HOW TO MAKE A BORING BOOK

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The following guidelines, proposed as an open conceptual framework, were originally produced by Skol (an artist-run centre located in Montréal) in consultation with curator Lesley Johnstone. Johnstone has extensive experience in visual-arts publishing in Quebec, Canada and abroad, and in museum, public gallery and artist-run centre environments. These guidelines are intended to assist ARCs that wish to continue to produce printed or digital publications as part of their dissemination activities and services to artists and curators.

WHERE TO START

- Assess organizational capacity (personnel and resources already involved in regular operations);
- Assess requirements for expertise (additional resources needed for editing, planning, design, copy-editing, translation and production);
- Assess coherence with mission (which values of the organization are embodied in the production);
- Understand that, with few exceptions, publications produced in artist-run networks no longer benefit from commercial distribution;
- Be aware that most publication projects typically underestimate how much work is required to get books into the hands of readers;
- Plan resources for long-term promotion and dissemination.

Step-by-Step Guidelines

Seek out partners or a co-publisher

◆

Consider the support and format: print or digital
(PDF, epub, blog, etc.), or both. Some examples of
digital print-on-demand* publishers:
›**https://pressbooks.com/**
›**http://www.marquisbook.com/en/**

◆

Define the type of publication: exhibition catalogue,
artist book, directory, thematic anthology, etc.
(See faceted taxonomy: ›**http://arccc-cccaa.org/
greyguide/taxonomy/**).

◆

Define concept and role of specific project:
educational, documentary, conceptual. Identify needs.

◆

Establish textual and visual content.

◆

Identify collaborators and a production coordinator,
who will track the production until completion.

◆

Choose graphic designer, determine number of
pages, decide on a format.

◆

Prepare budget (with the graphic designer).

◆

Look for funding programs and prepare applications.

◆

Based on funding responses, adjust budget.

◆

Determine timeline.

◆

Commission texts and reproductions.

Note: At this point, authors and publishers ought to think about open-access versions of their publications. To be authorized to deposit in e-artexte, publishers need to have the right to do so. By planning in advance, they can establish conditions that respect all parties; for example, a publication could be made available following a 12- or 24-month embargo period. Publications can be made available digitally under a Creative Commons licence.

The following specific clauses could be added to contracts:

We (name of publisher) *have your* (name of author/creator) *permission to provide open access to your materials in the e-Artexte digital repository.*

I (name of author/creator) *retain the right to deposit a version of my work in the e-Artexte digital repository.*

Upon reception of textual content:
- Editor reads and edits texts for content and consistency;
- Revision by authors, as needed;
- Copy edit for grammar, spelling, syntax, punctuation and style;
- Back to author for approval;
- Translation, if needed;
- Back to author to approve translation;
- Comparison of translation with original;
- Copy edit of translation.

Upon receipt of images:
- Determine links with the texts;
- Obtain permission to use images through reproduction licences;
- Prepare captions;
- See CARFAC reproduction fee schedule: ➤ **http://www.carfac.ca/carfac-raav/fee-calculator.php**

Preparing materials for the designer:
- Prepare charts, contributor bios, lists of exhibitions, etc.;
- Prepare text and photo files for graphic designer;
- Obtain:
  - o ISBN (for books);
  - o ISSN (for serials);
  - o CIP from the National Library and Archives of Quebec and Canada;
  - o Barcode.

◆

Send all materials to designer.

During and after book design:
- Approval of layout based on some sample pages, cover, etc.;
- Revision of first proof by publication coordinator and authors;
- Proofread laid-out page proofs for errors in text and book format issues;
- Verification and correction of up to three proofs.
- Send material to printer, with follow up by designer.

◆

Upon receipt of book, make legal deposit to Library
and Archives Canada and the Bibliothèque et
Archives nationales du Québec (BAnQ).

◆

Deposit a print copy at Artexte, and a digital file
on e-artexte: ❯ **http://e-artexte.ca/membres.html**

◆

Register with Biblioshare.

◆

Register with Copibec or Access Copyright
to receive reproduction royalties:
❯ **http://www.copibec.qc.ca/en-us/home/register-
ingworks/5reasons.aspx**
❯ **https://www.accesscopyright.ca/publishers/be-
coming-an-access-copyright-affiliate/**

◆

Promotion, launch(es) and circulation.
(See sales pitch and circulation
and sales points, below.)

