

Supplementary Materials for 100 Stories to Share

An Interactive Qualifying Project

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A: Preambles

Marketing Professor/Experts Interview

We are students at Worcester Polytechnic Institute (WPI) doing a community based project. We are interviewing various marketing professionals, professors, and publishers in order to better understand the process of marketing physical products. We are working with an organization in Melbourne, Australia known as 100 Story Building. This not-for-profit organization seeks to encourage young writers to learn and write through various workshops and programs, boosting the confidence and creativity of these students along the way. One of the 100 Story Building programs, Early Harvest, compiles creative stories written by these young children into a publication with the help of famous writers and publishers. This group reached out to us asking for help marketing their book using their limited resources. Since we started with little to no marketing experience, we are reaching out to marketing experts to gather information that will help answer our research questions. We will compile this information into a report for 100 Story Building and also write up the results in our school report which will be posted on our University website (WPI). You will not be identified by name in the report, but by a pseudonym (Marketing Expert 1, for example). This should only take roughly 30 minutes. We will record this zoom session but the recording itself will not be available to anyone but our research team. If you would be willing to participate in this interview please know that you are free to end at any time, and you may choose not to answer any of the questions. If you have further questions about this study or wish to read our final report, please contact us at gr-100SB@wpi.edu or our WPI faculty advisors at ldh@wpi.edu or kumar@wpi.edu.

Librarian Interview

We are working with an organization in Melbourne, Australia known as 100 Story Building. This not-for-profit organization seeks to encourage young writers to learn and write through various workshops and programs, boosting the confidence and creativity of these students along the way. One of the 100 Story Building programs, Early Harvest, compiles creative stories written by these young children into a publication with the help of famous writers and publishers. This group reached out to us asking for help understanding how teachers use storybooks in their curriculum and how a book like this one might be a useful teaching tool. We plan to speak to at least 10 teachers and librarians and we will compile this information into a report for 100 Story Building and also write up the results in our school report which will be posted on our University website (WPI). If you choose to work with us, 100 Story Building has given us permission to send you a free copy of one of their former publications. You will not be identified by name in the report, but by a pseudonym (Librarian 1, for example). This should only take roughly 30 minutes. We will record this zoom session but the recording itself will not be available to anyone but our research team. If you would be willing to participate please know that you are free to end at any time, and you may choose not to answer any of the questions. If you have further

questions about this study or wish to read our final report, please contact us at gr-100SB@wpi.edu or our WPI faculty advisors at ldh@wpi.edu or kumar@wpi.edu.

Teacher Interview

We will be conducting a focus group with 5 teachers in Victoria to discuss how they use storybooks in the classroom. This is an opportunity to network with other teachers, learn from them, and share ideas. We are working with an organization in Melbourne, Australia known as 100 Story Building. This not-for-profit organization seeks to encourage young writers to learn and write through various workshops and programs, boosting the confidence and creativity of these students along the way. One of the 100 Story Building programs, Early Harvest, compiles creative stories written by these young children into a publication with the help of famous writers and publishers. This group reached out to us asking for help understanding how teachers use storybooks in their curriculum and how a book like this one might be a useful teaching tool. We plan to conduct two of these focus groups and speak with at least 10 teachers and we will compile this information into a report for 100 Story Building and also write up the results in our school report which will be posted on our University website (WPI). If you choose to work with us, 100 Story Building has given us permission to send you a free copy of one of their former publications. You will not be identified by name in the report, but by a pseudonym (Teacher 1, for example). This should only take roughly 30 minutes. We will record this zoom session but the recording itself will not be available to anyone but our research team. If you would be willing to participate in this focus group please know that you are free to end at any time, and you may choose not to answer any of the questions. If you have further questions about this study or wish to read our final report, please contact us at gr-100SB@wpi.edu or our WPI faculty advisors at ldh@wpi.edu or kumar@wpi.edu.

Marketing Test Focus Group

We will be conducting a focus group with 5 teachers in Victoria to discuss the marketing materials for a classroom storybook. We are working with an organization in Melbourne, Australia known as 100 Story Building. This not-for-profit organization seeks to encourage young writers to learn and write through various workshops and programs, boosting the confidence and creativity of these students along the way. One of the 100 Story Building programs, Early Harvest, compiles creative stories written by these young children into a publication with the help of famous writers and publishers. This group reached out to us asking for help understanding how teachers use storybooks in their curriculum and how a book like this one might be a useful teaching tool. We will compile this information into a report for 100 Story Building and also write up the results in our school report which will be posted on our University website (WPI). You will not be identified by name in the report, but by a pseudonym (Teacher 1, for example). This should only take roughly 30 minutes. We will record this zoom session but the recording itself will not be available to anyone but our research team. If you would be willing to participate in this focus group please know that you are free to end at any time, and you may

choose not to answer any of the questions. If you have further questions about this study or wish to read our final report, please contact us at gr-100SB@wpi.edu or our WPI faculty advisors at ldh@wpi.edu or kumar@wpi.edu.

B: Librarian Interview Questions

1. What criteria do you look for in books that you choose for your library?
2. What is your favorite book that you purchased for your library? How did you find this book? Do you ever use other methods of finding books like subscription companies, the internet, conferences, or brick and mortar stores?
 - a. If they use the internet: What is most important to you when looking at books online? Do you read Amazon reviews or stars? Do you prefer award winning books?
3. How do you determine if books are appropriate for your library? Would a book written by children be more appealing to you in this sense? Why or why not?
4. *Show book cover and sample story:* If you came across this when looking for books for your library could you walk us through what your thought process would be? How does it fit or not fit the criteria you look for?

C: Free Listing Form

Teacher Focus Group Free List

Please put each item on a new line

*** Required**

List up to 10 things that come to mind when you think about your favorite children's book *

Your answer

Submit

D: Post-Interview Form

Post-Interview Form

Thank you for participating! We just have a couple of quick questions.

What address should we send your free Early Harvest book to?

Your answer _____

Do you have any friends who would be interesting in participating in our interview program?

