

**MARKETING A MESSAGE: *HARRY POTTER* AND THE ROLE
OF MARKETING AND PUBLICITY IN RAINCOAST BOOKS'
ANCIENT-FOREST-FRIENDLY INITIATIVE**

by

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ABSTRACT

On June 21, 2003, Raincoast Books released the Canadian edition of *Harry Potter and the Order of the Phoenix*, the fifth installment of the extremely popular series of novels by J.K. Rowling. Raincoast was the only one of fifty-five publishers of *Harry Potter* worldwide to print the book on 100-percent post-consumer recycled, ancient-forest-friendly paper. Raincoast decided to publicize its commitment to printing on ancient-forest-friendly paper by launching a media campaign on the subject just a few weeks before the release of *Harry Potter*. Taking advantage of the popularity and media hype surrounding *Harry Potter*, Raincoast was able to garner attention – from both the media and individuals – for the company’s pledge to become an environmentally responsible enterprise and for the issues that initially provoked its decision to make such a commitment. This report explores environmental issues concerning the current state of ancient forests worldwide; the impact of the book publishing industry on ancient forests; and Canadian consumers’ opinions on environmentally responsible paper usage in book publishing. This report documents and examines the changes that have occurred in Canada since an environmental coalition, Markets Initiative, began its ancient-forest-friendly campaign with Canadian book publishers in 2001, and the ripples that are being felt – by publishers, printers, paper manufacturers and the public – since Raincoast’s launch of *Harry Potter and the Order of the Phoenix*.

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MARKETING, PUBLICITY AND RAINCOAST BOOKS' ANCIENT-FOREST-FRIENDLY PAPER INITIATIVE

Introduction

In this report I will examine the role that marketing and publicity played in Raincoast Books' ancient-forest-friendly paper initiative. I will focus on the ancient-forest-friendly paper campaign that preceded the release of *Harry Potter and the Order of the Phoenix* in June 2003. Raincoast was able to take advantage of the immense popularity and media hype surrounding this title to raise awareness about an important environmental issue. With the *Harry Potter* ancient-forest-friendly paper campaign, Raincoast was able to garner attention – from both the media and individuals – for the company's pledge to become an environmentally responsible enterprise and for the surrounding issues that initially provoked its decision to make such a commitment.

The information in this document was collected in the period of April to December 2003. It is derived from articles and publications, from emails sent to and from Raincoast, and from interviews I conducted with several Raincoast employees. In this report, I will describe the history of Raincoast Books' involvement with Markets Initiative and its ancient-forest-friendly campaign. To situate the argument, I will provide some information about the environmental issues concerning ancient forests. I will examine the relationship between the publishing industry and forestry around the world and how this compares to

Canadian consumers' support of environmentally responsible paper usage. In the latter part of this report, I will focus on the role played by marketing and publicity in the ancient-forest-friendly initiatives of Raincoast Books and Markets Initiative. I will focus on Raincoast's ancient-forest-friendly publicity campaign, timed to coincide with the release of *Harry Potter and the Order of the Phoenix*, as well as the publicity, public reactions and logistical issues that it provoked.

***Markets Initiative
and the Ancient-Forest-Friendly Initiative at Raincoast Books***

Raincoast Books began a concerted effort to become an environmentally responsible publisher in 2001, after being approached by Markets Initiative.

Established by Greenpeace Canada, Friends of Clayoquot Sound and the Sierra Club of Canada (British Columbia Chapter), Markets Initiative is a non-profit coalition project that encourages companies to use wood and paper products that are not derived from ancient or endangered forests. Moreover, it helps businesses with the transition to using environmentally friendly alternatives.

Markets Initiative has worked with Bell Canada, The Body Shop Canada, Mountain Equipment Co-op, Roots, Kinko's and many other Canadian companies. Over the past three years, a significant branch of its work has targeted Canadian publishers.

In July 2001, Nicole Rycroft, the campaigns director of Markets Initiative, approached Raincoast Books to become involved in a program that Markets Initiative was developing with the Canadian publishing industry. Markets

Initiative aims to engage the industry in environmentally responsible paper usage by switching over to ancient-forest-friendly paper. Rycroft initially broached the topic with both printers and publishers. However she soon found that although both parties could see the merits of the project, printers lacked motivation to drive the project forward. As Rycroft sees it, due to the fact that printers and publishers face different pressures from the market, printers have “reactive strategies” whereas publishers are more “proactive”.¹ As a result, publishers were more receptive to taking on the extra workload and costs that commitment to the ancient-forest-friendly initiative would entail. In November 2000, UBC Press became the first publisher to make a formal commitment to the initiative. New Society Publishers signed on in February 2001. By July 2001, Raincoast and McClelland & Stewart were also committed to environmentally responsible publishing.²

At the time, none of the major printers in Canada regularly stocked recycled papers, which meant that premiums to print on ancient-forest-friendly paper were prohibitively high. New Society Publishers took a significant financial risk on behalf of the project by investing in two truckloads (approximately 40,000 pounds) of recycled stock from New Leaf Paper, a U.S.-based paper supplier. New Society used some of the paper to print its Fall 2001 line and made the rest available to the Canadian book publishing industry. New Society’s investment was a catalyst to the ancient-forest-friendly initiative, as Friesens, the printer holding the stock, was soon inundated with calls from

publishers wishing to use the paper.³ One of these publishers was Raincoast Books. Thirteen titles on the Fall 2001 list for Raincoast Books and its Polestar imprint were printed on the recycled stock.⁴

Since becoming involved with Markets Initiative, Raincoast Books has adopted environmental responsibility as a core part of its business: in its business practices, in its mandate and as part of its identity. Over the past two years, Raincoast has continued to expand its involvement in the cause. Its goals operate on three levels: it seeks environmental responsibility in its products, the company, and the industry.

Raincoast now prints all of its text-based titles on ancient-forest-friendly, one-hundred-percent post-consumer recycled paper, processed chlorine-free.⁵ Raincoast is committed to phasing out its use of ancient-forest products by March 31, 2004.⁶ In the future, the company aims to produce its image-based books printed on coated stocks – such as coffee-table books and children’s picture books – on recycled paper as well. This presents another arena of issues, however, as these books are currently printed in Asia, where recycled stock is rarely used. Raincoast has little knowledge of the source of the fibres in the coated stocks used to print these books. Rycroft hopes that Canadian publishers have access to coated papers that are recycled and ancient-forest-friendly by 2006; she feels that the global momentum building around ancient-forest-friendly initiatives will help to make this goal a reality.⁷

Raincoast's commitment to environmentally friendly practices extends beyond the "product" – that is, the books – that it produces. The company has altered its buying policies for all paper products used in the office, from the paper used in printers and photocopiers to the toilet paper and paper towels. Raincoast now gives purchasing preferences to "reclaimed or post-consumer recycled products, products from second-growth forests which have been independently certified according to strict ecological criteria, and products derived from agricultural waste fibre" as well as to chlorine-free products. Raincoast also aims to reduce overall paper consumption in its offices.⁸

Beyond the company itself, Raincoast's goal is to encourage the Canadian book publishing industry to use recycled stocks that are not derived from ancient forests, thus creating a market demand for environmentally responsible alternatives. While helping to safeguard the world's natural resources, a growing involvement of the publishing industry in such an endeavor would likely drive down premiums on recycled stock and render environmentally responsible publishing more financially viable for publishers.

Although Markets Initiative introduced Raincoast to the project, the push to use recycled paper at Raincoast is internal. Raincoast President and CEO Allan MacDougall and Publisher Michelle Benjamin strongly support the concept of environmentally responsible publishing, and it quickly became a company policy. Markets Initiative tends to work closely with a publisher when it is in the initial stages of switching over to using environmentally responsible paper,

helping it to develop a letter of intent and to implement its plans. Nicole Rycroft feels that one of the most important services that Markets Initiative provides is to act as a liaison between publishers, allowing one publisher to learn from the experiences of others.⁹ This way, a publisher can find out how other companies dealt with challenges and gauge whether premiums charged by printers are actually competitive. Markets Initiative also provides publishers with guidance and advice on environmental matters. The organization helped Raincoast with the ancient-forest-friendly media campaign surrounding *Harry Potter and the Order of the Phoenix* by providing advice as well as environmental facts (such as the “environmental savings” of printing on post-consumer recycled paper as compared to using paper derived from trees, as discussed later in this report).

Markets Initiative continues to work with Canadian publishers today, expanding the breadth and depth of its mission. Since the launch of the campaign in 2001, Markets Initiative has succeeded in persuading sixty-seven Canadian publishers and imprints to engage in more environmentally friendly practices. These publishers include smaller publishing houses, such as Arsenal Pulp Press, and major players including McClelland & Stewart, Penguin Canada and Random House Canada. (See Appendix B for a complete list of the publishers and imprints that work with Markets Initiative.) These publishers have committed themselves to phasing out their use of ancient-forest products within a period of three years.¹⁰ With these components in place, since 2001 more than two hundred Canadian titles have been printed on one-hundred-percent

post-consumer recycled paper.¹¹ Markets Initiative estimates that “in just two years, Canadian publishers have saved 70,497 trees” – a figure that predates the June 2003 release of *Harry Potter and the Order of the Phoenix*.¹²

Market Initiative’s continued active participation in the cause is supported by the marketing and publicity opportunities it creates. The media attention Market Initiative generates celebrates its achievements to date and attempts to persuade those not yet engaged in the mission. Markets Initiative placed an advertisement for its cause in the September 27, 2003 issue of the *Globe and Mail*. The full-page ad pictures award-winning author Austin Clarke sitting in a bed in a forest, reading. The copy reads, “Why is Giller Prize winner Austin Clarke so good between the covers? Because 36 Canadian book publishers have committed to stop using paper made from the world’s remaining ancient forests in their books”. The ad targets both the public and the publishing industry: it raises public awareness about environmental issues and suggests that consumers “ask for ancient-forest-friendly literature when buying your next book”, while it encourages the involvement of the publishing industry by saying “Imagine the global savings as publishers internationally follow the lead of the Canadian colleagues!”¹³ Markets Initiative ran similar ads in 2002, featuring Pierre Burton (and his cat) “between the covers”.¹⁴