Budget Items

PRE-PRODUCTION
- Research expenses;
- Reprint licences and image reproduction royalties;
- Fees and honoraria:
    - Writers;
    - Artists and illustrators;
    - Editor(s) and production coordinator;
    - Copy editor, proofreader and translator;
    - Graphic designer (web and print);
    - Web developer.

PRODUCTION
- Layout;
- Printing.

ADMINISTRATION
- Office expenses;
- Contracts and copyright licences.

PROMOTION AND CIRCULATION
- Communications;
- Launches;
- Shipping.

Media Releases

"Take buyers for lunch!" — Kathy Slade

Media releases should be produced at least three months before the book's release, allowing time to work on a campaign to communicate information about the book's launches to a media list of targeted publics and specialized venues. The media release should include:

- A paragraph introducing the book;
- A paragraph introducing its authors and artists;
- Link to online information about the exhibition or other events, as relevant;
- Catch-phrase (slogan, or positive criticism of the book, if available);
- Informative data: type of work, target readership, name of publisher, scheduled release date, cover image, number of pages, dimensions, ISBN, proposed retail price.

The publisher is responsible for producing and transmitting this pitch to different media outlets and broadcast networks.

<u>Referencing</u>

It is important to register your book for referencing. Registering the publication in the following databases may seem time-consuming, but it is the only way to ensure visibility across multiple online platforms. It will be more likely that your publication will be indexed by Google or other search engines if it is linked to more than one place on the Web. Booksellers use research tools that allow them to see the availability of titles on the market—either for his or her own research, or at the request of a customer in the bookstore. When a title is taken on by a distributor, booksellers must deal with that distributor, or else possibly contact the publisher directly. To ensure that your books are listed, you as an editor must take these steps (i.e., if you are not working with a distributor). If you want your digital or print publication to be sold through services like the Google Books Partners Program or Amazon, you must create a profile and may have to pay for their referrals.

ISBN

International Standard Book Number. This is an international thirteen-digit numerical standard assigned to books.

ISSN

International Standard Serial Number. This is an international eight-digit numerical standard assigned to periodicals and serials.

CATALOGUING IN PUBLICATION (CIP)

For publications with an expected distribution of 100 or more copies within the first six months (print or epub), Cataloguing in Publication is a voluntary program coordinated by Library and Archives Canada between co-

operating publishers and libraries. CIP enables the cataloguing of books before they are published, and allows for the prompt distribution of cataloguing information to booksellers and libraries.

ARTEXTE

A contemporary art library with a collection created by and for the Canadian artistic community. Depositing a print copy at Artexte ensures that your publication is visible to researchers and to the public. All print publications are included in e-artexte.

E-ARTEXTE

An online platform that provides access to the Artexte catalogue and associated digital files. e-artexte catalogues Artexte's collection of publications on contemporary art from 1965 to the present. It offers an open-access digital repository for full-text documents on contemporary Canadian art. Some items in e-artexte are available only in print, some in digital format, some in both. e-artexte ensures both preservation standards and search-engine optimization (SEO makes publications easy to locate on the Web, substantially increasing their "discoverability").

BOOKNET CANADA'S BIBLIOSHARE DATABASE

A quality-controlled aggregation system that disseminates bibliographic data for all Canadian published books with unprecedented reach across the industry. It helps publishers and distributors create quality ONIX files (an XML Data format that book publishers use to submit bibliographic data to statistics-gathering organizations like BookNet Canada) and facilitates sharing these files, as well as cover images and position files, by

serving as the central source for metadata for all books available in the market. Once a book is listed in Biblioshare, you can produce a catalogue using a tool called Catalist.

The above online catalogues are standard book-publishing industry tools. All publishers produce them and use them to market their books. Catalist is a new service and a great opportunity for the Canadian art world to bring its books into the mainstream. Once your book is listed in Biblioshare, for example, it automatically enters the online consumer portal Canadian Bookshelf (⟩ **http://canadianbookshelf.com/**), a more consumer-friendly interface/service than Catalist (which is designed for bookstores, libraries, etc.). On Canadian Bookshelf, you can add keywords to listings, write reviews, rate books, etc. Perhaps its best feature is that you can create reading lists. ⟩ **https://booknetcanada.atlassian.net/wiki/display/UserDocs/BiblioShare+Webform**