- Yes
- No

[Next](#)

E: Teacher Questionnaire

Questionnaire

We are interviewing and surveying teachers in the United States and Australia about how they use storybooks in their classrooms and what they look for when choosing storybooks. We are working with an organization in Melbourne, Australia known as 100 Story Building. This not-for-profit organization seeks to encourage young writers to learn and write through various workshops and programs, boosting the confidence and creativity of these students along the way. One of the 100 Story Building programs, Early Harvest, compiles creative stories written by these young children into a publication with the help of famous writers and publishers. This group reached out to us asking for help understanding how teachers use storybooks in their curriculum and how a book like this one might be a useful teaching tool. We plan to speak with at least 10 teachers and we will compile this information into a report for 100 Story Building and also write up the results in our school report which will be posted on our University website (WPI). You will not be identified by name in the report, but by a pseudonym (Teacher 1, for example). This should only take roughly 20 minutes. If you would be willing to participate in this survey please know that you are free to choose not to answer any of the questions. If you have further questions about this study or wish to read our final report, please contact us at gr-100SB@wpi.edu or our WPI faculty advisors at ldh@wpi.edu or kumar@wpi.edu.

Which years and subjects do you teach primarily?

Your answer

Do you use fictional story books in your teaching?

Yes

No

Next

Choosing Books



Description (optional)

How do you choose your books?

Long answer text

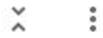
When you choose books are there places like book review sites that you look to first?

Yes

No

Section 3 of 10

Book Review Sites



Description (optional)

What are some book review sites that you look at?

Long answer text

After section 3 Continue to next section



Section 4 of 10

Storybooks



Description (optional)

Do you use fictional story books in your teaching?

Yes

No

Why Storybooks?



Description (optional)

What storybooks are your favorite to use in the classroom?

Long answer text

Why do you use storybooks in the classroom?

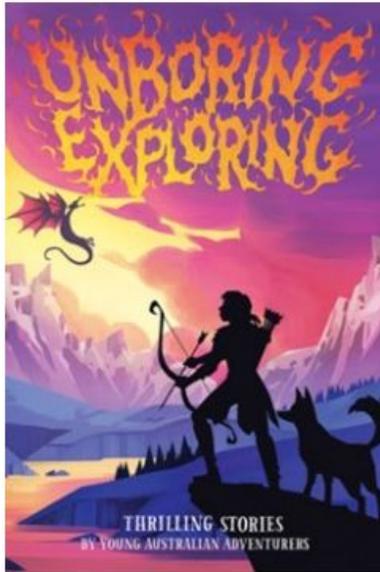
Long answer text

We are really interested in what you think makes a children's book good. Can you list a few things for us that you think about when you think of your favorite storybooks?

Long answer text

...

Here is the cover of the book we will be marketing. Can you tell us some thoughts or feelings that come to mind when you look at this cover?



Long answer text

The following link is one of the stories from the newest Early Harvest publications, Unboring Exploring. Does it seem like it would fit in with other storybooks you use? Why or why not?
https://docs.google.com/document/d/1hHZCDgzWwbXjrcAbcd_7sgM46X28rIFapFsR3ITOI3g/edit?usp=sharing

Long answer text
.....

Have you ever used books written by other children in your curriculum?

Yes

No

Books by Children



Description (optional)

What was using books written by children like?

Long answer text

After section 6 Continue to next section



Future Questions



Description (optional)

Can we contact you in the future if further questions arise?

Yes

No

Section 8 of 10

Contact Information



Description (optional)

What is the best way to contact you?

Long answer text

After section 8 Continue to next section



Section 9 of 10

Other Teachers



Description (optional)

Would you be willing to share the names of some other teachers that we can contact about this project?

Yes

No

Teacher Contact Information



Description (optional)

What is their contact information?

Long answer text

F: Marketing Transcripts

Marketing Professional 1

ML (Mike Levene): What we are doing is a capstone esque project where we are working with a group in Australia called 100 story building. So they are a not for profit that works on improving creative writing skills and creative outlets especially for children in marginalized communities in Melbourne and the Victoria area in Australia. They put on workshops and they give some out for free and they do some paid versions for schools and for the teachers and students to learn and grow in those ways. So one of the things they do is they do this thing called the early harvest publication where they have some partner schools and they choose 15 students to help edit a book and sort of be the creative decision makers of the book. So they usually have a famous author that will write a lot of the stories and have other volunteers write stories but the children kind of get to pick maybe who the characters are, or what the characters do, or maybe the theme of the short story, and ultimately they get to pick which short stories make it into the book more or less. They do a big launch with the children first in November and then they do a public launch in January. What they are trying to do is use the money that they earn from the book to kind of support some of these programs that they offer for free. Also, if people know about the book but don't know about the programs, kind of segway them from the book to their programs or vice versa. So the two main things we are going to be looking at are how to market the book to teachers and schools specifically and then also kind of developing a pipeline for when they give a workshop, what's their sales process for pitching the book after the workshop or during the workshop or wherever it fits in best. Those are kind of the two things we are looking at. Where we come from, we didn't really have much marketing experience. I mean you saw me last summer but that was about that. So we spent the past 7 weeks researching some general marketing practices and some theory behind it and also understanding the Australian school curriculum for our age group which is grades 3-5.

KT (Kiran Tremblay): Yeah grades around 3-6.

ML: So weve been understanding their curriculum as well as weve been trying to find data linking creative expression to success in the classroom and also future success outside of the classroom. So the reason we wanted to talk to you is because we want to understand more professionally how it actually works and what actually goes on behind the scenes and what you might have for us. Krian I can't minimize the zoom meeting while I'm recording so if you would like to ask the questions that would be great.

KT: Yeah sure. So what kind of marketing experience do you have?

MP1 (Marketing Professional 1): To give you a little background about myself I started in the hospitality industry. I was the director of sales and marketing for a hospitality company. So

rather than a specific product itself I'm more commodities especially now with oil and yes Foyer is an app but I have done a lot of building businesses and opening businesses and their strategic marketing planning to get people to come into the business or like oil, buy the oil.