Nicole Rycroft at Markets Initiative believes that “social marketing” is key for the development of environmental initiatives: not only does it inform the

public, it also builds pride within an industry as a whole, encouraging people to “do something proactive for a social cause and be rewarded for it”.¹⁵

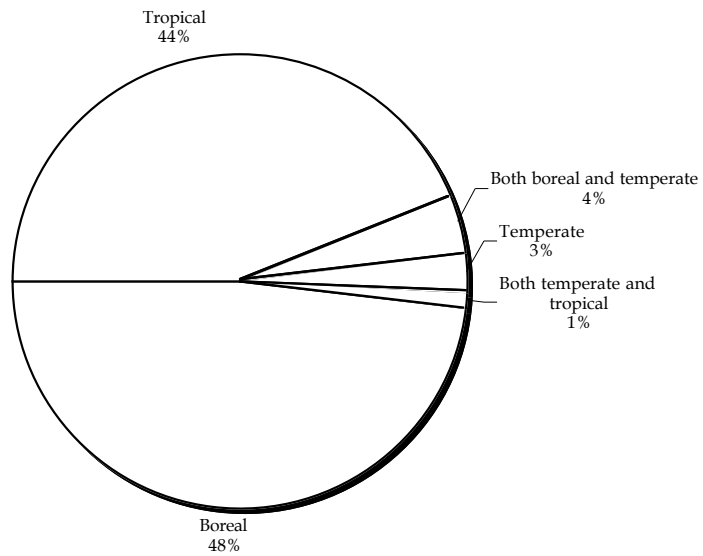
Environmental Background

What, exactly, are “ancient forests”? Why have Markets Initiative and a number of Canadian publishers chosen to target these forests as particularly worthy of preservation and protection? Are these forests at risk of disappearing altogether? Does the earth have a great deal to lose if they are destroyed?

A single, precise definition of ancient forests is not possible, as the characteristics of ancient forests vary depending on the forest type and its geoclimactic zone. In general terms, ancient forests, also known as old-growth forests, are “primary, native, natural and virgin” forested areas, relatively undisturbed by human activity.¹⁶ This is a rare occurrence as very few forests have remained untouched by human intervention: twenty-six countries have lost their original forest cover, and only twenty percent of the world’s ancient forests remain, primarily in Canada, Brazil and Russia.¹⁷ (See Figure 1.)

There are two types of ancient forests in North America. Boreal forests extend across Canada, covering thirty-five percent of the land from Newfoundland to Alaska.¹⁸ Coniferous trees such as white spruce, black spruce, Balsam fir and Jack pine are prevalent in boreal forests and there are also deciduous trees such as poplar and birch.¹⁹ Home to ancient cedars that are over one thousand years old and Sitka spruce that are over ninety meters tall, boreal

FIGURE 1
Remaining Quantities of the Various Types
of Ancient Forests Around the World



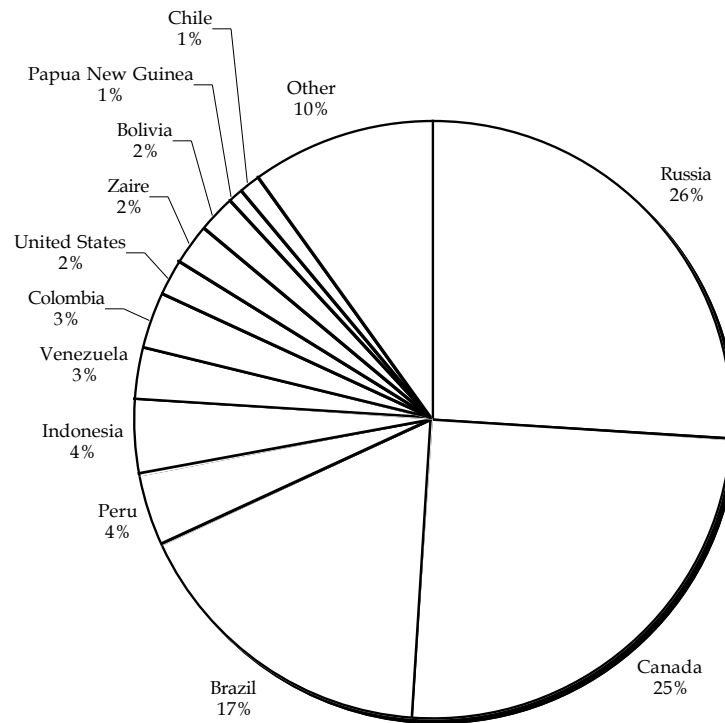
Statistics from:
Dirk Bryant, Daniel Nielson, and Laura Tangle, *The Last Frontier Forests: Ecosystems and Economics on the Edge* (Washington, D.C.: World Resources Institute, 1997).

forests are classified, by the World Resources Institute, as the most endangered type of forest in the world. Temperate rainforests are primarily located along the west coast of North America, from southern Alaska, through British Columbia to northern California. The species of trees growing in these temperate rainforests include Alaska cedar, Coast redwood, Douglas fir, Sitka spruce, Western hemlock and Western red cedar.²⁰ (See Figure 2 for a graphic representation of the various types of ancient forests that exist around the world.)

Few of these areas are protected by law: in British Columbia, for example, despite the fact that only twenty percent of the province's original rainforest valleys remain, only 5.8 percent of the remaining forest areas are protected by government legislation.²¹ Additional protection for ancient forests may soon be instituted, however. The Boreal Forest Conservation Framework, publicly launched on December 1, 2003, is a coalition of environmental organizations, industry groups and First Nations communities that have agreed to "take action in their own spheres of activity" to safeguard Canadian boreal forests. The Framework's goal is to protect at least fifty percent of Canadian boreal forests from industrial development (logging, oil and gas exploration) and to carefully regulate usage of the other half, ensuring that development is sustainable. The agreement is not yet legally binding, but the coalition will seek government approval in the coming years.²²

Meanwhile, the loss of the world's ancient forests is ongoing: according to Greenpeace, "every 2 seconds, an area of ancient forest the size of a

FIGURE 2
Locations of Remaining Ancient Forests



Statistics from:
Dirk Bryant, Daniel Nielson, and Laura Tanglely, *The Last Frontier Forests: Ecosystems and Economics on the Edge* (Washington, D.C.: World Resources Institute, 1997).

football pitch is destroyed”.²³ The names of several of these temperate forests are known to the general public as a result of campaigns launched to protect them against logging, particularly B.C.’s Great Bear Rainforest, Clayoquot Sound and Haida Gwaii.²⁴

Five criteria or guidelines have been established to help identify – and thus help protect – certain forests as “old-growth”: the number of large, old trees; the variation in the tree diameter; certain characteristics of the canopy architecture; the degree of tree decadence; and the amount of large, dead wood present.

According to these guidelines (outlined in the National Research Council’s *Environmental Issues in Pacific Northwest Forest Management*) to qualify as old-growth, a forest must contain sixteen to fifty large, old trees per hectare, depending on the forest type. The trees must have a minimum diameter at breast height (dbh) of fifty-two centimeters (in less-productive sites) to ninety-two centimeters (in more-productive sites), and contain trees that are at least 150 years old. For example, old-growth Douglas-fir forests in western Oregon and Washington typically contain trees aged 350 to 700 years, with some trees reaching the age of 700 to 1,000 years old. Old-growth forests typically exhibit a greater variation in tree diameter than is present in younger forests, often two to three times as much. A comparable complexity is present in the canopy architecture of old-growth forests. They contain many tree-canopy layers (reflecting the saplings that grow beneath larger trees as the forest ages) and

little or no “understory” (small trees, bushes and shrubs). Old-growth forests typically exhibit a greater degree of “tree decadence” than younger forests: natural “damage” such as broken tops of trees, bark resinosis or fungi. There is a significant quantity of “large dead wood” in old-growth forests: standing snags, fallen tree boles and large logs, or “down wood”.²⁵

Old-growth forests also support a significant quantity and range of biodiversity. They support species of plants and animals that are not found in forests aged less than 150 to 250 years, nor in smaller groups of ancient trees.²⁶ According to Greenpeace, ancient forests “provide habitat for about two thirds of the world’s land-based species of plants and animals”.²⁷ With the disappearance of ancient forests, the world thus stands to lose a great deal more than just a few old trees. In a wider context, forests are important to the global eco-system:

Forests purify the air we breathe, prevent soil erosion, and reduce the risk of landslides. They preserve watersheds and improve the quality of freshwater supplies. They also serve as a vast carbon reservoir, helping to stabilize the Earth’s climate.²⁸

There are also social ramifications to the destruction of ancient forests. Evident in the term “old-growth”, the age of these forests is a key part of their identity, since the trees in such areas are several hundred years old. Douglas-fir forests, for instance, reach maturation after eighty to one hundred years, and only pass into the “old” stage when they are 175 to 200 years old.²⁹ The trees in ancient forests are thus, in a sense, “historical landmarks”. They are markers of a land’s history as well as the people who have inhabited – and continue to inhabit – the

land. The Squamish Nations of British Columbia, for instance, regard ancient forests as an integral part of their cultural and spiritual traditions and have identified several sites along the west coast as “Wild Spirit Places”. Such historical and cultural factors inevitably come into play and must be considered when various industries – forestry, paper mills, and even book publishers – evaluate whether they will use wood products from ancient forests for commercial or economic purposes.