Circulation and Sales Points

CONSIGNMENT IN SPECIALIZED BOOKSTORES

Books sold on consignment are not invoiced to the customer but paid for as they are resold. The Eyelevel Bookstore (Halifax), Art Metropole (➤ **https://artmetropole.com/**), Point de suspension (Saguenay), the Or Bookstore, READ Books at the Charles H Scott Gallery (Vancouver), among others, carry books on consignment, offering visibility both in the shop and online. Booksellers typically pocket 40% of the sale price. For a listing of specialized book stores across the world: ➤ **http://www.jrp-ringier.com/pages/index.php?id_r=12&id_pays=229**

BOOKSTORES IN MONTRÉAL

With the closure of Formats, Montréal lost its only dedicated art bookstore. However, the city has a rich inventory of street-level bookstores, many of which carry art books. They also regularly hold launch events. These include Le Port de Tête (which maintains a rich selection of magazines from Québec's countercultural movements) and Drawn & Quarterly, in the Mile End; L'Écume des jours, in Villeray and L'Eugélionne, Librairie Féministe, in the Village.

BOOK FAIRS

Here one may sell directly to end consumers and bookshops. Many publishers attend book fairs hoping to sell in bulk to shops or distributors in attendance; this transactional aspect of book fairs remains informal. Some current art-book fairs include: the Tokyo Art Book Fair, founded by a former Printed Matter employee; the LA Art Book Fair, an offshoot of the New York Art Book Fair (NYABF); the London Art Book Fair, at the Whitechapel Gallery; Miss Read, at Kunstwerke in Berlin;

the new Amsterdam Art/Book Fair; OffPrint Paris; PA/PER VIEW Art Book Fair, held in London, Brussels and Turin; the Vancouver Art/Book Fair; the Toronto Art Book Fair, as well as Edition Toronto: Toronto's International Art Book Fair; and the I Never Read Art Book Fair, held in Basel in conjunction with Art Basel.

BOOK LAUNCHES

The most convivial platform for convening a dedicated public and selling books. Consider programming launch events with some sort of complementary activity. Organize a "launch tour" with multiple launches in different cities. Consider hosting launches in unusual "public" spaces. Use social media to gain visibility for the publication and its related launch events—this is particularly effective if your community "likes" your posts and shares the event in order to activate network effects.

COMMUNITY-SUPPORTED PUBLISHING (CSP)

One example is Publication Studio network. No matter what the choice of distribution platform, however, it must work in concert with publicity efforts in order to put the publication on the radar of its publics.

CONSORTIUMS

Halifax INK, for one example, was formed in 2007 to represent the visual-arts publishing industry in Nova Scotia at the New York Art Book Fair (NYABF). The consortium groups four university art galleries (one of them whose local university press is the only one in North America specializing in the fine arts, media arts, craft and design) and two artist-run centres. Their publications represent the artists and works being produced

and exhibited in Nova Scotia and available for export, either through direct sales, travelling exhibitions, or new international exhibition and publishing opportunities.

CO-PUBLISHING

An arrangement between a book publisher and a magazine publisher, using the magazine's established subscription-based distribution service. For example: *Faire comme si tout allait bien*, a co-production between the artist-run centre Skol (Montréal) and the biennial art journal *Livraison* (published by Rhinocéros, in Strasbourg).

IN-PERSON EXCHANGE

Hand-to-hand circulation by artists and authors at specialized conferences and community events.

MAGAZINES

Magazines continue to function as important carriers of information and up-to-date micro-movements in the art world today. They have greater access than books to specialized publics and sectors, such as conceptual fashion stores, hairstylists, waiting rooms or public transport. They cross disciplines and language barriers more easily, and in some cases generate a scene about themselves. One example of this is Montréal's *Editorial Magazine*. Another is *New Distribution House*, a Montréal distribution house with a focus on magazines, founded by Didier Lerebours.

PRINT-ON-DEMAND

A form of publishing in which a publication only gets produced if and when there is a demand for it (i.e., an order of one or more copies). Print-on-demand offers the possibility of small print runs, and is technically limited by standardization production equipment and formats. Print-on-demand is offered by online self-publishing platforms such as Lulu.com, where the provider receives a percentage of each sale. Some local initiatives, such as Publication Studio, which shares an online catalogue among several North American and European cities, also offer print-on-demand services. Increasingly, independent bookstores feature on-demand print equipment on site.

TEMPORARY SHOPS AND POP-UPS

In a specialized field like art, it may be worth looking out for temporary distribution structures. These can sometimes be more effective in terms of outreach than permanent ones, due to the attention and excitement generated by their temporary nature. Such structures can include curated sections in cultural venues, such as that at 820Plaza on rue Marconi in Montreal, Print Ready (at Dynamo Arts Association), KIOSK (at various locations, sometimes Lucky's Comics) in Vancouver, or special displays or pop-ups in museums, galleries, or universities accompanying conferences, exhibitions, performances and symposia.