KT: Awesome, thank you. So what are the different types of marketing media that you use and how does that marketing work?

MP1: We're in an age where digital is huge and obviously I'm sure that a lot of the research that you guys came across was all about social media and SEO which is very very important. But all of that is dependent on budget as well. Different types are obviously digital when it comes to SEO, your social media, and your website. But what a lot of people don't look into but we do is direct mail. So there's also the stream of direct mail whether its a postcard, whether its an actual letter in an envelope, and then there's radio and television. So there are very many different types of streams. What I have focused on in the past is digital and direct mail.

ML: I just want to jump in. I know personally that we you guys just redid the website and you mentioned how the website is an important part, especially SEO. So I wanted to ask what were the factors when you made the website, what were your main goals, other than getting the message across. The design or what were important aspects of the website when you were starting to build the new website?

MP1: Of course, so when you're building a website which obviously you saw Foyer had the original website we kind of changed from what we were doing, we had to pivot so we had to change the website. There's different types of websites so for Levco, we have customers coming across that would want to buy oil, heating products, things like that. Foyer, we are mostly as you know Mike going towards realtors and brokers and things like that so its more specific. So when you're doing something like that, research, research, research I say over and over again is key. You want to research Foyer, if there is any competitors out there whether or not it is local or in another country it doesn't matter. You want to see what they're doing and then you want to obviously not make yours look similar but you kind of want to pull from, I at least and other marketers I know, pull from all of their research from what they find so they can start to build their own. And then you want to not only research your competitors but obviously your target demographics, which for Foyer, researching Redfin and MLS and all these things that realtors use to see how you can build your website off of that. And, depending on what your product is, like Foyer, its about AI, its about intelligence, its technology. You want that to be shown in your website. So Foyer's website is completely different than Levco's. Foyer's definitely looks more high-tech because thats the whole point behind the Foyer website.

KT: We are thinking about using trans-media marketing to engage the audience while promoting the book that we are trying to market. Have you ever done anything like that or used any sort of trans-media marketing before?

MP1: This is going to be short for me so no not really. Do you have a path that you are kind of going on that you can explain a little or you have nothing yet?

ML: You can talk about sister organizations or something else if you want.

KT: Yeah so we started to look into some of the sister organizations of the organization we are working for, 100 Story Building, just to see what they do and how they market their books and also some competitors of the book that we are going to be facing. We found that a lot of these different organizations use types of trans-media marketing like they have a shop that they can use to sell goods along side the book but we don't really have the budget to do that so are there any, kind of transitioning back to digital marketing, are there any tips or tricks you have about marketing digitally on a lower budget?

MP1: So I say to again to kind of go back with this is a little different for me because a book is an actual product. Like you guys could low budget sell it on facebook marketplace, you could put it in a bookstore. When it comes to oil and an app, or food at a restaurant its very different but its still marketing and theres still different aspects of it. But one thing that I thought about that would help an actual product like a book that I've done in the past with Foyer, Levco, and restaurants when it comes to digital is social media to go back to it again is your best friend on a low budget as long as you have the right message out there. Because social media can obviously get negative and you want to be careful of what you are saying but when you're first starting off such as even influencers, you want to find, my thoughts for a children's book, the way we try to reach out into the community is you want to find those parent groups on social media. Join them and introduce yourselves, don't be scared to introduce yourself. Start posts, start a webpage for the book or a social media page for the book and have family and friends share it. Reach out to those parent groups in the community. Obviously with Covid you cant be going around introducing yourself and just show up somewhere but you can find those groups locally and reach out to the parents and say hey this is what we are doing. Especially for something like a non profit they are going to be more than happy to want to help and if it doesn't hurt your budget to maybe give a parent a free book and ask them to post about it, when you are on a low budget that is going to be your best friend. Because direct mail is incredibly expensive, buying media, television and radio, beyond expensive. So you have to obviously work with what you have which is going to be your social media and the community and during Covid you have to look at the community differently. I think too what would work if a lot of schools on their website, look up the principal, look up who you can contact via email. Sign up for a mail list or constant contact through your own personal email and start putting all of those emails together and send

out blasts to them about what you are doing. Their email is out there on public record and you can go ahead and email them.

ML: Yeat that makes a lot of sense.

KT: Yeah that's wonderful. You mentioned a lot about social media. Are there specific set of rules that govern how to do these posts or what you are trying to convey in these messages?

MP1: A lot of times you obviously want to stay away from, theres a lot of negativity on social media, so businesses need to kind of stay in their lane and not make jokes. Like we like to have fun posts to get people engaged because who wants to follow an oil company or an app unless its fun. So you want to stay in your lane, stay away from political things but you also want to make it fun. You want to have photos. People engage with photos and videos so if you even had a video or a photo, like we have done, of the behind the scenes of making that book or children reading it if it is ok with the parents. Social media images. You dont want a lot of writing and you want to stick to images and videos.

ML: Social media, we grew up with it, I wouldnt say we are professionals at it by any means but of course we can kind of figure some of it out as we go if we are going to do that but one that we might struggle with is LinkedIn. I know I did a lot at Foyer but that was like B2B and honestly quite different I think but there might be some similarities because especially with starting up Colab (which is another business she works on) I was curious if you had any tips for LinkedIn specifically because right now thats the only social media that they dont really use and so they are looking to explore how to start their LinkedIn presence.

MP1: Any company should have LinkedIn. Obviously any person and any business should especially a not for profit. On a personal level I want to share things that my company is doing. But on a business level you want to stick with what your goal is. They should create a LinkedIn and they should start posting what they are doing. Posting questions, and having people who are working for them, employees or whoever it be and then you guys sharing that on your own LinkedIn. Whether you a re a profit business or a non profit business you should be putting out there images. Its very similar people are going to engage more with images when they are scrolling through just like on Facebook or obviously Instagram is all images. You want to have constant reiteration of even the logo or if its not the logo the front of the book constantly put out there.

ML: Do you notice that LinkedIn pages, maybe this is different for non profit versus for profit, do they push products on their LinkedIn pages or is it more about the mission and the goals of the company and what they are working on and stuff like that?