The Publishing Industry and the Environment

Logging is the principal threat to ancient forests today: more than seventy percent of the world’s ancient forests are at risk from logging practices. In some parts of the world, the number is even higher: eighty-four percent of Canada’s and eighty-six percent of Russia’s old-growth forests are at risk.³⁰

Most of the world’s paper is derived from “ecologically valuable, biologically diverse forests” rather than from managed forestry areas, such as tree farms.³¹ Ancient forests are among the former type of forest harvested to produce a variety of wood- and pulp-based products, including paper. In fact, forty percent of the timber logged from ancient rainforests and sixty-five percent of the timber logged from boreal forests in Canada is turned into paper.³² As time goes on, more and more trees are expected to be cut down to produce paper: according to the Organization for Economic Co-operation and Development’s 2001 *Environmental Outlook*, “global paper consumption is projected to increase by 77% by 2020”.³³

Due to the nature of their product, book publishers consume a great deal of paper. In British Columbia, the overall publishing industry is the fifth largest purchaser of the province's forest products.³⁴ In 2001, the Association of Book Publishers of British Columbia found that B.C. publishers use almost 281,230 kilograms of paper per year.³⁵ (In comparison, Canadians consume about 7.6 million tonnes of paper and paperboard a year.³⁶) According to Statistics Canada, in 1998-1999, the Canadian publishing industry (French- and English-language) published 14,439 titles and reprinted 10,262 titles.³⁷ The number of trees consumed by the book publishing industry increases exponentially when viewed from a global perspective. In the United States, a country with a population and a publishing industry approximately ten times that of Canada, book publishers are estimated to have used 900,000 tonnes of paper in the year 2000.³⁸ The environmental impact of the international book publishing industry as a whole has yet to be calculated.

An ever-increasing usage of the world's natural resources is not an inevitable consequence of the global publishing industry's development. Publishers can play a positive role with respect to the environment by doing their part to safeguard the world's natural resources. One way they can do this is by using only ancient-forest-friendly, post-consumer recycled paper.

At present, very few publishers avoid the destruction of trees by using recycled paper: in North America, the amount of paper used for printing and writing that contains recycled content is estimated to be ten percent at most.³⁹

The majority of Canadian consumers seem eager to support environmentally friendly ventures in the book publishing industry. In a 2002 survey, 1,518 Canadian adults were interviewed to discern “Canadians’ Attitudes Toward Books Printed on Environmentally Responsible Paper”. The survey found that seventy-six percent of Canadians would purchase books printed on environmentally responsible paper at an extra cost. Consumers were equally willing to buy such books at an additional cost of either five or ten percent. Interestingly, this figure is virtually equal to the number of Canadians who have purchased at least one book over the past year, that is seventy-five percent.

Of the twenty-four percent of Canadians surveyed who would *not* purchase books printed on environmentally responsible paper at an extra cost, twelve percent said they would purchase these books “all things being equal”. The study thus concludes that “a total of 88% of Canadians say they would purchase books printed on environmentally responsible paper”.⁴⁰

One question that was *not* posed by this survey is whether a Canadian consumer would go out of his or her way to acquire an edition of a book printed on recycled stock.⁴¹ In its advertisements, Markets Initiative appears to be attempting to persuade Canadians to do just that, suggesting that consumers “ask for ancient-forest-friendly literature when buying your next book”.⁴²

Book-buying habits aside, eighty-nine percent of Canadians claimed that they “would support the Canadian book publishing industry switching from

paper derived from ancient forests to more environmentally responsible paper”. Sixty-four percent of Canadians stated that they were “strongly supportive of this proposal”.⁴³ People who annually purchased a greater number of books tended to feel more support for the initiative.⁴⁴

Ancient-forest-friendly publishing in Canada thus has a great deal of public support, and – perhaps more significant to the life of the industry – this ethical support is backed up by the consumers’ purchasing power, that is, Canadians’ willingness to buy books printed on ancient-forest-friendly paper.

Marketing the Environment:

Harry Potter and the Ancient-Forest-Friendly Paper Initiative

Consumers’ purchasing power is essential to the continued survival of environmentally responsible publishing, as book publishers are forced to examine whether using ancient-forest-friendly paper is a viable option for their businesses. Using environmentally responsible alternatives should not always be regarded as an *expense*, however. Being environmentally responsible can also be a good – and profitable – business move. Without detracting from a company’s genuine concern and respect for the preservation of the world’s natural resources, another benefit of practicing environmental responsibility is, in fact, a business one: a company can often profit from “going green”.

This point of view is shared even by environmental groups themselves, including Markets Initiative. The organization’s website lists marketing as the second of the “Top 8 Business Reasons to go Ancient-forest-friendly”:

Gain a marketing edge (or at least keep pace with others in your industry) by developing a socially responsible policy. This makes for positive public relations and increased marketing opportunities.⁴⁵

Markets Initiative's inclusion of marketing as a key reason to become environmentally responsible does not disregard, contradict or diminish the obvious environmental benefits. It simply gives companies an *additional* incentive by giving them *financial*, as well as ethical, reasons to adopt environmentally responsible business practices. By using this approach, Markets Initiative is able to convince more businesses to join its green campaign, proving that the world of business can indeed exist – even thrive – together with the environment.

In recent years, a number of companies have been developed to promote and profit from this very premise. One such example is TerraChoice Environmental Services Inc., an enterprise that “offers a range of environmental evaluation and market recognition programs and services designed to turn environmental investment into market advantage”. TerraChoice consults with businesses such as hotels, golf courses and marinas to help them expand on the marketing opportunities presented by environmental responsibility. TerraChoice recognizes that businesses with strong environmental policies can be “strategic marketers” who “understand that acting voluntarily now can add value to existing relationships as well as open new business opportunities”.⁴⁶

Raincoast Books saw a valuable marketing and publicity opportunity with the release of *Harry Potter and the Order of the Phoenix*: one that would raise the

company's profile and furthermore protect the environment. *Harry Potter and the Order of the Phoenix* is the fifth book in the immensely popular series of children's novels by J.K. Rowling, now read by millions of children and adults around the world. The four previous Harry Potter books have sold approximately two hundred million copies in fifty-five languages and they are sold in more than two hundred countries.⁴⁷ Six million copies have been sold in Canada alone. The fifth book in the series was eagerly anticipated by millions of *Harry Potter* fans who had waited three years since the publication of the fourth book, *Harry Potter and the Goblet of Fire*, published in 2000. In a *Vancouver Sun* article, Allan MacDougall joked about the unprecedented popularity of the series, saying, "As a brand that people get really excited about, it's second to none. Well, maybe God".⁴⁸ *Harry Potter and the Order of the Phoenix* became a bestseller for online booksellers (through pre-order purchases) months before it was released, and it became Amazon.com's largest new product release in the company's history.⁴⁹ After the book's date of publication was announced in January 2003, six months before its release, the book received nearly constant media attention, on television, on the radio, in print and online.

Raincoast could have easily simply ridden the wave of media attention that *Harry Potter* was, in a sense, guaranteed. Instead, Raincoast saw an excellent opportunity to publicize its ancient-forest-friendly initiative. The use of ancient-forest-friendly paper at Raincoast Books had been increasing steadily over the previous two years, but very little publicity had been generated about it. In the

summer of 2003, by associating the ancient-forest-friendly message with *Harry Potter*, it was almost guaranteed to be noticed, and in a big way. Publisher Michelle Benjamin regarded Raincoast's decision to publicize the ancient-forest-friendly campaign "on the back" of *Harry Potter* not just as an opportunity, but as an obligation or responsibility: "We have the privilege of printing *Harry Potter*. We have to use that for good... not just reap the economic benefit. That would be a crime".⁵⁰

On its initial print run, Raincoast printed 935,000 copies of the regular (children's) edition of *Harry Potter and the Order of the Phoenix*, and 20,000 copies of the adult edition.⁵¹ This was the largest initial print run of a single title in the history of Canadian publishing. Shortly after the book's release, Raincoast reprinted additional copies of both the adult and children's editions.

The "environmental savings" of printing *Harry Potter and the Order of the Phoenix* on recycled paper are significant. As of September 2003, the initial print run and reprints of the book have used 1,500,300 kilograms of one-hundred-percent post-consumer recycled paper. By using recycled stock instead of virgin fibres, the following ecological resources were saved:

- 39,320 trees;⁵²
- 63,435,801 litres of water (enough to fill 42 Olympic-sized swimming pools);
- 854,988 kilograms of solid waste (equivalent to the weight of 209 average female elephants);
- 27,329 million BTUs of electricity (enough to power the average North American home for 262 years); and

- 1,645,243 kilograms of greenhouse gases (equal to 5.3 million kilometers traveled by car with average fuel efficiency).⁵³

A comparable list of figures, tabulating the environmental savings of only the initial print run, was included in the media releases for the ancient-forest-friendly initiative and for the book's launch. The list was also printed on the last page of *Harry Potter and the Order of the Phoenix* and on *Harry Potter* bookmarks.⁵⁴ In addition, the words "Ancient-Forest-Friendly: Printed on 100% post-consumer recycled paper" appear on the back cover of the book, reminding the reader that the book is environmentally friendly, and making that message part of Raincoast's *Harry Potter* package.

This sense of packaging the message is most explicitly illustrated by the inclusion of an endorsement from J.K. Rowling, author of the *Harry Potter* series:

The forest at Hogwarts is home to magical creatures like unicorns and centaurs. Because the Canadian editions are printed on ancient-forest-friendly paper, the *Harry Potter* books are helping to save magnificent forests in the muggle world, the home of magical animals such as wolves and bears. It's a good idea to respect ancient trees, especially if they have a temper like the Whomping Willow.⁵⁵

This quotation appears on the first page of the book, directly under the title and the Hogwarts school crest. In this prominent position, the endorsement is similar to a preface from the author. The Canadian edition of *Harry Potter and the Order of the Phoenix* is the only edition worldwide to contain any additional material (other than the story itself) from Rowling. Raincoast was fortunate to receive a positive response from Rowling; she is very selective about the causes she

chooses to support. She had previously announced that she would endorse a limited number of causes, including the MS Society Scotland and the National Council for One Parent Families.⁵⁶

Rowling's endorsement was a key component of the ancient-forest-friendly publicity campaign that preceded the release of *Harry Potter and the Order of the Phoenix*. Nicole Rycroft at Markets Initiative drove the campaign to obtain the quotation from Rowling. She felt that an endorsement from Rowling herself would be crucial to catch the attention of the media (in the press release issued during the ancient-forest-friendly media campaign) and the public (in the book itself after it was published).