UNIVERSITY ART LIBRARIES

University librarians often use recommendation services and approval plans whereby all publications within a predetermined subject area will be ordered automatically. The main such services are YBP Books,

with EBSCO (➤ **https://gobi.ebsco.com/**), and OASIS, with ProQuest (➤ **http://www.proquest.com/products-services/OASIS.html**).

WEBSITES

Artist-run and self-publishers can promote book works through personal and organizational websites and social-media accounts, and manage sales directly using services such as PayPal, with all proceeds returning directly to the publisher, minus a small commission. Antenne Books (antennebooks.com) is a new, independent online distribution platform for small-press art publishing, and two similar ventures, Edition Taube and Three Letter Word, are in the works. Other online sales platforms include eBay and online shops offered by certain print-on-demand services like *Blurb*. If sellers wish their publications to be visible on Amazon or AbeBooks, they must create a profile and pay for the referrals.

Glossary

ACCESS AND ARTIST-RUN PUBLICATION

There are two distinct historical traditions in artist-run publication, which may be defined in terms of how they approach "public" access. The French *livre d'artiste* of declining Modernism (from the 1920s onwards) was initiated by art dealers and patrons such as Henri Kahnweiler or Ambroise Vollard as commercial enterprises. These entrepreneurs contracted artists of the Paris avant-garde and exiled avant-garde artists living in Paris, respectively, to produce limited editions for bibliophiles designed to please a distinguished community of collectors. For a *livre d'artiste*, often a visual artist would be paired with a writer. Often consisting of loose pages to be framed later, these editions emphasized material and crafts. In contrast, one of the major aims of the North-American *artist's book*, the emergence of which in the 1960s coincided with the availability of mass reproduction technologies such as offset printing and Xerox coping, was to provide the "general public" with access to artworks. The new technologies allowed artists control over their production: to produce publications in high volume (though rarely exceeding editions of 1,000) and to sell them at low prices. With these publications, their conceptual, immaterial aspects were emphasized over material and craft. A key goal of this self-directed mode of production was to circumvent art-world institutions of dissemination such as galleries and museums, together with their limitations vis-à-vis accessibility, such as the uniqueness of works and select clienteles. Instead, *artists' books* and other forms of artist-initiated publications would be available, ideally, in supermarkets, gas stations and in bookstore chains; they would be inserted into daily newspapers and mainstream magazines, and discussed on radio and televi-

sion shows. However, contemporary numbered and signed artists' editions in the tradition of the livre d'artiste are often produced to contribute to the funding of other forms of artist-initiated publications, including artists' books (e.g. Printed Matter, Art Metropole) and magazines (e.g. Parkett, Texte zur Kunst, MAY Revue, DIS Magazine). Contemporary artists' publications in Québec is rooted in both traditions —the livre d'artiste and the tradition of the artist's book—different from Anglophone Canada, which has a stronger connection to the North-American tradition. → **See also: Parallel Distribution System. Sources:** Joan Lyons, ed., *Artists' Books: A Critical Anthology and Sourcebook* (New York: Visual Studies Workshop Press, 1985); Germano Celant, *Book as Artwork 1960/1972*, 2nd ed. (New York: 6 Decades Books, 2011).

AFFECTIVE LABOUR

"In 'Grundrisse,' Karl Marx states that with the development of capitalism, less and less capitalist production relies on living labour and more and more on the integration of science, knowledge and technology in the production process as the engines of accumulation [e.g., immaterial labour]. But what is *affective labour*? And why is it included in the theory of immaterial labour? I imagine it is included because—presumably—it does not produce tangible products but 'states of being,' that is, it produces feelings... It used to be called a 'labour of love'; Negri and Hardt instead have discovered 'affection.'" **Source:** Sylvia Federici, "Precarious Labor: A Feminist Viewpoint," lecture, Bluestockings Bookstore, New York City, October 28, 2006.

AGGREGATOR

The verb to 'aggregate' means to convolute disparate information sources into a coherent collection. The noun *aggregator* describes any organization or business which combines individual services or customers into specific forms and groups for reasons of convenience, economy, or profit. *An internet* aggregator aggregates information or content relating to a single subject from multiple online sources and presents it in a coherent form on a single website, sometimes by categorizing this content (such as f.i. Search Engines or RSS feeds). Software that performs this function can also be described as aggregator. **Source:** Mehdi Khosorow-Pour, *Dictionary of Information Science and Technology Vol. 1*, Hershey: Idea Group Reference, 2007.

