we thought, what can we do with that?

So rather than just print the book and publish it in a linear fashion with pictures on the cover, we came up with this quasi-jukebox approach. Well, there's actually multiple approaches, but one of which is a jukebox, where you can dial up the decade, see the album covers like you would in a jukebox, and then pick an album cover, and then – I think this is probably the more interesting part, is it links up to iTunes and provides you 60 to 90-second samples of virtually every single song in the 900 – thank goodness for the Beatles deal – for the 600 songs in the collection.

So you can read about the experience, look at the album covers as they progress through time, see the connections between artists and listen to the music. And then, from a commercial standpoint, you can also buy the songs, and there's an affiliate fee from that. So you combine all sorts of elements into it and it's been a pretty big hit for the Rock Hall.

NAPOLI: I can't wait to hear what Christopher Kenneally of the Copyright Clearance Center has to say about all of that. (laughter)

STACK: We're dancing on the edge.

NAPOLI: Yeah. Well, you're sitting next to the expert. So he can help you out with that.

Let me, before we move on to that – and that's a great example of really beautiful



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content that's really, not easy to pore it over, but it's not like you have to scratch your head hard to – that must be fun. It must have been fun I guess is what I'm trying to say.

STACK: It was a really fun project.

NAPOLI: Yeah. So let's move just to Daniel Tibbets right now. You are the SVP of Programming at GoTV Networks and Premier Digital Publishing. And you have a strong TV production background, and like me, who used to work at Fox where I was an early Internet age sacrificial lamb, but that's a whole other story, too.

And I wanted to ask what you're offering that's different than Sideways.com, because you are also porting content over to new media, but tell us a little bit about how you're doing that, especially when it comes to books.

TIBBETS: Absolutely. So I'll just explain the different areas we work in because they're relevant, but I'll be brief.

So first off, I run GoTV Studios, and it is a content-creation studio based up in Sherman Oaks. And we create video content that airs today across all the carriers in the US through broadband and even television.

We also have a application development group under the GoTV Networks banner, which builds very rich enterprise applications for partners like NFL. We have the NFL draft app that just came out last week, Sony's Crackle and even Oprah. And those are very similar in that they're interactive apps, but primarily around video content.

And looking at the marketplace a year or more ago, we really saw what was happening in the publishing space is exactly what was happening in the label – the music label area several years earlier, where the ability for people to just go direct for artists like Airhead to say, you know what, I don't want to be a part of my label anymore. I'm going to go ahead and talk to my fans, my tribe directly, and I'm going to control the process.

Well, the authors and the agents need a company to do that, too. So we created Premier Digital Publishing as a service house for authors and agents to get their works to the existing platforms, and those are either just literally ported directly from a book format to the Kindle, or the iBook, or whatever the device is, or the ability to use our expertise in video production and application development to create more of an interactive experience.

So, for example, we have a – and Premier Digital Publishing is an imprint. Right? It's one of our imprints. Another group we have is based around faith content. So



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we were able to take Pastor Dudley Rutherford, who's the pastor at Porter Ranch – his devotional, and put him in front of it, so that as you're reading the book, between each chapter, you can hear from him directly on what was he thinking when he wrote this chapter, how was it working, what should you think about, what should you know, and then tie it up at the end.

So in that particular example, it just – again, adds an extra elemental layer and we service all of that, from beginning to end. Right? Because at the end of the day, agents and managers have to focus on what they do best, making great deals. What we focus on is making sure that that product gets everywhere it needs to go in the right format, in the right way, in the right experience and let the author do what they do best, is write.

NAPOLI: So you're primarily working with established media companies so far, or could somebody like, Dani and I come to you with a book, or how does – you're doing it – you're getting people any way you can?

TIBBETS: Yes. Well, we absolutely on the author's side, we have focused on tier one and tier two authors. We're working with like Piers Anthony, who is very well known in the Sci-Fi arena. He's the number two most searched fantasy author on Amazon.

So, he's someone we work with today, and again, he is a machine. He writes, writes, writes. We work with his backlist. So, *Bio of a Space Tyrant* – I don't know if anyone here has heard of that. It was a series that was popular in the '70s, early '80s. Hasn't been in print for years. We were able to bring that back, first time in digital, and it sells. And it sells great. Matter of fact, what's great about a series business is, obviously, you see the first one and then you see the trail of all of them. So we have six books there.

We were also able to launch new books from Piers Anthony. Matter of fact, we've launched now three new books direct to digital first. Why? Because he sees that the value in going directly to digital and to that audience is very relevant for him. And also from the economics. We provide a much better economic back to him than a traditional publisher.