MP1: A lot of companies start with more of their mission to get people to engage and then they will start to push more sales product type of things but you don't want to come off completely sales focused, sales driven because then people aren't going to want to connect with you. You kind of have to have a good mix of sales and mission or fun thing that you are doing, even things that happen during the day that shows LinkedIn who you are as a company. Companies like Colab, for WeWork trying to figure out what to do for them, we looked at what Wework does and they post a lot of when they have a new company come in to use the WeWork space they introduce them. So maybe its introducing a new employee or introducing a new book, or introduce a new author, or the behind the scenes that is helping you get to that sales point.

KT: Can you talk to us a little about successful marketing campaigns you have run in the past and specifically how did you test it and measure your results and change your strategies based on these tests?

MP1: I could go between two. So one that I have done in the past for restaurants was very focused on every media aspect. It was radio, it was direct mail but to help you guys more on a non profit level I would say, Im trying to gear it more towards Foyer but we havent done much for Foyer.

ML: You talk about Levco maybe about how in the past 2 or 3 years you guys have really picked up the marketing. How does Jeff and how do you guys measure everything like the board and how do you measure your results.

MP1: Ok I'll stick with Levco on this, our campaign for obviously our biggest seller is oil. So direct mail which is unfortunately expensive, this past spring and springs in the past we did an air conditioning campaign. So what that included was a direct mail piece to all of our prospects and we offered them a free tune up on their air conditioner which sounds crazy, its free. But that gets them as a partial customer of ours and we get their information. So there is many things that go into a campaign. So first we took our prospect list which we have built over time and that list has come from people giving us a call, just finding addresses online, and then we work with a company that sends direct mail pieces out, we design them and then they send them. Then those people we also follow up with them in an email so they are constantly seeing Levco across their screen and air conditioning. Whether its the direct mail piece and in their email. In turn what we did is we tracked how many people called from receiving that whether or not they signed up did they call, and then a separate tracking of whether or not they signed up. So you constantly have to be tracking every little piece. Some companies track did we make the sale and thats it. Yes thats important, thats the goal but to know whether something was successful is whether someone even just picked up the phone and called due to it. So then those AC campaigns that people called and signed up about we now have turned those people into oil customers. So we took them from one little thing just talking about their air conditioning and have them as a

customer of ours for heating, oil, and cooling. But we had to put money into that with direct mail, social media, that whole week that it went out we spoke about air conditioning on our social media and we sent out emails about it. So when you have a bigger budget you should be hitting each aspect of marketing, an email, a mail piece, either radio, or digital.

ML: That sounds awesome I mean like the print stuff might be a little tough for us given that our budget is essentially nothing but we definitely like the email stuff that is really interesting. I know personally that you and Scott were working on some email campaigns this past year. Did you find that particular phrasing or subjects or something, I know its hit or miss on who opens what but did you find anything in particular that people were more receptive to when you were seeing who opened the emails and who didnt and stuff like that?

Marketing Professional 2

Marketing Professional 2 is a digital marketer.

BM: Rereads the preamble explaining our project and 100 Story Building

MP2: I think I got it yeah, it's a lot.

BM (Brianna McCuaig): We can explain it more if you have any more questions at any point. So do you want to just start with what your experience in marketing is?

MP2 (Marketing Professional 2): Yah I mean I'm mainly digital marketing, when I first started my first job in digital marketing was more so like website ads like click-through ads, Banner ads, all that type of stuff, rich media. But then since everything changed, I moved into social media. In my first company I worked with mainly brands, like PepsiCo, Sonic Drive-In, Spotify, that type of stuff, and now currently I'm working with entertainment people so like more musicians or individual people. I still work with some Brands but it's more marketing people instead of a brand. Lots of social, like Facebook ads and then scam and all that type of stuff.

BM: So one of the things we were actually thinking about doing for this organization was making them a schedule for their social media posting kind of basing it around their local holidays and the dates that they have important school events. Would you be able to walk us through how you went through developing your social media marketing materials or anything like that?

MP2: Yeah. So it's pretty different for Brands and then the like entertainment industry. I think you're dealing with a brand so this is more helpful. What we would do is we would plot together like a month in advance actually like a full content calendar for what will be posted each day Monday through Friday, different platforms, all that stuff. How we would usually do it is I would like ideate with my designer and start like coming up with like different plans. We would look at what was coming up in the month we're like "oh this is Thanksgiving, here's a Thanksgiving post, this big event's happening, let's post." So we would figure out like where things should go and then we would send the client our ideas and what the design would look like (we wouldn't actually create the design until it's approved). Once all the copy and concepts were approved then we'd make it and then we'd send over the next round (the next calendar) which would have like what everything would look like and once that's approved we'd go about and post.

BM: Great. So one of the things that we found through talking to other marketing professors here at WPI to be important was using different media platforms but making that they all had the same message. Do you have any input on that, how difficult or easy that can be?

MP2: Yes. You're saying like don't post the same thing on Facebook, Twitter, and Instagram but like have it mean the same thing?

BM: Yeah.

MP2: I think there's different ways to optimize each platform. Instagram is definitely more visual-based, there's a lot of people who are using the stories and the Instagram ads are through the stories with little swipe-ups, which is probably the most important. So if you want to do that as an advertisement, it would have to be mainly a visual thing with short copy because there's not a lot in the story, whereas on Facebook you have like the infeed post which you could put a lot more stuff in there. Hashtagging is important on Twitter and Instagram, Facebook not so much. Yeah I think for like Twitter, you want a short, punchy copy for the most part, a nice hashtag, Instagram more visual, Facebook I think is the best with if you want to link to something cuz they have the nice preview of what the website will show whereas in Instagram you can't really put a link in unless it's a swipe up for verified people or if you say like linkinbio or something.

BM: You mentioned LinkedIn, do you have any experience working with LinkedIn in terms of marketing?