Several ideas were proposed to Rowling and her agent, Christopher Little. These included incorporating an ancient-forest wand or broom into one of the future books in the Harry Potter series; writing a short "inspirational piece" for children about ancient forests and the wildlife they house; and being interviewed by a Greenpeace film crew. Rycroft also invited Rowling and her family to tour the temperate rainforests of British Columbia.⁵⁷

The Harry Potter Ancient-Forest-Friendly Publicity Campaign

There were three goals for Raincoast's *Harry Potter* ancient-forest-friendly publicity campaign: to draw attention to an important social and environmental concern; to publicize Raincoast's company-wide commitment to environmentally

responsible policies; and to fuel positive change within the publishing industry, particularly in Canada but eventually also abroad.

Before the campaign was launched, Raincoast was uncertain about how its renewed commitment to printing on ancient-forest-friendly paper would be received by the publishing industry and related industries such as the forestry industry, paper mills and paper suppliers. Raincoast employed Public Relations Consultant Gillian Dusting to advise the company about its overall ancient-forest-friendly media campaign and about how to manage any possible negative backlash. Dusting had previously worked with the IKEA, another ancient-forest-friendly company. In 1999, IKEA, one of the largest furniture retailers in the world, announced that it would no longer purchase furniture made with wood derived from ancient forests.⁵⁸ Dusting met with Raincoast to help identify potential areas of contention and to help develop its ancient-forest-friendly media campaign. She also worked to ensure that the right message was delivered to the right people for maximum coverage. In 2001, when Markets Initiative began its ancient-forest-friendly campaign with Canadian publishers, the forestry industry criticized the project. Publishers received up to fifty telephone calls from supporters of the forest industry.⁵⁹ Fortunately for Raincoast, the *Harry Potter* ancient-forest-friendly campaign was favourably met by industries and the public, and Raincoast reported no instances of negative feedback.

The ancient-forest-friendly publicity campaign was launched two weeks before the release of *Harry Potter and the Order of the Phoenix* on June 21, 2003.

This timing was planned to tie into and feed off the hype building around the imminent arrival of the fifth Harry Potter book. Media were already eager to write about *Harry Potter* as they were counting down the days until the book's release. Pitching the ancient-forest-friendly story to the media, Raincoast provided hungry media with a new angle for stories about *Harry Potter*.

Two media kits for the ancient-forest-friendly publicity campaign were sent out. The version sent to key media and key accounts (i.e. booksellers) consisted of a press release that was wrapped around a small white box and tied with raffia. The box contained a miniature broom, slightly larger than a pencil. Tied to the broom handle was a tag that had the quotation from J.K. Rowling printed one side. The other side read:

Just as *Harry Potter and the Order of the Phoenix* is ancient-forest-friendly by being printed on 100% post-consumer recycled paper, this broom helps safeguard ancient and endangered forests and biodiversity by originating from a Forest Stewardship Council certified forest.⁶⁰

In fact, all materials used in the media kits, including the paper, tags and boxes, were carefully sourced to ensure that they were ancient-forest-friendly. Large brooms, measuring approximately five feet long, were sent, along with the press release and tag, to television weatherpersons.⁶¹ The large brooms were delivered to weatherpersons in the hopes that they would bring them on-air – perhaps riding the broom onto the set – in a similar manner that many stations report Santa Claus “sightings” on Christmas eve.

On June 6, 258 small brooms and twenty-three large brooms were sent out across the country. Raincoast received a fair amount of media attention for its efforts. Raincoast's ancient-forest-friendly campaign was covered in national and local newspapers. The story was distributed by the Canadian Press (CP) newswire. Bowden's Media Monitoring Service found mention of the story in forty-three television and radio pieces, as well as in seventy-one daily-newspaper articles in Canada. This number does not include media coverage in Canadian magazines and periodicals, nor media coverage outside of Canada.⁶² Unfortunately, there were no reported cases of the large brooms being used on-air by television weatherpersons.

The story had a strong presence on the Internet. It was included in the electronic newsletters, list-servs and websites of several environmental groups. It was also picked up by *Harry Potter* fan sites and message boards on the Internet. On these *Harry Potter* sites, fans not only learned about Raincoast's initiative, they could also instantly – and publicly – respond to it. Some of the largest, most popular *Harry Potter* fan sites – particularly “The Leaky Cauldron” (<http://www.the-leaky-cauldron.org>) and “Muggle Net” (<http://www.mugglenet.com>) hosted lengthy debates on the topic of printing *Harry Potter* on recycled paper.⁶³ Some visitors to these message boards were supportive of the initiative whereas others posted their opinions that recycled paper appears yellow or brown in colour and will disintegrate in just a few years.⁶⁴ Regardless of the nature of the individual opinions expressed, these

online discussions helped spread the word about Raincoast's ancient-forest-friendly initiative as *Harry Potter* fans, eagerly awaiting the book's release, shared the news with one another.

Many postings and *Harry Potter* fan sites also linked to Raincoast's website for information about the use of ancient-forest-friendly paper for the Canadian edition.⁶⁵ These links significantly increased the traffic on Raincoast's website. In the week of May 25 to 31, a few days before Raincoast's ancient-forest-friendly paper campaign was launched and one month before the book's release, the Raincoast site received 128,324 hits, compared to the 18,000 hits the site receives in a typical week. This high volume of traffic on the Raincoast website was provoked by a May 27, 2003 article in the *Milwaukee Journal Sentinel*, both in print and online, about Wisconsin-based Badger Paper Mills, which produced three million pounds of recycled paper for Raincoast's *Harry Potter* print run.⁶⁶ The number of hits petered off again until June 15 to 21, the week leading up to the book's release, when the Raincoast site received 38,214 hits. The week after the launch, the Raincoast site received 33,455 hits. Raincoast's ancient-forest-friendly initiative thus generated seven times more traffic than the average week, and – more surprisingly – almost four times more traffic than was recorded in the weeks surrounding the book's release.⁶⁷

As part of the larger *Harry Potter* publicity campaign, Raincoast launched a new *Harry Potter* site with enriched content. Previously, the Raincoast site featured only two webpages related to *Harry Potter*: "The *Harry Potter* Library"

and “About J.K. Rowling”. The new site featured a main page with captivating graphics and information about the release of *Harry Potter and the Order of the Phoenix*. It linked to pages on various topics: information about *Harry Potter* and ancient-forest-friendly paper, “Frequently Asked Questions”, “News and Reviews”, listings of parties held in bookstores across Canada to celebrate the release of the book and information about the launch party hosted by Raincoast to benefit Canuck Place Children’s Hospice.

The ancient-forest-friendly campaign’s effect on individuals was principally acknowledged online. A number of people emailed Raincoast to send their congratulations for the initiative.⁶⁸ Raincoast received seventy emails on the topic between May 26 and 29.⁶⁹ Many of these readers found out about the news via the Internet. Since the web is a “borderless” medium, many of these people were located outside Canada. Raincoast received eight messages from Canadians (Alberta, Manitoba and Ontario), thirteen from the United States, four from international locations (Spain, England, the Netherlands, Australia). Forty-five emails were sent from unknown locations.⁷⁰ Several readers from countries other than Canada stated that they would, or would prefer to, buy Canadian editions of the book, rather than buy the edition printed in their own country on non-recycled stock.

Raincoast realized that the media attention surrounding the *Harry Potter* ancient-forest-friendly campaign was not simply targeted at the public, but also – and perhaps more importantly – at the publishing industry. President and

CEO Allan MacDougall underscored this point in the media release for the *Harry Potter* ancient-forest-friendly campaign:

“Books have always been a path to knowledge, creativity, thought and entertainment”, says MacDougall. “Because of their enormous popularity, the Harry Potter books can also be a catalyst to help transform an industry.”⁷¹

Transforming the publishing industry would have environmental benefits and also economic benefits. If more publishers demanded recycled stock, the premiums imposed on using the paper could be expected to decrease as economies of scale increased. The quality and selection of recycled papers would also presumably increase as paper mills and suppliers developed new papers to satisfy a growing market. In turn, these commercial developments would benefit the environment, since other publishers might be tempted to use recycled stock if they were offered lower prices and a higher quality product. In essence, these changes would overcome the three main obstacles that have faced the ancient-forest-friendly initiative to date: availability, quality and price of environmentally responsible stocks.⁷² By making its commitment to the ancient-forest-friendly initiative public – and moreover by doing so in conjunction with the largest initial print run in the history of Canadian publishing – Raincoast took a stand on the issue in a highly public way and showed other publishers that environmentally responsible publishing is indeed viable. When interviewed about Raincoast’s goals, publisher Michelle Benjamin said that she wants to “inspire others” and convince other publishers that there are “benefits that really

outweigh the cost". She is encouraged by Raincoast's progress to date and is proud of "the ways we have been able to change how people think".⁷³

Indeed, just a few months after the *Harry Potter* ancient-forest-friendly campaign, the ripples on the industry are already being felt. Raincoast's ancient-forest-friendly initiative seems to have struck a chord with Rowling: since the release of *Harry Potter and the Order of the Phoenix*, J.K. Rowling has joined a number of high-profile authors who are encouraging British publishers to use ancient-forest-friendly paper. This endeavour is organized by Greenpeace U.K., which claims that the majority of books in the United Kingdom are printed on paper derived from virgin wood pulp and that "a number of [U.K.] publishing houses are unwittingly purchasing paper from at least two of the world's ancient forest areas – Finland and Canada. Some are also sourcing from Russia (via Finland) where at least 50% of logging is estimated to be illegal".⁷⁴ Other authors who have "pledged to ensure their next books are printed on 'ancient-forest-friendly' paper" include Philip Pullman, Helen Fielding, John O'Farrell, Penny Vincenzi, Ian Rankin and Joanna Trollope.⁷⁵

As part of its campaign, Greenpeace U.K. issued a document entitled *The Paper Trail: A Greenpeace Guide to Sourcing Ancient-Forest-Friendly Paper, for the U.K. Publishing Industry*. The guide is full of information about the environment and U.K. publishing, along with suggestions on how to switch over to ancient-forest-friendly paper. To do so, Greenpeace recommends that publishers use post-consumer recycled paper or paper certified by the Forest Stewardship