APPROPRIATION

The Oxford English Dictionary defines *Appropriation* as follows: "The making of a thing private property, whether another's or one's own; taking as one's own or to one's own use; concr. the thing so appropriated or taken possession of." Cultural appropriation however extends to the ways in which things came into being and circulate. With colonization, Western science and cultural production extracted and claimed ownership of non-Western ways of knowing, imagery, and things created and produced to capitalize on them while simultaneously rejecting the people who created and developed those ideas, and deny them opportunities to pursue this creation and production, which did not halt its continuation. Digital technologies therefore require a resituation of how to include multiple structures of accountability, ongoing systems of inequity, and overlapping access regimes involved in the process of cul-

tural innovation. **Source:** Linda Tuhiwai Smith: *Decolonizing Methodologies: Research and Indigenous Peoples*, London: Zed Books, 1999; Sylvia Wynter: "Unsettling the Coloniality of Being/Power/Truth/Freedom," *The New Centennial Review* 3.3 (2003): 257-337; Kimberly Christen: "Gone Digital: Aboriginal Remix and the Cultural Commons," *International Journal of Cultural Property* 12 (2005): 315-345.

ARTISTS' EDITIONS

Numbered and signed artists' publications—prints, drawings, other objects—limited to a certain number, often produced for sale.

BOOK SPRINT

A "book sprint" brings together a group of editors to produce a finished book in three to five days. This includes written content, illustration and design. The content of the finished book is often made available immediately at the end of the sprint in all major digital formats and print-on-demand. **Source:** D M Berry and Michael Dieter, "Book Sprints: Everything You Wanted to Know," ⯈ **https://www.booksprints.net/2012/09/everything-you-wanted-to-know/**

BOOKSELLER'S DISCOUNT

The usual discount that retailers require is 40% off the list price. This is the minimum, and it can go higher. In many cases, books must be returnable. This is a quaint carryover from an earlier era in publishing, which in effect makes most bookstores into consignment shops. The bookstore pays the wholesaler $6 for the book that it will sell to a customer in the store for $10. Online and print-on-demand marketplaces such as Amazon offer the option for artists and publishers to open their own storefronts. **Sources:** ⯈ **https://www.thebookdesigner.com/2010/06/self-publishing-basics-understanding-book-discounts/** ⯈ **https://sellercentral.amazon.com/forums/thread.jspa?threadID=2058** ⯈ **http://www.lulu.com/blog/tag/distribution/#sthash.8B7ca4Y2.dpbs**

COLLABORATIVE WRITING

Collaborative writing describes forms of writing and publishing where several authors produce a text simultaneously, which is sometimes even published in real time. Online collaborative writing tools include Google Drive, Mediawiki, Free Reading Commons, Markdown, O'Reilly Atlas, etc. **Source:** Markus Dreßen, Lina Grumm, Anne König, and Jan Wenzel, *Liner Notes: Conversations About Making Books*, Leipzig: Spector Books, 2010; Mercedes Bunz: "The Returned: On the Future of Monographic Books:" ⯈ **http://insights.uksg.org/articles/10.1629/2048-7754.122/**; Rodney H. Jones and Christoph A. Hafner "Collaboration in Writing," in *Understanding Digital Literacies: A Practical Introduction*, London and New York: Routledge, 2012.

CONSIGNMENT SALE / CONSOLIDATION

A trading arrangement in which a seller sends goods to a buyer or reseller who pays the seller in consolidated payments only as and when the goods are sold. The seller remains the owner (title holder) of the goods until they are paid for in full, and, after a certain period, takes back the unsold goods. Also called "sale on return," or "goods on consignment." **Read more:** ⯈ **http://www.businessdictionary.com/definition/consignment-sale.html**

CO-PUBLISHING

Joint financial investment by two or more publishers to conceive, produce and print, under their respective imprints, individual titles or collections to be sold in their respective markets. **Source: ‣ http://publications.gc.ca/ collections/collection_2015/pc-ch/CH41-30-2015-eng. pdf**

COPY EDITING

Copy editors look for grammatical and spelling errors, and other inconsistencies, and they may make notes for designers regarding production requirements. Check out the Editors Association of Canada's definitions for more information. **Source: ‣ http://www.editors.ca/ hire/definitions.html**