MP2: Brief. Very brief. One of our clients had LinkedIn involved for parts of it but that's mainly like... LinkedIn is more if you want to like connect with people, so it's a lot of like long blog posts; that's sort of what the content is. It's not really like how you would post something on Facebook or something else, it is more just like thoughts on the industry, and then you have the option to put in hashtags at the bottom to try to get found.

BM: I actually didn't know that LinkedIn used hashtags.

MP2: I mean to be honest like we didn't have the most success with LinkedIn but it just wasn't a big thing for us.

BM: Yeah, that was something that our sponsor had mentioned that they wanted to get more into since they are very much built around their mission, they are hoping to kind of connect with more brands on that level more than just selling their book there, marketing their brand more than marketing their publication.

MP2: The important thing is that there is a community within LinkedIn, within these groups of people that are like helping each other based off different things but you have to be authentic on it. You can't just go in there and try to sell your thing, you have to be in the community and

casually like mention what you do type things so it's tricky. You know, a lot of Brands try to do stuff on there that just comes off as spammy. They do it on Reddit a lot too and they really get called out when they just come in. Like if the brand no posts beside "check out this" then they'll get downvoted.

BM: So it didn't sound like any of your marketing experience in particular marketed to schools or teachers but would you have any input? Would you say that this seems like a different process than traditionally just marketing to a customer?

MP2: Yeah I mean it's just the tone of voice like how you speak to them. You know you're selling something that you want the teachers to have so you want to be relatable to them. Say like if there's any stats on like successive like reading development stuff like that and maybe stuff like "In the classroom we saw this" type stuff. Instead of marketing a product by how cool it is, this is more helpful. And if you do ad targeting you can actually target occupation teachers in a certain area, so it will go directly to them.

BM: Would you mind speaking a bit more on targeting and how that works?

MP2: Have you ever used Facebook Business Manager?

BM: I have not personally.

MP2: Facebook has its own little like ad platform where you could do the Instagram and Facebook ads in there. That's where you can create a dark post-you know the dark post is?

BM: I do not.

MP2: Okay so that is a Facebook post that won't show up on your feed, it will only show up in other people's timelines so that's where you could get targeted; so you could say something to a very specific set of people. For instance if I try to Market something in New York and in Massachusetts I'd like to have the post go out to only people in New York who will see one thing and only people in Massachusetts will see another thing so only the people who are supposed to see it will. So basically you create a post in there with a link, image, post copy, all that stuff and then you choose the audience you want to go to so that's where you could do location, you could do occupation, if people are interested in this sort of thing, you could do people interested in competitor brands. It'll give you detail like how many people you could reach for a certain amount of money. Then you can set the dates of when you want it to run. from there only those people will see it and you'll get real-time results. So if you spend like \$20 and after \$5 you're not seeing anything worth it, you can pause the ad, edit it, and put it back out. It's not like \$20 means you have to spend that money.

BM: That's cool. That would definitely be something for us to look into. Would you say that that is reasonably priced? We're working on a very tight budget, kind of trying to find that balance of things that are effective and things that don't cost that much.

MP2: Yeah so do you have a budget?

DH (Dina Habboosh): Yeah, \$1000 AUD

MP2: Yeah I mean I'm coming from the digital world so I think I think you could sort of spread that out into Facebook and Instagram ads and then maybe some Adwords. I don't have the most Adwords experience, you know like SEO type stuff but it would definitely help. Is there a video element to this at all, like is there a YouTube video or anything like that?

BM: I know they're doing some Facebook live videos with like the illustrator then probably the kids that are editing it.

MP2: It's probably not worth doing YouTube ads for anything. They don't have a trailer or something like that?

BM: No.

MP2: I would do mainly Facebook and some Instagram and then... Yeah, SEO is important I just never really use it that much. I would look into Google afterwards as well. oh and another thing when you're making the ads, a thing I like to do is you can sort of A-B test stuff. Just test things like different creatives or different languages. You like have a bunch of different ads going out at the same time and then sort of find which one is working the best and you could like reduce the budget of one and add more to the one that's working better and stuff like that as you develop your audience.

BM: That's something we've been looking into more recently, that's come up in a few of our interviews. So can you talk to us about one of the most successful marketing campaigns you've done in the past? you mentioned your A-B testing. Are there other important ways that you measured your results?

MP2: Yeah I guess it depends. Like the goal for some is like to sell tickets so like my goal for that ad would be link clicks, seeing how many link clicks I got that result into tickets. There's others where I just want to make a big impression, I want awareness. We saw a lot of comments, engagements posts that went a little bit viral or something like that. I'm trying to think what like what a big success on a certain thing was. A lot of times it's like it's like just generally campaigns

more so than just like certain posts. So if I look at an overall campaign success, I'd say something like the New York Comedy Festival. It's something I worked on and they had no online presence at all, they're basically like old-school comic bookers so they didn't know anything. But what we did was we sort of worked with the talent that was going to be on there. We got them all to send us videos of them saying they were going to be on there. We got unique content from them all before and we were sort of hyping up the comedians by playing clips from their specials and stuff like that, putting those out and targeting all fans in New York of these different comedians plus similar comedians. Then we saw really good success and awareness in the festival, people were buying tickets to the different shows and then during the festival we had like five or six people at all the different shows cuz it's all around New York City going on at the same time and we had people like people just doing IG stories throughout, showing the comedians walking out saying "hey, we're at the New York Comedy Festival" and all that stuff. It's just something that really "wowed" the client that had no idea what they were doing it first to make like such an Interactive experience for the Festival. I don't know if that's helpful for you guys.

BM: Definitely. thank you.

MP2: Another thing that we've done also I think back in Sonic Drive-In, just ways to build awareness is near like drivers like different engagement strategies. If you pose a question that teachers are facing for instance, stuff that's relatable you know, could be fun, your teacher... You can make contextual ones like relatable that will build some sort of like brand awareness more like brand loyalty cuz when you're running any sort of calendar/social calendar we try to get a mix of promotional posts in there but we also want people staying in. Like I have a band, if every post is saying "we're playing this concert this day" no one's going to care. You have to show some personality. These are fans of you showing you guys out like what are you up to, so the brand must have fun posts mixed in with like IR stuff so yeah.