Council (FSC). The FSC is the largest international forest certification scheme (it has certified almost thirty-seven million hectares of forests and plantations in fifty-six countries) and is the only such scheme supported by Greenpeace, Friends of the Earth and the World Wildlife Foundation. Its certification “ensures buyers that timber comes from environmentally and socially responsible forest management”.⁷⁶ Other forest-certification standards are widely-respected, such as the Canadian Standards Association (CSA) and the U.S. Sustainable Forest Initiative (SFI). Not specific to forestry, the ISO 14001 is “the most widely recognized standard for environmental management systems (EMS) in the world”.⁷⁷ One hundred and twenty-nine million hectares of Canadian forests are already certified by one of these standards.⁷⁸ The Forest Products Association of Canada predicts that seventy-five percent of working forests in Canada will be certified by FSC, CSA or SFI by the year 2006.⁷⁹

Greenpeace’s document has met with resistance from publishers and paper manufacturers who claim that the “facts” presented by Greenpeace are misleading or unfounded. One production director of a major U.K. publisher (who would not be named) commented that he felt that parts of the report were “misleading”, and “viewed it in the context of a broader political campaign on recycling, one in which the U.K. book publishing industry represents less than 0.5% of the European paper business”. Stora Enso, a Finnish paper manufacturer, also claims that the report is deceptive. Tuija Suur-Hamari, Vice-President of Stora Enso Environmental, stated that the company does in fact comply with

national laws, sometimes taking the initiative to add “additional standards [...] which exceed the requirements of the current local legislation”.⁸⁰

Meanwhile, Bloomsbury, the originating publisher of *Harry Potter*, “is treating the support of J.K. Rowling for the campaign with the expected level of seriousness”. Some of Bloomsbury’s titles are already printed on papers that are not derived from endangered forests. Bloomsbury is now sourcing ancient-forest-friendly options for the rest of its books.⁸¹ This move must have, at least in part, been influenced by the publication of the Canadian edition of *Harry Potter and the Order of the Phoenix* on one-hundred-percent recycled, ancient-forest-friendly paper, and by Rowling’s support of the matter. Support of the campaign from one of the world’s most famous, best-selling authors likely places a great deal of pressure on her publishers worldwide.

J.K. Rowling’s influence, coupled with the campaigns launched by Markets Initiative and Greenpeace, may result in significant environmental savings with the publication of the sixth *Harry Potter* book. Raincoast was the only one of the fifty-five publishers of *Harry Potter* worldwide to print the fifth book on post-consumer recycled paper. *Harry Potter and the Order of the Phoenix* was simultaneously released on June 21, 2003, in Britain, Australia and the United States. (Other countries will publish their editions of the fifth book later, once translations have been created.) Bloomsbury U.K. is not publicly releasing the size of the first U.K. print run of *Harry Potter and the Order of the Phoenix*. It is known, however, that 750,000 copies were printed for Australia and New

Zealand (published by Bloomsbury and distributed by Allen & Unwin) and that Scholastic printed 8.5 million copies for the American market.⁸² None of these books were printed on recycled stock. The immensity of the American print run prompted the comedy show *Saturday Night Live* to joke, “The fifth Harry Potter book, which goes on sale in July, will have a record printing of 8.5 million copies, which explains why the sixth book is being called *Harry Potter and the End of Trees*”. This sketch, as well as being funny, demonstrates that the general public is, in fact, conscious of the environmental impact of book publishing, especially for large print runs.⁸³

This is not the first instance of prominent authors endorsing an environmental campaign. In fact, similar initiatives have been launched, with some degree of success, in Canada. When Markets Initiative began its ancient-forest-friendly campaign in 2001, the organization encouraged a number of prominent Canadian authors to sign a “Canadian Writer’s Joint Statement”, pledging to support the cause.⁸⁴ The statement encouraged authors to inform their publishers of their environmental concerns and to “educate the public regarding this issue whenever the opportunity arises”.⁸⁵ Forty-five Canadian authors, including Margaret Atwood, Michael Ondaatje, Yann Martel, Barbara Gowdy and Alice Munro, have since consented to support the campaign.⁸⁶ Some of these authors speak openly – and loudly – about the importance of ancient-forest-friendly publishing. Alice Munro reportedly stopped the presses when one of her books was being produced to insist – albeit at the last minute – that her

works be printed on ancient-forest-friendly paper.⁸⁷ Margaret Atwood released this provocative statement in a 1998 Greenpeace document:

We would never buy paper made from dead bears, otter, salmon and birds, from ruined native cultures, from destroyed species and destroyed lives, from ancient forests reduced to stumps and mud; but that's what we're buying when we buy paper from old-growth clear-cut trees.⁸⁸

Atwood also spoke about the ancient-forest-friendly initiative with foreign publishers and the media at this year's Frankfurt Book Fair. She met with interest and positive feedback.⁸⁹

There is evidence that this kind of author-based sponsorship of environmental causes can be effective. In the early 1990s, a group of Canadian authors comparably supported and spoke out against the destruction of the rainforests in B.C.'s Clayoquot Sound. Many protests and publicity campaigns garnered the issue international attention, making Clayoquot Sound a symbol for the ongoing struggle for environmental protection. Margaret Atwood, Michael Ondaatje, John Ralston Saul and Mordecai Richler were among the authors involved in this cause.⁹⁰

Logistical Concerns

The support of authors and consumers is significant, but until a large number of book publishers commit to printing on recycled stock, there will not be significant market demand for recycled paper. With little market demand, recycled paper remains relatively expensive. Even with a large print run of

935,000 (915,000 of the children's edition, and 20,000 with a cover targeted at adult readers), printing *Harry Potter and the Order of the Phoenix* on post-consumer paper cost Raincoast a premium of two to three percent per book, which amounted to an additional cost of \$200,000. This cost was not passed onto consumers; the retail price was set independently of the added cost of using recycled paper. At \$43, *Harry Potter* is competitively priced in accordance with the international market. Acknowledging that the additional sum paid to use ancient-forest-friendly paper would be enough to fund approximately five "regular" years of Raincoast's Canadian publishing program, Allan MacDougall feels that it was nonetheless "a huge opportunity – worth \$200,000".⁹¹ Indeed, one of the goals of the ancient-forest-friendly media campaign surrounding *Harry Potter and the Order of the Phoenix* was to generate the equivalent of \$200,000 of publicity and advertising. Higher printing costs were thus justified and offset by the publicity it generated.

Raincoast expects that the cost of using recycled stock will decrease as more publishers switch to using ancient-forest-friendly papers. McClelland & Stewart, a major Canadian publisher working with Markets Initiative, initially offset most of the additional cost of printing on recycled stock by altering production techniques, such as forgoing dual-laminated and embossed covers. McClelland & Stewart no longer pays a premium for printing on recycled stock, as it has made a special deal with its printer.⁹² McClelland & Stewart now prints all of its hardcover titles, most of its Emblem series, and some of its Tundra titles

on recycled stock.⁹³ The economic barriers to printing on recycled stock can thus be overcome as the market develops and adapts to suit the demands of environmentally responsible publishers.

Another consequence of the current lack of market demand for recycled paper is its availability or lack thereof. This was of particular concern for Raincoast when it printed *Harry Potter and the Order of the Phoenix*, as an extremely large volume of recycled paper is required to print almost a million copies of a 768-page book. In the summer of 2003, when the printing of *Harry Potter* began, no printer in Canada stocked enough recycled paper to supply the large print run and no Canadian mill could produce a sufficient quantity in time to meet deadlines and demand.

As a result, Raincoast purchased recycled stock from an American company, New Leaf Paper. New Leaf is a paper distributor dedicated to recycled papers. *Harry Potter and the Order of the Phoenix* was printed on “New Leaf EcoBook 100 Natural”, a fifty-five-pound cream stock.

Raincoast uses two kinds of paper from New Leaf: “EcoBook” and “Good News”. “EcoBook” is the recycled alternative to a high-bulk stock. It is used for the hardcover editions of *Harry Potter* and for Raincoast’s fiction titles. It is available in two colours: cream or white. The other stock, “Good News”, is the recycled alternative to groundwood, a lower-quality paper typically used for mass-market paperbacks. This stock is used to print the paperback editions of *Harry Potter*.

Fortunately for Raincoast, there was no protest at Raincoast's sourcing of paper from an American company. Instead, Canadian printers and mills were spurred to develop their own recycled stocks. Cascades Fine Papers Group of Quebec and Transcontinental Printing have since worked together with Markets Initiative to develop a one-hundred-percent post-consumer recycled stock, processed chlorine-free. This paper, called "Enviro", is a sixty-pound stock available in Smooth White and Antique Natural. It is comparable to New Leaf's "EcoBook". The paper was not ready in time to print *Harry Potter*, but it was used for some of Raincoast's Fall 2003 titles, which were printed just a few months later. Cascades also developed "Bio Print", a stock comparable to New Leaf's "Good News".

In having resolved to use only recycled stocks for its text-based titles, Raincoast is limited in its choice of printers. Although selection and availability has increased rapidly over the past few years, printers stock only a selected range of recycled stocks. For instance, Friesens carries "EcoBook 100", "New Age 100" and "Enviro".⁹⁴ Webcom carries "EcoBook 100", "Good News Opaque", and "Eco Offset". Transcontinental carries "EcoBook 100", "Enviro" and "BioPrint".⁹⁵ In fact, Transcontinental holds the exclusive rights to use "BioPrint".⁹⁶ A truly competitive selection is thus not possible for Raincoast and other publishers, as printers do not all offer a full range of choices for recycled stocks. This situation might make other publishers hesitant to print on recycled paper. Publishers tend to select printers on a case-by-case basis, basing their decisions on competitive

pricing, services offered and timing. Publishers may not wish to be forced to print all their titles with the same printer, simply because there is only one printer that stocks the recycled paper they seek. This situation is changing as more printers regularly stock recycled papers. Markets Initiative hopes that, one day, printers will replace all their virgins stocks with recycled alternatives.⁹⁷

To print *Harry Potter and the Order of the Phoenix*, Raincoast hired both Transcontinental Gagné in Louiseville, Quebec and Friesens Corporation in Altona, Manitoba. Friesens alone could not handle the volume of the entire print run as it only has one press – a web press – designed for this type of text-based book. Although Transcontinental would have had the capacity to print all the Harry Potter books, Raincoast felt it would not be wise to place all its eggs in one basket: it would be safer to divide the print run between the two companies.