So it really does work from that standpoint. So that he can do what he does best and then we deliver him to the audience.

And then from a marketing standpoint – and that's the other element, Piers Anthony has a fan base, but he's not out there. Right? He's not tweeting. He's not blogging. He doesn't use one of these.

So we work with him. We're not writing those. There's no ghostwriter in the



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backroom pretending to be Piers Anthony. He creates a list of messages that he wants to talk to his fan base and we make sure that those get out to that community.

So the value is having an author that has a community, because if you can talk to that community in new ways, you're going to sell books.

Now, and if you guys came to me, I would ask those questions. Backlist, new works, and who's your audience and how are we going to go get them?

When I work with the Odyssey Networks – Odyssey Networks is the largest faith – again, faith brand coalition of media in the world. They can reach 120 million people. So how can I work with them to get their message, their content, their books, their video out to that community so that whoever wants it can access it and also, we're talking to them constantly.

So that's the services we provide.

NAPOLI: Got you and that's a great segue into Nina Lassam. I didn't –

LASSAM: Lassam.

NAPOLI: Lassam?

LASSAM: Yeah.

NAPOLI: And – sorry, I didn't check that before we started.

LASSAM: That's fine.

NAPOLI: You are the Marketing Evangelist at Wattpad, and that you call yourselves the YouTube for eBooks.

So you're dealing with different people than say Sideways and GoTV. You're dealing with somebody right out of the gate who's sitting at home, right – maybe perhaps a new mother who's writing stories and wants to figure out how to get them out there. Can you explain how Wattpad works?

LASSAM: Yeah. Well, it is a lot of user-generated content, absolutely, but we also work a lot with publishers. So like, YouTube, there's a big range of professional content as well as user-generated content.

So we work mostly and see the popularity in the same genres that you see very popular in the publishing world.



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0 So two years ago it was definitely a vampire space. (laughter) We've moved away from that towards more historical fiction, steampunk. Salem witch trials is a burgeoning trend as well on our space that we see a lot of action on.

So we break down to about 20% content creators and 80% content consumption. But more than a place for consumption, and speaks a lot to what you were just addressing, is that it's a place to interact directly with the author.

So we see a comment on a story on Wattpad once every second. So these readers are extremely interested in learning the behind the scenes lives of these authors and what is creating the stories behind what they're just reading.

So there's chat and commenting and all the things that you would expect to see in an interactive space.

NAPOLI: So you have – I read about something you wrote or on your sight, Abigail Gibbs. She has an uncompleted novel that's been read 7.2 million times already.

LASSAM: Yeah. So, that again, the YouTube comparison is helpful for that as well because a lot of these writers, both professional and – Abigail Gibbs is 17. So (laughter) she's not professional, but, yes. Her story's been read almost 10 million times now, and it's just something she's been working on for a few years. And I think the key to creating these audiences is creating dynamic content.

I think we think of text, especially with traditional publishing as a very static thing, but if you syndicate it, which is what we often do, so it'll be a chapter a week, two chapters a week, you create the experience that you get in television watching, as well, or serials, either in movies or books, as well.

NAPOLI: So how does anybody make any money? How does Abigail make any money, or is she just there hoping that Random House comes along and goes, you're the next big thing.

LASSAM: Right. Well, a lot of the people on Wattpad do get picked up by agents, and publishers, and get book deals, absolutely. But for her, I don't think that's what it's about. She's in grade 11 or something, so I don't think (laughter) that's what she's after.

As the self-publishing space has opened up, we work with the semi-professional sphere of authors as well, and definitely that would be their goal.

For the traditional publishers, when we work with the big six or the smaller independent presses, for them, it's a marketing tool.



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So we're mostly in the app space. Our app is downloaded about a million times a month, and we try to be as platform agnostic as possible. So definitely the Android, the Apple, is the big space, but we also have the Touch site and Java and Windows. I probably shouldn't say that. (laughter)

So allowing people to access the stories from their iPads in the morning, and then with their friend's blackberries at lunch, and then on the school computer in the afternoon and then at home on their Apple TV is something that's really important, I think.

NAPOLI: So the same way people go to YouTube to look for crazy videos about fill-in-the-blank weirdness, they go to your site to look for great stories about –

LASSAM: Whatever –

NAPOLI: – like you say, vampires, or –?

LASSAM: – they're interested in. Yeah.