CREATIVE COMMONS

Creative Commons is an American non-profit organization that enables sharing and reuse of creativity and knowledge through the provision of free legal tools, mostly in the form of licences for Internet use. **Source: ‣ https://creativecommons.org**

CROWDFUNDING

In the field of artist-run publication, crowdfunding has emerged as an alternative to traditional public and private funding sources. For instance, independent small-press publishers use it to collect pre-orders for planned publications, thereby assembling a production budget through advance sales. In such cases, the full amount of payment goes directly toward producing the publication. Authors, artists and publishers also frequently use corporate crowdfunding websites like Kickstarter and Indiegogo, which take a percentage of the returns. There are significant differences between the various providers. For instance, Kickstarter keeps a lower percentage, but does not allow users to keep the money they raise if they fail to meet their declared fundraising goal. There are also online crowdfunding services that specialize in the field of publication, such as such as Pubslush/PubLaunch.

DISTRIBUTOR'S DISCOUNT

In traditional arts book trade, distributors act as intermediaries between publishers and bookshops. This reduces shipping costs (including for the reader) for transcontinental distribution by ways of consolidated shipping. The minimum discount a distributor receives for books is 60% of the retail price. Of this percentage, the distributor passes on 40% to retailers, and invests the remaining 20+% to cover costs of cataloguing, advertising, distribution of press copies, invoicing, administration, etc. Transportation costs from the publisher to the distributor are often courtesy of the publisher. Today, many distributors sell to Amazon as well as directly to individual customers. These conditions differ slightly in the case of magazine distributors. Distribution is based on the practice of consignment, usually with agreed payment intervals of several months and—in practice—with frequent delays in payment. For bigger productions, a confirmed number of copies ordered by a distributor can assist in the financing of the publication's production. Such a deal is best settled in a written agreement to avoid outstanding production gaps, which can occur due to payment delays.

Book Society: ‣ http://www.thebooksociety.org/ r.a.m.: ‣ http://www.rampub.com/

D.A.P.: ⟩ http://www.artbook.com/
Anagram: ⟩ http://www.anagrambooks.com/
Antenne: ⟩ https://www.antennebooks.com/
New Distribution House: ⟩ https://shop.newdistribu-
tionhouse.com/pages/informations

EAN barcode

EAN used to stand for "European Article Number," but
has retained the acronym even though it is now known
as "International Article Number," also known as the
Universal Product Code, or UPC. This is the barcode
system by which retailers scan products at the point of
sale. Information about the product is encapsulated in
the barcode as product identification numbers. Publish-
ers in Canada apply for membership with GS1 Canada
and are assigned a unique company identification
number, which is the first part of the EAN. The remain-
ing digits of the EAN/UPC are the book's International
Standard Book Number (ISBN). **Read more:** ⟩ http://
www.adams1.com/upccode.html

eternal network / réseau autogéré

The idea of the "Eternal Network" goes back to the
concept of a global, decentralized connective tissue of
artistic production as developed by French Fluxus artist
Robert Filliou—a frequent visitor to Canada—in col-
laboration with American artist and composer George
Brecht. In its applied meaning, it describes a system for
the production and exchange of often state-supported
artwork in Canada, together with international recog-
nition and publicity, which initially occurred through
a network of organizations and publications, and via
the mail. The idea of the Eternal Network subsequently
led to the "parallel gallery system" of artist-run centres

in Canada. → **See also: Parallel Distribution System.**
Source: Luis Jacob, *Golden Streams, Artists' Collabo-
ration and Exchange in the 1970s*, Toronto: Blackwood
Gallery, University of Toronto at Mississauga, 2002;
Vincent Bonin and Michèle Thériault, eds. *Protocoles
documentaires (1967-1975)*. Montréal: Leonard & Bina
Ellen Art Gallery, 2010.

fifty-fifty split

A term adapted from the music field to describe a con-
tract between an author and a publisher upon a publi-
cation, which foresees that any remaining returns after
the payment of all production costs are split in equal
measure between publisher and author. **Source:** Daylle
Deanna Schwartz: *Start and Run Your Own Record
Label*, London and New York: Billboard Books, 2003.

flat fee

Of a standard amount; not varying with changed condi-
tions; without excess or diminution for particular cases.
Source: Oxford English Dictionary.