When sourcing the paper for *Harry Potter*, the production team at Raincoast was faced with a steep learning curve. According to Publisher Michelle Benjamin, as recently as two years ago, publishing companies – and even many paper suppliers – were not informed about the origin of the fibres used in their papers, in particular whether or not the paper was derived from ancient forests. Raincoast thus had to start by identifying the content of the papers it already used, with particular attention to discerning the presence of wood-materials sourced from ancient forests. To do this Raincoast presented printers with a letter of intent, informing them of the company's decision to "go green" and of its plans for the future.⁹⁸ Production Manager Cindy Connor and Production

Coordinator Marjolein Visser then worked closely with the printers, convincing them to use recycled stock.

Raincoast's production team also had to adjust to the technical differences between papers derived from virgin wood pulp and post-consumer recycled paper. Since recycled paper is made from reprocessed fibres, the quality of the fibres are somewhat compromised and the paper loses the bulk of a comparable weight of paper made from virgin fibres. As a result, a publisher must select a higher basis weight for the paper used. For example, whereas in one case a publisher might select a fifty-pound high-bulk stock made of virgin fibres, to achieve the same appearance (the same degree of bulk and show-through) when using post-consumer recycled paper, a fifty-five-pound stock would be employed. Likewise, instead of a forty-pound groundwood, the publisher would have to use a forty-five-pound "Bio Print" or "Good News" if it chose to print on recycled stock. Higher basis weights are typically more expensive. The premium for printing on recycled paper has been as low as two percent and as high as fifteen percent.

The Future of Ancient-Forest-Friendly Publishing: Economic Feasibility and Environmental Benefits

Economic viability is evidently a key issue for publishers considering adopting the practices promoted by Markets Initiative. As with any major change in a company's policies or purchasing preferences, the switch to environmentally responsible publishing needs to be considered as a business venture. With higher

premiums on recycled stock, can Canadian publishers afford to use recycled stocks? Many are already struggling to cover costs, even with the aid of government funding.

There are possible solutions for overcoming this obstacle, both in the short and long term. The long-term solutions have already been discussed in this report, namely, increasing market demand to build economies of scale. In the meanwhile, publishers can compensate for the additional cost of printing on recycled stock by employing simple cost-saving techniques at the design and printing stages. Publishers may have to sacrifice costly cover treatments, such as special varnishes or embossing. Ganging print runs for several titles is another cost-saving practice that may help defer additional costs.

Already, since Markets Initiative began its ancient-forest-friendly publishing campaign in 2001, five recycled papers with at least sixty percent post-consumer content have been developed for the Canadian market, and eight Canadian printers have started to regularly carry ancient-forest-friendly papers as floor stock.⁹⁹ This progress is significant, considering that as recently as three years ago no Canadian printers regularly stocked such papers.

The other facet of economic viability in book publishing is, of course, bookselling. Does ancient-forest-friendly publishing contribute to the bottom line by boosting book sales? Can environmental responsibility improve a publisher's market share? A 1996 survey suggests that eighty-six percent of consumers are more likely to buy products "positively associated with social environmental

issues”.¹⁰⁰ More specifically, a survey conducted in 2000 found that “45% of British Columbians are more likely to buy products from Canadian companies which have adopted policies to phase-out their use of old growth and endangered forests”.¹⁰¹ In addition, a 1998 survey found that “70% of consumers say they would *not* buy from a company if they didn’t think that they were socially responsible – even if there was a price advantage”.¹⁰² As Rycroft puts it, “today, people are looking for more from companies than just the product or the bottom line being balanced”.¹⁰³ It is questionable whether the same standards apply to book-purchasing since the intellectual content and writing style of each book is unique. One cannot simply read one book in lieu of another – making the exchange because the former book is printed on recycled stock – and acquire an identical reading experience from the substitution. Consumers may, however, apply pressure on a particular publisher by voicing their preference for books printed on recycled paper.

In the case of Raincoast Books, the company’s transformation into an environmentally responsible business does not directly translate into business success. Indeed, the impact of the ancient-forest-friendly initiative is not quantitatively measurable; it does not equate to earnings in hard dollars. It does not seem likely that many people bought *Harry Potter and the Order of the Phoenix* simply because it was printed on recycled paper. The hundreds of thousands of people who bought the Canadian edition of the book did so for the story that lay

within its pages, not because of the pages themselves. As such, the ancient-forest-friendly campaign did not boost book sales.

Instead, the company's dedication to the ancient-forest-friendly initiative and publicity campaign have benefited Raincoast indirectly. The added media attention garnered by the ancient-forest-friendly campaign, pitched in conjunction with *Harry Potter*, may have increased Raincoast's visibility, making it more recognizable to consumers and booksellers alike. Moreover, the added media attention likely contributed to the company's overall profile, identifying it as an ethical, responsible business, one that cares about something other than just the bottom line and is considerate of the world in which it exists. Raincoast's efforts to this effect were officially recognized when it won the 2003 Ethics in Business Award for Environmental Excellence in the "small to medium enterprise" category. This award "honours businesses that have demonstrated leadership and innovation in minimizing their impact on the environment". As stated on the Ethics in Action website, finalists in this category have:

- demonstrated leadership and innovation in minimizing their impacts on the environment and/or enhanced the environment;
- a corporate vision that includes environmental sustainability, and are on a path towards achieving that vision;
- positively impacted the environment(s) in which they operate; and
- empowered individuals, both inside and outside the organization, who are involved in and inspired by the company's environmental programs.¹⁰⁴

Even the development of a positive public profile does not, however, guarantee book sales or even customer loyalty for Raincoast. Canadian book buyers do not

tend to notice which company publishes the books they read. However, since this is a battle faced by *all* publishers, perhaps Raincoast's ancient-forest-friendly initiative media campaign will serve as a kind of branding, comparable to memorable logos (such as Penguin) or associated cover designs (such as McClelland & Stewart's Emblem series). It could well be that Raincoast's branding is not image-based, but instead reputation-based, or even ethics-based. It is possible that would-be buyers, having heard about Raincoast's environmental efforts (or having read, on the back cover, that a book was printed on one-hundred-percent post-consumer recycled paper) may hang onto the book just a few moments longer, long enough for them to read the blurb or even skim a few pages before making a purchasing decision.

The real impact of the *Harry Potter* ancient-forest-friendly campaign will be felt over a longer stretch of time and in a broader context. The significant consequence of Raincoast's environmental commitments and the media campaign are, in fact, visible at a grass-roots level. The sheer size of the *Harry Potter* print run shows consumers that environmentally responsible publishing is possible, while the title's popularity ensures that a large number of people hear or read about the venture. Children, taking heed from their favourite wizard and favourite author, will be encouraged to recycle and respect the world's natural resources. Publisher Michelle Benjamin feels that by using *Harry Potter* to promote the ancient-forest-friendly initiative, Raincoast can help give children an

awareness about important environmental issues and make them “feel empowered to make changes, either now or when they’re older”.¹⁰⁵

Raincoast was considering launching another phase of the campaign that would use *Harry Potter* specifically to teach young people about recycling. With Gillian Dusting, Raincoast discussed ideas of taking the message into classrooms, perhaps with posters or educational kits that would help teachers introduce environmental concepts while capturing students’ attention by somehow involving *Harry Potter*.¹⁰⁶ The plans for an educational campaign were not fleshed out or finalized, however, and the project was put on hold as the Marketing and Publicity departments had to devote their time, energy and resources to the demands of the Fall 2003 publishing and distribution lists as well as planning for the Spring 2004 season. This educational phase of the campaign, had it been realized, would have moved another step away from selling the book *per se*, concentrating instead on selling a larger environmental message.

Of course, Raincoast alone – even with the help of the most powerful and popular teenaged wizard – cannot save the world’s ancient forests. This point was taken up by satirical commentator Rex Murphy who voiced his opinions in a *Globe and Mail* article entitled “An eco-hero, Hogwarts and all”:

Considering the number of little, and not so little, Potter-addicts that are out there, this may be the greatest news for the planet's vegetation since the invention of aluminum siding. [...] I pause and gasp. Is there nothing J.K. Rowling can't do? [...] If all this is true, the continued publication of Harry Potter books will likely halt global warming, arrest the melting polar icecaps, and stay the immersion of some of the world's great coastal cities. I predict that

when the history of our times is written, the creation of Harry Potter will rank as an environmental palliative right up there with smokestack emission legislation.¹⁰⁷

Raincoast can, however, start the ball rolling. Through its environmentally responsible publishing practices and the ancient-forest-friendly media campaign, Raincoast can set an example, raise public awareness of the issues at hand and initiate discussions for consumers and within the publishing, printing and paper industries. These results, in turn, have the power to bring about significant changes: a new relationship between book publishing and the environment. Nicole Rycroft views Raincoast's *Harry Potter* ancient-forest-friendly campaign as a turning point: "When we look back in five years' time this is going to be one of the key points in the transformation of a heavy paper-consuming industry".¹⁰⁸

Indeed, by June 2003 Markets Initiative had persuaded thirty-six publishers to make commitments to phasing out their use of ancient-forest fibres, and shortly afterwards it was working with another forty Canadian publishers to make similar agreements. By November, sixty-seven pledges were in place. The Green Press Initiative, a sister organization of Markets Initiative in United States, has solicited comparable commitments from forty-five American publishers and nine authors, including Alice Walker and Barbara Kingsolver.¹⁰⁹

As illustrated by Greenpeace U.K.'s recent campaign, the movement to "go green" in publishing has quickly moved beyond Canada. Similar initiatives are occurring in at least six other countries including the United States, the United Kingdom, Italy and Germany.¹¹⁰ Publishers worldwide already, or

probably will soon, feel the pressure to switch to recycled stocks. Particular pressure will be on the other publishers of *Harry Potter*: Bloomsbury in the U.K. and Scholastic in the U.S. The sixth Harry Potter book will probably be printed entirely on ancient-forest-friendly paper since J.K. Rowling has demanded that it be so. It is, however, unclear whether foreign publishers are bound to respect Rowling's wishes in the territories in which they hold rights. It may not be legally binding to do so, but foreign publishers may choose to abide by Rowling's wishes simply to avoid any negative publicity. They may, indeed, as Raincoast did, capitalize upon the positive publicity generated by publishing one of the world's most famous and popular titles on environmentally responsible paper. At the same time, they would do a great service to the world's natural resources.