NAPOLI: And so a couple of years ago, before Dani had her book, while she was sort of developing the show, she could have gone and put both text and now she could put video on your site and sort of a test –?

LASSAM: Absolutely. Video and audio.

And the other thing is for – someone mentioned. I think it was you as well, actually, that authors can be reluctant to do some of the social media side. They really want to focus on their writing, and using communities like Wattpad sort of takes some of the burden off, because there's user-generated content created in response to user-generated content.

So people will create art, and videos, and songs, and whatever – fan fiction – that relate to the story. So there becomes more multimedia worlds that are created, not under the direction of the author, but it creates a more dynamic experience for the reader.

NAPOLI: I'm dying to hear what Christopher Kenneally, the copyright expert, thinks about this because my thought would be, uh-oh, I'm putting my fabulous hard work online. What happens to it? Who owns it? I mean, maybe you can both talk about that and then Christopher can tell us more about the issues that are raised. I didn't go as far in the process to sign up, but –

LASSAM: No, no. Yeah. No. You can choose whichever copyright you want. Definitely, the publishers choose 100% copyright. There's no Creative Commons



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or anything like that. They own the copyright to it.

So we have a lot of measures in place. We have metadata to prevent copyright material being posted onto our site. That's very important obviously, for publishers, but also you cannot download the content, you cannot forward the content, you cannot copy and paste the content. So it would take someone who's quite savvy to get the content off of the apps, as well as the Website.

NAPOLI: And one more quick question. You're making money from the publishers? That's how you're –?

LASSAM: Well, that's in advertising. Yeah. It falls under the sphere of advertising.

NAPOLI: So when publishers use your site to promote new writers, they're paying for – ?

LASSAM: Yeah. It's a case-by-case basis.

NAPOLI: Are you making money yet?

LASSAM: Yeah. (laughter) No. Yeah, yeah. We're profitable.

KLEINI: Lisa, you're making her tense.

NAPOLI: Sorry, I covered technology during the dot-com run up and nobody was making any money. So – and they went public, too.

TIBBETS: I just want a follow up question to that because I'm interested, right. So this is a service I would want to use. Is it advertising from – if I put Piers Anthony up there. Right? I work with you on Piers Anthony. Am I then paying to promote Piers Anthony so I can drive people to that destination?

NAPOLI: Good question.

LASSAM: No. Well, it would be valuable for you to do that through the channels that he already has existing, whatever they may be – the blog, the Twitter, whatever you've put into place. But to put the content onto site is free to anyone. You wouldn't have to work with us all, but over 100,000 stories are uploaded each month. So it would be in the better interest to work with us to get –

TIBBETS: To pay to get deck placement.

LASSAM: Exactly. Yeah.



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TIBBETS: Yeah. Got it.

NAPOLI: So if Dani put her stories up there or somehow diaper ads coming in to the stories, is that –?

LASSAM: So you mean product placement?

NAPOLI: Yeah. Or just product. Like, on Facebook, I get Botox ads all the time because they know how old I am. Is it the same sort of thing?

LASSAM: Right. Yeah. No. It's targeted. Absolutely. Yeah.

NAPOLI: Got you. So that kind of advertising exists? Sorry, Christopher. OK. So, I would imagine you're freaking out hearing about all of this because all of these people can be your clients and listen to your fantastic podcasts where you advise about the copyright issues. And you told me before we were here today that this is a copyright minefield, this new world that we're in.

KENNEALLY: Well, right and first of all, thanks for that great buildup, Lisa. Now everybody's been waiting for me to solve all these problems.

NAPOLI: You're a genius. Yeah.

KENNEALLY: It's interesting for me to listen to this. First of all, what I hear about are all these new approaches to content, very much 2011, but the problems that Lisa's getting at around copyright are really very old problems.

And when I was thinking about the presentation today, and I like the word new – sorry, trans-media a lot because it's a new word for something that's not so new. You hear other terms – in fact, it's on the title Enhanced Books. I'm not really crazy about enhanced books. That sounds like a bit of a put on, really. When you get something that's been enhanced you know that it's not quite as good as it should be. If you hear the French talk about this, they talk about enriched books – *livres enrichi*, something that's enriched sounds to me like something the doctor tells you is good for you to eat.

But trans-media gives you an impression of an approach that really is across media, almost media neutral. And today in the environment we live, that's what we're talking about when it comes to copyright. All media is copyrighted immediately.

There was a day, back in the dark ages, when you actually had to register your work with the copyright office, send in a form, send in a copy. Today, it's immediately copyrighted from the time you create it. So any recording anyone is making of this particular program, any photograph you take on your iPhone, any video you use



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with Flip camera – whatever. That’s all copyrighted to you.