free speech, freedom of expression

As is the case in many Western liberal democratic Na-
tion-States, the Canadian Charter of Rights and Free-
doms as a part of the Constitution Act notes under
the paragraph *Fundamental Freedoms* "b) freedom
of thought, belief, opinion and expression, including
freedom of the press and other media of communica-
tion." However, free speech can be abused or restricted
(including by the state), while being subject to interpre-
tation (including by the law). ⟩ **http://laws-lois.justice.
gc.ca/eng/Const/page-15.html**

INTELLECTUAL PROPERTY

Property (such as patents, trademarks, copyright material, registered and unregistered design rights) which is the product of invention or creativity, and does not exist in a tangible, physical form. **Source:** Jonathan Law: *A Dictionary of Law*, Oxford University Press, 2015. **Canadian Intellectual Property Office:** ⟩ **http://www.ic.gc. ca/eic/site/cipointernet-internetopic.nsf/eng/wr03585. html?Open&wt_src=cipo-ip-main**

LEGAL DEPOSIT

Federal and sometimes also provincial legislation requires publishers to deposit, free of charge, copies (usually two) of all published works within seven days of their publication. **Source :** ⟩ **http://adelf.qc.ca/content/ uploads/2014/06/LEXIQUE_final1.pdf**

LICENCE

A license is granting a person with permission to do what would otherwise be unlawful. In the context of publication, a license authorizes a person or organization to publish content (a text, image or an entire publication) for a defined language, territory, or use. Usually accompanied by the payment of a flat fee to the author upon passing of the license, while further percentage shares in sales are subject to negotiation. **Source:** Jonathan Law: *A Dictionary of Law*, Oxford University Press, 2015.

LIQUID BOOKS

Digital "books" published under the (gratis/libre) conditions of both "open editing" and "free content." Readers are free to compose, rewrite, edit, annotate, translate, tag, add to, remix, reformat, reinvent and

reuse Liquid Books, or produce parallel versions of them. While *speed* is the central characteristic in the concept of a book sprint, *change* is the central characteristic of a liquid book. Here, the production process starts with an author (or a group of authors) who provides content open to change, until the content gets "frozen" i.e. can't be altered anymore. **Source:** ⟩ **http:// liquidbooks.pbworks.com**

OPEN ACCESS

Open-access publications are digital, online, free of charge, and free of most copyright and licensing restrictions, thus accessible to "all," e.g., the "general public." **Source:** Peter Suber, "Open Access Overview," ⟩ **http:// legacy.earlham.edu/~peters/fos/overview.htm**

OPEN SOURCE

The sharing and collaborative improvement of software source code. The "open source" label was created at a strategy session held on February 3, 1998, in Palo Alto, California, shortly after Netscape's announcement of the release of its source code. **Source:** ⟩ **https://open-source.org/**

PARALLEL DISTRIBUTION SYSTEM

The ideal of the North-American artist's book to reach the "general public" (→ **Access and Artist-Run Publication**) was only partially successful. As it turned out, not everyone was interested in artist-initiated publications, which therefore were not promoted by mainstream sales points whose acquisition policies depended on sales. Today, the art market's internal laws of scarcity and limitation continue to govern access to these publications. For instance, Lawrence Weiner's famous

artist's book *Statements*, available at USD $1.95 at the time of its publication in 1968, is today traded as a rare collector's item at more than five hundred times its original price, often by those very institutions that the artist's book was intended to circumvent. As many aspire to expand the artist's book's distribution mechanisms, a "parallel distribution system" emerged, in its beginnings initiated and maintained by artists, such as New York's famous Printed Matter Inc. In Canada, the emergence of artist-run culture is intrinsically related to this system. Historically, for instance, Artexte was founded as a distributor and bookstore for artists' publications. Alongside Art Metropole in Toronto, Image Bank in Vancouver and Véhicule Art in Montréal, to name only a few, Artexte and its fellow artist-run institutions sought to establish a functioning system to enhance the conditions for the dissemination of artists' works and their strategic placement on an international map. (→**Eternal Network**) Some of these institutions are still active today, while others reoriented their activities toward collection, documentation and preservation (such as Artexte, or New York City's Franklin Furnace). Today's specialized international distribution network of arts publications is partially a result of this distribution system. It can be traced, for instance, by running through the exhibitor lists of the New York and L.A. art-book fairs. **Source:** Lucy Lippard, "Conspicuous Consumption: New Artists' Books," in *Artists' Books: A Critical Anthology and Sourcebook*, ed. Joan Lyons (New York: Visual Studies Workshop Press, 1985), 49.