APPENDIX A

The following are definitions of the terms used in this report. These definitions are derived from the terms outlined by New Leaf Paper¹¹¹ and the Association of Book Publishers of British Columbia.¹¹²

Post-consumer recycled paper	is paper that has already been used by consumers and has been recovered for recycling. Recycled papers with a high post-consumer content not only prevent the destruction of trees, they also reduce pollution since waste paper is not incinerated or dumped in landfill sites.
Pre-consumer recycled paper	refers to paper products recovered from paper manufacturing, printing and other “production” or “value-adding” stages. Scrap paper and trim margins from a printer or paper mill and unsold newspapers and magazines are examples of pre-consumer waste.
Processed chlorine-free	refers to paper in which the fibres (recycled and/or virgin) are bleached without the use of chlorine or chlorine compounds.
Ancient-forest-friendly	refers to products that do not contain any materials derived from ancient forests.

APPENDIX B

Sixty-seven Canadian publishers and imprints are presently working with Markets Initiative to safeguard ancient and endangered forests. In the list below, publishers are grouped with their imprints.

Arsenal Pulp Press	New Society Publishers
Banff Centre Press	Penguin Canada
Bristol & Glass	Raincoast Books
Douglas & McIntyre	Polestar
Greystone Books	Random House Canada
Groundwood Books	Anchor Canada
Harbour Books	Doubleday Canada
Heritage House	Knopf Canada
House of Anansi Press	Seal Canada
Key Porter Books	Vintage Canada
KidsCan Press	Ronsdale Press
McClelland & Stewart	University of Alberta Press
Tundra Books	University of British Columbia Press
McGill-Queen's University Press	Whitecap Books
NeWest Press	

In addition, the Literary Press Group (LPG) holds an umbrella commitment for its forty-four member publishers, listed below. Several of these LPG members have developed individual commitments: their names also appear in the above list.

Anvil Press	Mansfield Press
Arsenal Pulp Press	The Mercury Press
Banff Centre Press	NeWest Press
Beach Holme Publishing Limited	New Star Books Ltd.
Brick Books	Nightwood Editions
Broken Jaw Press / Maritimes	Oolichan Books
Arts Projects Productions	Penumbra Press
Buschek Books	Playwrights Canada Press
Coach House Books	The Porcupine's Quill
Conundrum Press	Pottersfield Press
Cormorant Books Incorporated	Red Deer Press
Coteau Books	Ronsdale Press
Creative Book Publishing	Seraphim Editions
DC Books	Signature Editions
ECW Press	Talon Books
Ekstasis Editions	Theytus Books Ltd.
Gaspereau Press	Thistledown Press Ltd.
Goose Lane Editions	TSAR Publications
Hargios Press Inc.	Turnstone Press

House of Anansi Press

Insomniac Press

J. Gordon Shillinford

Kagedonce Press

Véhicule Press

Wolsak & Wynn Publishers

XYZ éditeur/XYZ Publishing

ENDNOTES

- ¹ Nicole Rycroft, interview by author, Vancouver, 23 November 2003.
- ² Nicole Rycroft, Campaigns Director, Markets Initiative, "List of other publishers," email to Tessa Vanderkop, Publicity Manager, Raincoast Books; and Allan MacDougall, President and CEO, Raincoast Books, 2 June 2003, Personal Files of Tessa Vanderkop, Vancouver.
- ³ Association of Book Publishers of British Columbia, *Environmentally Sound*, 3.
- ⁴ After this positive initial response, Markets Initiative officially launched its ancient-forest-friendly paper initiative at the International Festival of Authors in Toronto in October 2001, with a smaller event at the Vancouver International Writers Festival. (Association of Book Publishers of British Columbia, *Environmentally Sound*, 3.)
- ⁵ See Appendix A for definition of terms used.
- ⁶ Kevin Williams, Executive Vice-President, Raincoast Books, letter to Raincoast's printers and suppliers, 15 July 2003, Personal Files of Kevin Williams, Vancouver.
- ⁷ Rycroft, interview.
- ⁸ Williams, letter to Raincoast's printers and suppliers, 15 July 2003.
- ⁹ Rycroft, interview.
- ¹⁰ Greenpeace, *The Paper Trail: A Greenpeace Guide to Sourcing Ancient Forest Friendly Paper for the UK Book Publishing Industry* (Greenpeace, September 2003), 8.
- ¹¹ Gillian Dusting, *Ancient-Forest-Friendly Media Plan, Draft 4* (22 May 2003), 3.
- ¹² Markets Initiative, advertisement with Austin Clarke: "When you're this good between the covers you're going to raise a few eyebrows!" *Globe and Mail*, 27 September 2003.
- ¹³ Markets Initiative advertisement with Austin Clarke.
- ¹⁴ Markets Initiative, advertisement with Pierre Burton: "He's good between the covers," 2001.
- ¹⁵ Rycroft, interview.
- ¹⁶ George F. Peterken, *Natural Woodland: Ecology and Conservation in Northern Temperate Regions* (Cambridge: Cambridge University Press, 1996), 17.
- ¹⁷ Raincoast Books, Media Release for Raincoast' ancient-forest-friendly paper initiative: "In Canada, Harry Potter is Ancient-Forest Friendly," 27 May 2003.
- ¹⁸ Natural Resources Canada. *Canadian Geographic*, 1999, quoted in Markets Initiative, Ancient Forests: A World Legacy [online].
- ¹⁹ Canadian Forestry Association, Forest Regions Descriptions [online].
- ²⁰ Center for Educational Technologies, Exploring the Environment: Temperate Rainforest [online].
- ²¹ Association of Book Publishers of British Columbia, *EcoKit* (Vancouver: Association of Book Publishers of British Columbia, March 2002), 6.

- ²² Mitchell, "Coalition aims to save boreal forest."
- ²³ Greenpeace, *The Paper Trail*, 2.
- ²⁴ Association of Book Publishers of British Columbia, *EcoKit*, 8.
- ²⁵ Norman L. Christensen, Jr., et al., *Environmental Issues in Pacific Northwest Forest Management* (Washington, D.C.: National Academy Press, 2000), 50-2.
- ²⁶ Christensen, 46.
- ²⁷ Greenpeace, *The Paper Trail*, 2.
- ²⁸ Greenpeace, *The Paper Trail*, 2.
- ²⁹ The U.S. Forestry Service Old-Growth Definition Task Group identified three basic stages in forest development: young, mature and old. The latter group is also known as "old growth" or "ancient". Foresters sometimes label these groups as immature, mature and overmature. (Christensen, 46)
- ³⁰ Dirk Bryant, Daniel Nielson, and Laura Tanglely, *The Last Frontier Forests: Ecosystems and Economics on the Edge* (Washington, D.C.: World Resources Institute, 1997), 15 and 17.
- ³¹ Raincoast Books, "In Canada, *Harry Potter* is Ancient-Forest Friendly."
- ³² Greenpeace, *The Paper Trail*, 7.
- ³³ Organization for Economic Co-operation and Development (OECD), *Environmental Outlook 2001*, quoted in Greenpeace, *The Paper Trail*, 2.
- ³⁴ Dealer Owned Buying Groups, Wood Distributors, Homebuilders and Pulp Buyers were the top four consumers of B.C. forest products. (IBM Consulting Services, *A Greenward Shift in the Market for Forest Products from British Columbia* (Toronto: IBM Corporation, 2003), 8.
- ³⁵ Equivalent to 620,000 pounds. (Association of Book Publishers of British Columbia, *EcoKit*, 3.)
- ³⁶ Natural Resources Canada, *The State of Canada's Forests, 2002-2003* (Natural Resources Canada, 2003), 27.
- ³⁷ Statistics Canada, Profile of book publishing and exclusive agents, English language firms [online] and Statistics Canada, Profile of book publishing and exclusive agency in Canada, by French language firm [online].
- ³⁸ Equivalent to one million U.S. tons. ("Canadian Firm Prints Potter on Green Pages." *Environmental News Service*, 19 June 2003 [cited 18 July 2003]. Available from: <<http://ens-news.com/ens/jun2003/2003-06-19.asp>>.)
- ³⁹ Dressang, "Papermaker provides pages for Potter."
- ⁴⁰ Pollara, *Canadians' Attitudes Toward Books Printed on Environmentally Responsible Paper* (Toronto: Pollara, January 2002), 4.
- ⁴¹ In relation to *Harry Potter and the Order of the Phoenix*, this issue is discussed later in this report.
- ⁴² Markets Initiative, advertisement with Austin Clarke.
- ⁴³ Pollara, *Canadians' Attitudes*, 12.
- ⁴⁴ Pollara, *Canadians' Attitudes*, 14.
- ⁴⁵ Markets Initiative, Top 8 Business Reasons to go Ancient Forest Friendly [online].

⁴⁶ TerraChoice Environmental Services Inc., TerraChoice Environmental Services Inc.: About Us [online].

⁴⁷ Alexandra Gill, "Harry Potter and the goblet of hype," *Globe and Mail*, 31 May 2003, sec. R, p. 8. After the release of *Harry Potter and the Order of the Phoenix*, J.K. Rowling's agent, Christopher Little, reported that the series had sold 250 million copies. ("Potter world book sales hit 250m," *BBC News*, 17 November 2003 [cited 17 November 2003]. Available from: <<http://news.bbc.co.uk/go/pr/fr/-/2/hi/entertainment/3277539.stm>>.)

⁴⁸ Gill, "Harry Potter and the goblet of hype."