So everybody in this room is a copyright holder and that’s a very different situation than would have been true even 20 years ago or 25 years ago, when the only copyright holders were really big outfits, people that had plants – the newspaper plant, the film studio.

So to your point, everyone who is contributing to these various kinds of new approaches to book publishing are all copyright holders and should be concerned about it.

NAPOLI: The other day I saw Tina Fey here in Los Angeles, if anybody was there, and she was talking about how the Sarah Palin bits were downloaded something like, 58 million times. And she said in passing, I never got paid a dime for any of that. So, I mean, we’re all familiar –

KENNEALLY: Well, right, and it’s funny. You talk about IT and nobody’s making any business in this right now. Well, if you talk to the book publishers, they’ll tell you there’s a joke that’s going around Manhattan, and it goes like this, what did the bookstore clerk say to the customer? You’re supposed to say, I don’t know, Chris.

NAPOLI: I don’t know. What? What? (laughter)

KENNEALLY: What the bleep are you doing here? OK? The point is that there’s not a lot of money right now in the book publishing business either, or it’s going out of it. So I think you need to be concerned.

In the case of Tina Fey, she may be deciding that free is a good price, and that’s certainly an option people can have. Stewart Brand said information wants to be free. He continued, information wants to be expensive. It’s a choice.

NAPOLI: How would you tell any of the people here, especially Charles with the Rock and Roll Hall of Fame, how to proceed. Do you come in with – on a project by project, the way Charles did and say, OK, this is a minefield, or this is a lot, or we’re going to have to be clearing all – how does that work?

KENNEALLY: Well, I mean, that’s a very loaded question. I think in terms of the kind of consumer app that you offer where people can drop in content, they really should be aware that if it’s own original content, they have the right to that. If they’re starting to use content from outside, and people think oh, it’s on the Web, I can use that.

This is not true. Anything that’s on the Web has it’s own copyright, unless somebody expressly has put it into either Creative Commons License, which you



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may be familiar with, and that's a very limited license that doesn't allow for commercial reuse, or they expressly put it into the public domain and that requires an expressed, written form.

So anybody using content that's not something they shot themselves, recorded themselves, or wrote themselves, is potentially infringing.

NAPOLI: I'll ask you the question I used to ask during the advent of Napster all the time. Those of us who of a certain age understand maybe that I shouldn't take Dani's book and go, this is mine or copy it freely. How do you explain this to somebody who's 12 right now who doesn't get that everything isn't a free-for-all and usable everywhere.

KENNEALLY: Well, that's obviously a very hard point. Our company, Copyright Clearance Center, does a lot of education. We're not copyright cops. We're not going to be going after anybody like, the RIAA or anybody else.

What we believe is that, in a sense, virtue can be a business model. Right? But for it to be successful, it has to be efficient, it has to be simple, the pricing has to be done right.

And what we're thinking about very seriously is how we take our experience from the text world and begin to think in this trans-media way. That copyrighted material – we don't care where it winds up. If it winds up on your laptop, if it winds up on your Smartphone, wherever it is, we want to be there to help the person reuse it.

So we have begun to develop ways through apps, people to share and reuse that content, and monetize that content. We're also thinking about ways that we can add to our catalog, so it can include things like film clips, video and so forth.

So we want to enable it. I don't think it's simply enough to say, oh, you can't use that. There has to be a way for it to be used, otherwise you get to that point, as you say, with the music experience – Napster versus RIAA, and we know who won.

NAPOLI: And you cover all of these issues on an ongoing basis on Beyondthebook.com. Right? On a podcast, a blog –?

KENNEALLY: It's a podcast series that's part of copyright.com. Yes.

NAPOLI: Are those copyrighted? Can I take them and just sort of –?

KENNEALLY: They are copyrighted – Copyright Clearance Center – it's a great question, but we make them available to everybody for free.



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Obviously, the other way that you can think about protecting your work is informing people when you post things online how they can find you. It's remarkable to me how many times people are creating content, putting it on the Web, doing things with it, and never telling anybody how to find them, if somebody wants to reuse it.

Always put the copyright symbol, and your name, and some way to get to you. That's the greatest way to protect your content right now.

NAPOLI: And intellectual property law is still a probably booming career more than ever, I would think because of all because somebody's got to handle –

KENNEALLY: Absolutely. Well, lawyers are – that's always a good profession, I think. Yeah, unfortunately.