BM: That makes sense. So part of one of the deliverables that we were hoping to give to them- I think I mentioned it earlier was a calendar with a social media plan. Do you have any tips on when making those? Kind of what's overkill and what is like a proper amount of posting, if that makes sense?

MP2: Yeah I think you don't want to post a lot on Facebook on a day because they got a weird algorithm and if you post like two times within like an hour or so, people won't see the post and also a lot of times like you'll see- like you'll probably see it on your feed- like a brand you follow, their post will be on your page will be like 19 hours ago, like you just don't know when it's coming out so I think Facebook, you know maybe one post a day, one post every other day, just cuz they don't get seen much unless you put money on it. With Twitter it's like that's the one you can probably tweet out the most, you could do one post a day or 3-5 posts a day, it is just the

least intrusive platform so it doesn't really like clog your feed. And Twitter has the most opportunities to like be seen by strangers if you use the right hashtags. Instagram, probably like one post a day, you could do like two I don't think three posts on Instagram a day is good at all. You don't want to annoy the people, too. But stories, if you have more stuff on Instagram stories then that's like not intrusive like people don't care.

BM: That makes sense. I think that pretty much covers the questions that we had written down. DH did you have any more that you thought of?

DH: I don't think so. I think that was it. Thanks fr!

MP2: Thank you so much.

Marketing Professor 1

Marketing Professor 1 is a marketing professor at WPI.

MP1 (Marketing Professor 1): I'm trying not to make a lot of external noise, I'm on airpods and you know they pick up everything.

KT (Kiran Tremblay): All right! So, my first question is: can you walk us through what you've done to develop any marketing materials for specific products in the past, if you've worked with developing specific products?

MP1: So prior to Academia I was a product developer and so I worked for a large consumer products company where I worked in R&D. I was not on the marketing side I was not in a marketing position I was in a R&D scientist developer position. I did work in conjunction with marketing on developing Concepts, prototype ideas for existing products and then potentially new products. For my academic training, I have a PhD in Consumer Behavior and so I'm always looking at why we as consumers are buying the things/are interested in the things and notice advertisements and whatnot for products and services and how we make purchasing or consumption decisions cuz of all those things, either things internally with our likes, dislikes, attitudes, opinions and the stuff that's going on in the in the external world like you know the weather/ imagery and advertisement, what might be happening; like today is election day so that matters when you're talking about consumption decisions right so that's that's where my background comes in. As far as developing materials, I think it's important to always start with trying to understand who the audience will be, right? so you have this nonprofit organization and you have kind of like the audience of the children in the school right but then you have the other audiences which are the donors, the people that you Hope will actually purchase the publication, right? Either purchase the publication and or purchase and donate or just make a donation. So to start with understanding who these two big groups are maybe it's three groups that children could be considered one group and the school in the school district or whatever they call it could be the second group and then the donors would be the third. Understanding who all three of those groups are, what would be their motivation, you know what are they trying to contribute or offer, you start there you can build some type of profile about them. Your donors might be segmented in a way where there's donors who have lots of money in simple terms, your big-time donors, and then there's the donors that could be people who are not big corporations but who are individuals but you also want to get, right? So that's two different profiles of a donor- start from there. from there you keep on going but start with trying to understand who the people are that you are trying to reach.

KT: We talked a little bit about identifying the target audience with our sponsor and they've asked us to look primarily at selling to teachers and schools but it's really helpful to know what we're looking for how to make those profiles.

MP1: Do you know why they're asking you to start with that and not the donors with lots of money?

DH (Dina Habboosh): So they believe that they have an untapped market in teachers in schools cuz they think that their book can be used as an educational tool. They run all these programs with schools so they think that if they can, as they're running the program, convince teachers to buy a classroom set of these books that's a really big untapped market for them.

MP1: So this would be teachers and schools that are not the teachers and students who create the content.

KT: Right. They're also trying to get the teachers who buy these books to then participate in the programs with their kids.

MP1: That's important. They actually want to do two different things; they want teachers and schools to buy the publication and adopt the use of it. You need to make sure that you separate. My suggestion is that you make sure that it's very clear the difference between those two things. So think about yourselves. if you are going to buy a new video game right video game and you have a really good time at this game, you think it's great, but you don't really talk about it to anybody else. The company has made one purchase off of you. Now if you talk to your friends about it and tell them about it you know and tell them how cool it is how much fun you have then you are potentially forcing somebody else or encouraging somebody else to buy it again. The same game right. See your reach is getting bigger and bigger. So the teachers they want to purchase the publication and adopt the use of it. It's kind of like that situation. I think that you should get as much information you can from them that's all like consumer data from them. Like what do they have? Can they tell you usage data on adoption of materials, can they tell data on the schools themselves that they are interested in reaching? Do these schools have children who are in whatever grades whatever backgrounds you know kind of like the background information and data about the schools.

KT: We've gotten a little bit of it from them, they didn't do too much tracking of the data so we have been reaching out to some of the teachers that they've worked with in the past and we put together a focus group of teachers that we're going to run in the next couple days just ask how they like the book and what they like about the books to get it from their perspective. But other than a few small details on who's bought the book and who's used it in programs and who's participating in programs we don't have much data from them.

MP1: Okay so your focus group- are you doing one or are you doing a couple of them and when?

DH: So right now, it's going to be about 5 teachers so we're hoping to use snowball sampling to get more teachers to participate.

MP1: So are your first teachers from the same school?

DH: They're from completely different schools throughout Melbourne.

MP1: Oh that's good so you know what you can do. This first group, what you learn from them- let's say you get five different top reasons on why they are using the book, you take those five and you can incorporate those responses into your follow-up questions for your next set of groups. Right so I know you did an IRB to get approval for the questions you're gonna ask, but you can always- you don't need to do an addendum when you're following up with questions, right? You're not changing your original questions, you just want to use the learning that you have from the first Focus Group to see if those same reasons why resonate with your next set of groups. Because what that means if you do get some like agreement on whatever those benefits are- in the world of Marketing we call those benefits and features- right whatever those that's what you can use to develop your advertising. the focus groups will pretty much do it for you, you know. That, coupled with like I don't know- what's your IRB, did you cover talking to adults only in your IRB?