PRINT RUN
The number of copies printed in a single impression. **Source :** ➤ http://adelf.qc.ca/content/uploads/2014/06/LEXIQUE_final1.pdf

SELF-PUBLISHING
A form of publication in which the author(s) of the publication is also its publisher(s). As such, they are in full control of the production and in many cases also circulation of the publication. This includes for instance the publication of zines which are passed on hand-to-hand; artist-led imprints; self-publishers who exclusively distribute directly; or collective online publishing-endeavours. **Sources:** Annette Gilbert, ed. *Publishing as Artistic Practice*, Berlin: Sternberg Press, 2016; Christoph Keller and Michael Lailach, *KIOSK—Modes of Multiplication*, Kunstbibliothek Staatliche Museeen zu Berlin, 2009; Maria Fusco and Ian Hunt, *Put About: A Critical Anthology on Independent Publishing*, London: Bookworks, 2004.

STANDARDIZATION
(OF PRODUCTION METHODS)
Every production method implies specific technical standards for production, which influence how content may be reproduced and circulated. For instance, offset print requires a minimum print run of approximately five hundred copies, while the cost per copy decreases with higher print runs. Newspaper printing requires even higher print runs and rasterized images. The ability of Xerox copying to reproduce fades, grades and colours is limited, but allows for low print runs. Digital Print, Print on Demand and Risograph printers also allow for small print runs at low cost, but have access

only to a limited set of colours. Inkjet printing allows for full production control, but is limited to the CYMK colour scheme and its respective toners, which remain expensive. Print-on-demand is based on standardized reproduction technology, which limits choice of binding methods and covers. 3D printing is becoming more affordable and accessible, even without knowledge of CAD drawing software. In most online publishing tools (including blogs such as WordPress and Tumblr; social media; the PDF-based e-books such as iTunes, Kindle, iBooks, Nook and Kobo; Google Images and Books, Liquid Books, print-on-demand and e-publishing platforms such as Lulu.com, Leanpub, or (open-access) databanks such as Wikipedia, Library Genesis, Aaaaarg. fail, Monoskop, UbuWeb, format is limited according to the application being used, and can therefore often only reproduce particular text and image formats and colour schemes, and may allow access to certain networks but not others. **Source:** Helmut Kipphan, *Handbook of Print Media*, Berlin: Springer, 2001.

Offset—
Gatineau: ❯ **http://www.gauvin.ca/en-ca**
Montmagny/Québec/Montréal: ❯ **http://empreinte.ca**
Montréal: ❯ **http://www.marquisbook.com**
Toronto: ❯ **http://www.flashreproductions.com/**

Digital Print—
Gatineau: ❯ **http://www.gauvin.ca/en-ca/**
Montréal: ❯ **http://www.quadriscan.com/**
Toronto: ❯ **http://standardform.org/**

Risograph—
Montréal: ❯ **http://charmantetcourtois.com**
Toronto: ❯ **http://colourcodeprinting.com**
Vancouver: ❯ **http://www.monikerpress.ca**

3-D-Printing—
Montréal: ❯ **https://library.concordia.ca/locations/technology-sandbox/**

Print-on-Demand—
Montmagny/Québec/Montréal: ❯ **http://empreinte.ca**
Guelph: ❯ **https://publication-studio.myshopify.com/collections/ps-guelph**
Vancouver: ❯ **https://bookmachine.ca**

Self-publishing online—
❯ **http://www.blurb.ca**
❯ **https://www.lulu.com**
❯ **https://leanpub.com**
❯ **https://www.newspaperclub.com/**

Databanks—
❯ **http://libgen.io**
❯ **http://aaaaarg.fail**
❯ **https://monoskop.org**
❯ **http://www.ubuweb.com/**

SYSTEMIC INEQUALITIES

Systemic inequalities are those that are reliably reproduced over time along the lines of social group differences, even in the absence of patterns of overt or intentional discrimination on the part of identifiable social agents. Such group-patterned inequalities extend across an array of social domains, including income, educa-

tion, social status (including cultural affirmation or stigmatization), health, life expectancy, and represen-tation in political institutions and the law. Systemic inequalities tend to be intergenerational patterns of group-structured difference. Where systemic inequali-ties are in place, inequalities in one social domain gener-ate inequalities in other social domains and interact dy-namically to reproduce themselves over time and across generations. **Source:** Melissa S. Williams, "Access to Public Universities: Addressing Systemic Inequalities," conference paper, Taking Public Universities Seriously, University of Toronto, December 3–4, 2004.