NAPOLI: Unfortunately. No offense. OK.

Let me have you each wrap up with a simple answer, a brief answer to the overarching question that brought us here today, and then I'll open things up to the audience because I think we're running out of time. We're OK? We're OK.

If you guys – why don't we start with you. What is the future of publishing, from your – what's the future –? I hate crystal ball stuff.

KLEIN: You can't start with me on that.

NAPOLI: Well, yeah. I know because what's your future? Speak about yourself.

KLEIN: Creating a much larger audience that can access the material with greater ease than currently the book and the show are available. So creating community. Ultimately, I'd like to have to have interaction within the community. I'd like to have laypeople, for lack of a better word, be able to submit their stories, to share with each other.

The biggest adjustment to becoming a parent is isolation and the wonderful aspect of the Web is being able to feel – to not leave your house, and yet, feel a part of something. And so I think particularly, the parenting community, it serves a tremendous service.

So to be able to have that, and particularly, with my work, it's equally male. It's not a mommy situation. There's plenty of mommy blogs and mommy outlets, but what this – my work features just as many men – Matthew Weiner, who created *Mad Men*, and Andrew McCarthy, and Peter Horton, and Dana Gould, and all of



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these very funny parents who are able to have a venue to express themselves, and then they encourage other people to express themselves. So I'm not talking about a mommy community. So that's another really important feature.

And ultimately, there would be more books. As I said, the next one is going to be about marriage. And then the next area that I'm very interested in is seniors, like our parents, and the truth about that. So I'm all about the truth. So more opportunity to express the truth from your living room, I guess, would be my genius. What would your genius be?

NAPOLI: And 30 years ago you might have been doing a magazine. So here you are just doing multiplatform – yeah. Sorry.

KLEIN: Right, right, right, right.

NAPOLI: Daniel. Yeah.

TIBBETS: Well, I think it's already here. I think we're already talking about it, and it's already relevant because this is all my music, more than I'll ever be able to listen to, all my video, more than I can watch, all my books, more than I can read. And this is just one device. This is a Kindle, because it's software, and it's an iPad, and it's all those things.

So from what is the future, I think it's here, and as everyone in this room eventually has some device, maybe not this one. That's the reality, and so it really becomes about recommendation. Right? Recommendation engines are going to be critical and what's specific to you, what's important. But even beyond just what's hot, it's what's relevant to your life, period.

And so all those elements are going to come into play about media, and book publishing is obviously a huge part of that. But it is book publishing. It is video. And it is audio and how they come together.

NAPOLI: Do you talk macro everyday at work or are you just focused on the clients you've got at hand and getting new business? What's the –?

TIBBETS: From my perspective, it's a lot of Macro. Where is the industry going? We, from a GoTV perspective have been doing this a long time. The first, actually, in the mobile space. And so we always have to be looking at what's the evolution of the marketplace.

From a micro standpoint, absolutely. It's really educating from a B2B standpoint and a B2C standpoint, of what's now available.



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And I think that's biggest hurdle. Right? We've gone past the challenges of content creation. Anybody can create now. We've gone past the challenges of distribution because distribution's communal. Everybody can do it. It's awareness. How do I tell people I'm there and then I how do I keep them engaged, once I've gotten a hold of them? And those are the two points that everyone needs to focus on because those are the next barriers.

NAPOLI: Yeah. No. I hate this crystal ball question, but it's just a good way to get you to sum up what's going on Wattpad, what you the future – the immediate future as?

LASSAM: I think, and appropriately probably for today, that the future of publishing is trans-media. I think, as you just said that the content creation – there's no lower barrier to entry than text. So we're going to see text everywhere, and always, and it's extremely platform agnostic.

So taking these textual stories, and taking the basic – the story in it's most rudimentary sense and sending it out, whether that's enhanced apps, or gamification, or movies, or Web series, or whatever trans-media elements you want to incorporate, I think is what we'll see where the profit really lies.

NAPOLI: Christopher?

KENNEALLY: The future of publishing. I attend a lot of conferences about the future of publishing, and I have begun to think that if there is a future for publishing, it's conferences about the future of publishing.

NAPOLI: (laughter) You're on to it, then. (laughter)

KENNEALLY: And I say that I'm optimistic. I force myself to be optimistic. That's a difficult thing for me to do. I'm an Irishman, so it's hard, but I try to be optimistic.

I believe that the innovation that's taking place today is tremendously exciting. I said at the beginning, that trans-media is a new word for something very not so new.