DH: Yes.

MP1: What you could do if you're really lucky, one of these teachers might tell you something like feedback from students like "the books are really great our students enjoyed A, B, C" right then that way you can have an even clearer link to why students would use the product. You're not going to talk to minors, right, but you can ask the teachers about their students since you are asking about their classroom.

KT: Yep! That's a great idea. So, just along the same vein, when you're developing a marketing message how do you develop it?

MP1: This is so not like one answer haha. Think about yourselves, you know, you're probably both Generation Z you're interested in things that are quick fast easy to understand, right? Some type of picture, a visual situation, and most people like that because something visual catches their eye, right? You know you think about the imagery that goes with the brand or company. The brand for you would be the brand of the organization, right? They probably have some type of logo I'm assuming that it's very easily recognizable. You present messages in a way that is

appealing to whoever the target is but that all represent or is close enough to the brand image of the promoting organization. If you're looking at something from McDonald's and you didn't see the golden arches, you would be like "that's not McDonald's," right? I think you'll be confused right, it looks like it's too different. So that's why you need to make sure that whatever they're branding is if it's known that some of that is involved. So that could be a logo, that could be colors, every style of text. The message itself should be something that demonstrates why I would choose to purchase this. So I think you should take a few minutes to check out Instagram because that's the easiest way to look at imagery. think of three brands, choose one that's shoes, one that is a food item, and one that is a tech item and scroll through the brand's account on Instagram and see what you see. I'll give you another example- Dunkin Donuts has a really great social media presence. Check their currents and what they did two years ago, whatever. Really good job. And then just to have a comparison you might want to look at an educational brand like Sesame Street, an educational brand that puts out materials or information to audiences, both parents and kids right, and just see what type of messaging you can see or imagery that they use. Cuz you are- the two of you and your third member are not marketers right, so looking at examples is a really good way to kind of see what's out there and see what works. And you'll be able to tell, like if it's something really complicated that's not going to go well for this. If it's something that's like Dunkin, really American, New England centric like-remember the commercial last year for the superbowl, they did the series of "Pahk the Cah" so that's funny. That's funny to new englanders that's not funny people who are from the Midwest like me right. I've lived here nine years, but if I had just moved here I would not get it. I mean I'd probably get it yeah but that's not funny. The culture is a part of what you present. Because you're in Australia you need to make sure you're being sensitive to all of the appropriate cultures. The question I have for you. The schools: who are the kids? Are there aboriginal kids also?

DH: I believe that these are mostly in the city so most likely not.

MP1: Okay but be thinking about the cultural sensitivity piece, right, and things that we do in the U.S. don't necessarily translate- I don't mean from lingo I mean like imagery- translate outside of the US to meaning really good things. So when I was a kid I was in a Citywide Children's Choir and we went to Australia to Melbourne and Sydney and so you know in the US when you're 15 you put up the peace sign a whole lot. That does not mean peace in Australia-if you do peace the way we do peace it actually means middle finger so you have to turn your hands around. Do you know what I mean? That's what I mean when I say not all things from US culture translate to the next culture. So you'll be thinking about colors, thinking about symbols, when you're putting whatever the messages are okay.

KT: That sounds good.

MP1: I don't know how the IQPs are going without... because of Covid- are you still doing the cultural pieces? Did you do some of that?

DH: We did in ID 2050 about how they respect the land they stole from people- they're doing a better job than America is.

KT: We've had a few lessons on that.

MP1: Okay good. So make sure- and this is something that your sponsor could tell you, you know whoever your contact is with them can give you a hint on like "yeah this is kind of what we normally do" if they haven't already showed you some of their advertisements that they've done in the past for anything- ask them for it or ask for the link on whatever platform they use. The last thing I'll say as far as developing the messages, you also want to meet your potential donors or your customers wherever they are. So if I was trying to reach WPI students I probably would not post to Facebook since you're not really looking at Facebook. So for your donors there, WhatsApp is used a lot, yeah?

KT: I think so, I'll have to look into that.

MP1: Yeah so figure this out. Figure out where Australians are likely to be- figure out if they are on Facebook, if they are on WhatsApp, if they are on some of the country specific social media platforms you know, if digital flyers are the best, if websites are the best, right? You can figure that out pretty easily, it's not a hard thing to look for. And ask your sponsor where they've been the most successful. It's about reaching the most people. I hope that answers your question.

KT: Absolutely! Once you have this message, how do you choose which marketing channels to use?

MP1: Yes it's what I was just talking about, channels. So channels are like you know where the customer would see the message. So I don't know if Australians (but can't even think right now about what I typically know about Australia and advertising) I don't know if radio commercials are a thing anymore for them, right? So I probably wouldn't go that route but you might be considering you know if they still do some type of video spot, like they use YouTube or some other platform. YouTube is a great place for you to do a quick commercial and your commercial doesn't have to be traditional- it could be, you know, some type of demo or showing of classrooms with the books in use, and things like that. If you've ever done any projects in class where you had to make a video for something or those things where you make a video that's like all animation and you do a voice-over or something like that might be good. You don't have to show actual children, which you don't want to show any minors' faces. You could do animation! So I would look into something like that. Ask your sponsor about money.

KT: Yeah so we talked to them and since they are a not-for-profit and they've had some difficulty selling publications in the past we have a pretty low budget, so have you ever in the past been in a similar position marketing products with low budget? What were some strategies that you found to be useful for that?

MP1: So social media for sure. Social media sites like your own website you know, YouTube, because these are things that cost very little money compared to producing a spot for television, and then you want to ask your sponsor about what other Partnerships they might have with other organizations or you know other for-profit businesses and partner with them for promoting their product.