⁴⁹ "Fifth Potter biggest seller yet," *Ottawa Sun*, 23 May 2003, p. 33.

⁵⁰ Michelle Benjamin, interview by author, Vancouver, 30 July 2003.

⁵¹ The children's and adult editions differ only in the cover image; they contain identical text. The adult edition was created to provide adult readers with a cover that would appeal to their aesthetics.

⁵² To give perspective to the enormity of the *Harry Potter* print run and the environmental savings: an eco-audit conducted by the ABPBC discovered that all of its members combined, during the period of June 2001 to March 2002, saved 5,976 trees: about one fifth of the amount saved by the initial print run *Harry Potter and the Order of the Phoenix* alone. (Association of Book Publishers of British Columbia, *Environmentally Sound*, 5.)

⁵³ Markets Initiative. Media Release: "*Harry Potter and the Order of the Phoenix*, Raincoast Books Ecological Savings," 9 September 2003.

⁵⁴ The figures released in the *Harry Potter* media releases and in the book were as follows: 29,640 trees (a forest area equivalent to 95 times the size of the Skydome in Toronto or equivalent to a forest area just larger than Vancouver's Stanley Park); 633,557 kilograms of solid waste (equivalent to the weight of 155 average female elephants); 20,248 million BTUs of electricity (enough to power the average North American home for 195 years); 1,215,443 kilograms of greenhouse gases (equal to 3.9 million kilometers traveled by car with average fuel efficiency); and 8486.4 kilograms of air emissions.

⁵⁵ J.K. Rowling, *Harry Potter and the Order of the Phoenix* (London: Bloomsbury U.K., 2003), 1.

⁵⁶ Gaby Hinsliff, "J.K. and the single mum's pot of gold," *The Observer*, 15 June 2003 [cited 18 July 2003]. Available from: <<http://books.guardian.co.uk/harrypotter/story/0,10761,977860,00.html>>.

⁵⁷ Nicole Rycroft, Campaigns Director, Markets Initiative, "Piece sent to J.K. last year," email to Tessa Vanderkop, Publicity Manager, Raincoast Books, 28 May 2003, Personal Files of Tessa Vanderkop, Vancouver.

⁵⁸ Greenpeace, press release: "IKEA Announces New Policy Commitment on Ancient Forests," Greenpeace, 24 November 1999 [cited 20 November 2003]. Available from: <http://www.greenpeaceusa.org/media/press_releases/99_11_24text.htm>.

⁵⁹ Dusting, *Ancient-Forest-Friendly Media Plan*, 5.

⁶⁰ Tag on brooms.

⁶¹ The brooms were handmade by North Woven Brooms, an artisan shop in Crawford Bay, B.C. They were made with Forest Stewardship Council certified alder sticks, gathered from the Harrop-Proctor Community Forest on Kootenay Lake, near Nelson, B.C.

⁶² Nicole Rycroft, Campaigns Director, Markets Initiative, "Potter ripples," email to Tessa Vanderkop, Publicity Manager, Raincoast Books, 7 July 2003, Personal Files of Tessa Vanderkop, Vancouver.

⁶³ The source of the information on "The Leaky Cauldron" (<http://www.the-leaky-cauldron.org>) was from a May 27, 2003 article posted on the website of *The Milwaukee Journal Sentinel* (<http://www.jsonline.com/bym/news/may03/143527.asp>). The source of the information on "Muggle Net" (<http://www.mugglenet.com>) was from an article posted May 21, 2003 on the Sierra Club website (http://www.sierraclub.org/currents/markets_initiative.asp). The information on the "Harry Potter Automatic News Aggregator" (<http://hpana.com>) came from "The Leaky Cauldron" site.

⁶⁴ The quality of the paper used to print *Harry Potter and the Order of the Phoenix* and other Raincoast text-based titles is, in fact, comparable to paper made from virgin fibres.

⁶⁵ Websites that linked to Raincoast's site include:

www.jkrowling.com (a *Harry Potter* fan site)

www.the-leaky-cauldron.org (The Leaky Cauldron, a *Harry Potter* fan site)

www.wizardingworld.com (Wizarding World, a *Harry Potter* fan site)

www.sierraclub.com (The Sierra Club)

www.chfi.com (CHFI, a Toronto radio station that was hosting a *Harry Potter* giveaway contest)

www.cbc.com (CBC)

www.thestar.com (*The Toronto Star*)

⁶⁶ Dressang, "Papermaker provides pages for Potter."

⁶⁷ Monique Trottier, Web and Data Specialist, Raincoast Books, "Harry Potter Web Stats," email to Raincoast's 'Harry Potter Phoenix' Email Conference, 14 August 2003, Personal Files of Monique Trottier, Vancouver.

⁶⁸ Monique Trottier, Web and Data Specialist, Raincoast Books, "Ancient Forest Friendly Feedback 2," email to Raincoast's 'Harry Potter Phoenix' Email Conference, 29 May 2003, Personal Files of Monique Trottier, Vancouver.

⁶⁹ Trottier, "Ancient Forest Friendly Feedback 2."

⁷⁰ Of these seventy individuals, twenty had read about Raincoast's use of recycled paper on "The Leaky Cauldron" or "Muggle Net" websites, three had read an article on the topic (but didn't specify the source), one cited the *Milwaukee Journal Sentinel* article, one had read about it on the "Harry Potter Automatic News Aggregator" (<http://hpana.com>), and forty-five did not specify where they had heard about the initiative. (Trottier, "Ancient Forest Friendly Feedback 2.")

⁷¹ Raincoast Books, "In Canada, *Harry Potter* is Ancient-Forest Friendly."

⁷² Rycroft, interview.

⁷³ Benjamin, interview.

⁷⁴ Greenpeace, *The Paper Trail* 3.

⁷⁵ Ralph Baxter, "Greenpeace sparks debate on 'eco-friendly paper' issue," *Publishing News*, 10 October 2003, 3.

⁷⁶ Greenpeace, *The Paper Trail*, 7.

⁷⁷ Forest Products Association of Canada, Newsletter: "Forestry Works," Forest Products Association of Canada, March 2003.

- ⁷⁸ Canadian Sustainable Forestry Certification Coalition, Certification Status and Intentions in Canada [online].
- ⁷⁹ Forest Products Association of Canada, "Forestry Works."
- ⁸⁰ Baxter, 3.
- ⁸¹ Baxter, 3.
- ⁸² "Big printing error in Australian/New Zealand OotP books," [sic.] The Harry Potter Automatic News Aggregator, 23 June 2003 [cited 20 September 2003]. Available from: <http://www.hpana.com/news.cfm?nids=15020_big_printing_error_in_australiannew_zealand_ootp_books>.
- ⁸³ "Harry Potter joke on Saturday Night Live," The Wizard News, 4 May 2003 [cited 10 May 2003]. Available from: <<http://www.wizardnews.com/story.20030504.html>>.
- ⁸⁴ Nicole Rycroft, Campaigns Director, Markets Initiative, letter to various Canadian authors, 4 September 2001, Personal Files of Michelle Benjamin, Publisher, Raincoast Books, Vancouver.
- ⁸⁵ Rycroft, letter to various Canadian authors.
- ⁸⁶ Greenpeace, *The Paper Trail*, 8.
- ⁸⁷ Michael McCullough, "Harry Potter goes green with Raincoast print run," *The Vancouver Sun*, 10 June 2003, sec. D, p. 3.
- ⁸⁸ *Chain of Destruction* (U.S.A.: Greenpeace U.S.A., 1998), quoted in Association of Book Publishers of British Columbia, *Environmentally Sound*.
- ⁸⁹ Amy Carmichael, "Use forest-friendly paper, Atwood tells publishers at Frankfurt book fair," *The Canadian Press*, 11 October 2003 [cited 20 November 2003]. Available from: <<http://www.cp.org/english/online/full/Entertainment/031009/e100922A.html>>.
- ⁹⁰ Rycroft, "Piece sent to J.K. last year."
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- ⁹² Greenpeace, *The Paper Trail*, 10.
- ⁹³ Rycroft, "List of other publishers."
- ⁹⁴ Markets Initiative, Printers [online].
- ⁹⁵ Markets Initiative, Printers [online]; Marjolein Visser, interview by author, Vancouver, 25 July 2003.
- ⁹⁶ Visser, interview.
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- ⁹⁹ Rycroft, interview.
- ¹⁰⁰ Simon Zadek, 1997, quoted in Markets Initiative, Why Go Ancient Forest Friendly [online].
- ¹⁰¹ Viewpoints, 2000, quoted in Markets Initiative, Why Go Ancient Forest Friendly [online].
- ¹⁰² Walker Research, 1998, quoted in Markets Initiative, Why Go Ancient Forest Friendly [online].
- ¹⁰³ Rycroft, interview.
- ¹⁰⁴ Ethics in Action, Ethics in Action Awards: Awards Recipients [online].

¹⁰⁵ Benjamin, interview.

¹⁰⁶ Gillian Dusting, Public Relations Consultant, "Meeting Notes," email to Tessa Vanderkop, Publicity Manager, Raincoast Books; Allan MacDougall, President and CEO, Raincoast Books; Desiree Zicko, Marketing Director, Raincoast Books; and Michelle Benjamin, Publisher, Raincoast Books, 3 July 2003, Personal Files of Tessa Vanderkop, Vancouver.

¹⁰⁷ Rex Murphy, "An ecohero, Hogwarts and all," *Globe and Mail*, 7 June 2003, sec. A, p. 19.

¹⁰⁸ McCullough, sec. D, p. 3.

¹⁰⁹ To date, the Green Press Initiative managed to secure commitments from university and specialty presses; no major American publishers have yet committed to using ancient-forest-friendly paper. (Avery Yale Kamila, "Sustainability in Print: Book Publishers Buy Recycled," *GreenBiz*, September 2003 [cited 20 October 2003]. Available from: <http://www.greenbiz.com/news/reviews_third.cfm?NewsID=25576>.)

¹¹⁰ McCullough, sec. D, p. 3.

¹¹¹ New Leaf Paper, Paper Terminology [online].

¹¹² Association of Book Publishers of British Columbia, *EcoKit*.

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