I was a freelance journalist for many years. I worked in print, in radio, in television. I started writing for the Web in 1995 when it arrived. So I think that writers, actors, lots of people have always been working in trans-media environments. So I don't know that that's all that new.

But here's something I will say counter to this panel on enhanced media – if anybody tells you the book is dead, they're wrong. I think the book is very much alive, and the book has all the aspects of what we consider to be new media. It's an old media with new media.



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It's got a search engine. Right? There's an index in the back of the book. It's nonlinear. You can read any chapter you want in any order you want. Don't tell them you can't. It's multichannel because it's got illustrations. It's got a smell. It's got design aspects to it that are terrific.

NAPOLI: Amen.

KENNEALLY: So I think that the future of publishing will be a publishing community that sees content without looking at the container first, but then recognizes that once they have the right content, they need to put it into the right container.

STACK: Without going through all the excellent points, I just want to add a new one, which is, one of the big, new opportunities in the last decade has been the opportunity to reconnect the story teller to their audience. And if you look at distribution channels over time – Homer sat around and told the story – and I guarantee you at the end of that story, people told him what they thought, and they talked about it, and there was a lot of interaction. And I can also guarantee you that the *Iliad* changed over time, as he got that feedback, maybe even changed while he was telling it.

So that opportunity to connect the storyteller to their audience is one that we've yet to really leverage. I know people have done social media, but I'm fascinated really by that opportunity.

KENNEALLY: Can I just say though, I don't think Homer ever did any focus groups, because there was no way to have the Trojans not notice that.

STACK: (laughter) Yeah.

NAPOLI: (laughter) If there'd been enough people around, though there might. I know I said I'd open to questions, but I have one particularly for Charles. Do you think that there's going to be a day, or any of you, when publishers – when I signed the deal to write *Radio: Shangri-La* I didn't know that they would hire me to do the audio version of the book. I didn't know for sure that they would do a digital version of the book.

Is there going to be a day, do you think, where traditional publishers, if there is such a thing, go, OK, this is great. Bhutan. There's all this video, because they didn't even put a picture in this dead tree media version of my book. So if I'd sold it five years from now, would there be a whole alliance with a company like one of yours built in?

STACK: Well, I think the way I view this space is this giant, open field, simultaneously



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being converged upon by the film industry, the game industry, the book publishing industry, the magazine industry, all rushing to this fog-shrouded central valley. And I don't think we know what's there, but I know it's going to involve more than a single form of media.

KENNEALLY: Can I make a point about that? As an author, I'm asking people this question and they're not giving me a very clear answer. What is a book proposal in 2011?

NAPOLI: Yeah.

KLEIN: It's a lot of social media. It involves a lot of referencing.

NAPOLI: A what?

KLEIN: Social media and how you're going to promote it yourself as an author. That's a whole entire section of your book proposal now – has to be your foundation, and your base, and your platforms, and your multiple platforms. And one of the selling points of my book was that it was a show that toured the country.

NAPOLI: Yeah. I bet it was.

KLEIN: And that we had 500 people showing up in San Francisco, and 400 in Boston, and that's –

KENNEALLY: That's a great point, but I think it's also not just a book, even in your case. It's not just a book.

KLEIN: Right. Right.

KENNEALLY: And so if you went to – if you found a literary agent and went to a publisher and just talked about the book, I would hope they'd turn it back to you and say, well, tell me more.

NAPOLI: Yeah.

STACK: Yup.

NAPOLI: Somewhat.

KLEIN: Where would Salinger be today if he started out. That reclusive –

TIBBETS: I'll just give you one real world example. We're working with an author right now who literally is republishing his grandfather's book that was published 50



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years ago. It was a very relevant, very popular book. And it's, I think, more relevant today

But we're not just taking the book and republishing it. Right? It's not a backlist. We are working on making sure it's updated, but also there's a ton of video, audio, interactive – and I'm not building an app, an interactive app around it. I'm just building all the marketing material that goes with it. So that any consumer that enjoys that book – either a new consumer or somebody who read it years ago, now can experience a whole new set of entertaining elements around it. They don't have to look at any of it. They could just read the book, but it's there if they want it.

NAPOLI: That's great.

LASSAM: And I think it's also important to think about the type of audience that you want to have when you're pitching a book. I think it's more than putting out promoted Google ads and attracting 30,000 people to your Facebook page who might never visit it again. It's important that the fans that you have are social media influencers, because a fan is not useful to you if it's not doing anything.

NAPOLI: Right. That's an excellent point – all excellent points.

END OF AUDIO