KT: That sounds good. We've talked to them a little bit about their relationships with their publishers and other similar organizations but yes we can definitely talk to them about that. We are also thinking of using some kind of transmedia Storytelling to engage the audience, whether by website or on social media. Have you ever tried anything like that and what media would you suggest/have you seen work in the past?

MP1: Yes, so I was in Hangzhou last year for IQP and there was a team that did the climate change project, and they did transmedia and it was fantastic. It was fantastic, they did a combination of interviews with people (they got their permission) they actually were live for some of them, knowing that the person was like “yes I will be on camera” others the voice was there and they showed a picture. They did a lot of photographs and then just literally put them together to be a really cool final video product, transmedia video product. They were able to pull in pieces that were created with, you know, Canva, that were like infographics or you know slides that needed to have some words on them as part of that video. They even shot some video of outdoor environmental shots to show a timelapse of what was happening with the sky where we were living. Those pieces worked really well because they could determine when they captured all of that data how they would put together the video at the end. So I think if you have pieces of video you might have pieces of advertisements that have come from the organization before, right, you might have still images that come from images not showing the kids faces but showing the back of the kids working or kind of blurred, putting the books together so creating content for the books or teachers using them- that would be very cool cuz it would tell a story.

KT: Awesome! So just a few more questions- have you ever marketed products to schools and teachers specifically?

MP1: Another project I worked on in Hangzhou, that team that worked on, was at a school and they were trying to help the school increase enrollment and so they did what you're doing. They started with focus groups with parents and these parents were current parents of kids who were

already enrolled in the school and then prospective parents. And they were able to get some reasons why kids are at that school and reasons why the prospective parents wanted their children to go there. This is kind of similar what you're working with, although they weren't trying to sell a product they were trying to increase enrollment, so the School wanted this feedback in the same way and these students produced some promotional materials so the school could just literally start deploying them; they came up with an entire idea for how to produce, which channels they should use to get these out there, so if you look up the IQP report is it's Hangzhou China from B 19 and if you type in the IQP in the library system if you type in "Yimi Children's House" is the sponsor. You could probably also find it if you put in my name as the name of the advisor and it should show up. That was a really good project and it was an educational focus. I'm trying to think, have I done anything on my own? The products I used to help promote when I was pre-Academia before I was a professor were not educational tools, they were health and beauty products. I don't think I've worked with anything else in education, no I don't think so. Is the sponsor you have a repeat sponsor?

KT: No, this is the first time they've worked with WPI.

MP1: You know what you could do, if you have tried this already, you could search the iqp database and search for school, education, children, you can search for something like that. oh there was a project when I advised in London that was in an Art museum, look up a London project Center project from tTerm D 17. What this group worked on was that they put together an art exhibit in the museum that was designed for school-age children and they did a series of focus groups and I a survey but they were designing for children right, and they wanted the parents to bring their kids to the museum to view and interact with this exhibit they created. That might give you some ideas on how to actually market towards educational items.

KT: Awesome, thank you! One last question- can you talk to us about a successful marketing campaign that you've run in the past and specifically how did you test it and measure results of how successful it was?

MP1: So I haven't run one on my own, since my job was never the marketer but I can tell you about what it's like to run campaigns and what you're looking for when you're looking at a campaign. You're looking to see how many people have actually seen the campaign and when marketers put together campaigns, they don't just put it out there. They set a list of goals and objectives prior to the launch. They look at historical data for any advertising they've done, and most companies know their own data. They know how many people see their stuff on a regular basis. And they put together like "this campaign we're going to have a reach of X number of people within X number of time, which is going to turn into x number of sales over X number of time." There's definitely some parameters around that. So you need to ask your sponsor if they can share with you details or the marketing plan for a campaign they've done in the past right,

before this- that should not be new to them. This is so that you kind of know what you're working with. Ask them for something that they've done in the last...2020 is weird right, so make sure it's something that was said in the last 18 months.

KT: All right thank you so much for your time, professor, we've learned a lot from this interview, it was very very helpful!

MP1: Good I'm glad, let me know if you have any other questions- I mean I know that it's already week three, but if you start working on something and you run into a couple of questions later on let me know. That link that I sent to Brianna originally always goes to my calendar and you can just set something and then drop me an email saying "we want to ask you a couple more questions" you know and put in the calendar invite to tell me what it is you want to talk about and we can chat again.

KT: Great thank you so much!

MP1: You're very welcome have a wonderful night.

Marketing Professor 2

ML (Mike Levene): Okay perfect, that works, so just for our two teammates who aren't here we just talked sort of about how the book works and everything like that and now we are going to move into questions. So first off, we just kind of want it to, I mean we already looked up and kinda figured out a little bit about who you are and what you do in particular but we just wanted get an understanding from your point of view of what you focus on and sort of where your background is in marketing and if you have any physical marketing experience other than teaching and talking about it.

MP2 (Marketing Professor 2): well actually, my background was mostly in computer science, I used to be a software developer until I realized that that's really not the thing that I want to do for the rest of my life. So I switched my major. I got my MBA and then I moved here to get my PhD in marketing. I don't have any experience in physical marketing but I have worked in businesses that do that. I have worked about 2 years in a marketing research company so I am familiar with that, well with some products. And I have knowledge from the things I have learned, from the cases I have studied and so much more. My area of expertise is mostly about how consumers personal finance: how people spend money, why they spend money, why they don't save enough money, why people don't pay back their debt. But to study that I am certainly familiar with other topics so I will try my best to help you as much as I can.

ML: So you mentioned, and feel free to jump in with those questions at any time Brianna. But so you mentioned that you worked for that marketing research company for about 2 years

MP2: Mhm

ML: Do you mind walking us through maybe one of the specific marketing campaigns they did. Maybe what kind of media they used or what their kind of approach was, or how they identified their target audience and how they did their market research?

MP2: So the company was a marketing research company. We had clients who wanted us to do marketing research for them. Unfortunately I can not talk about those businesses, I can not mention details but we did have many different research methods. We had interviews we had questionnaires when could so depending on what the company wanted, we also had media tracking. I don't know if you're familiar with what Nielsen does, they do media tracking: what people watch, who in a family watches what and I mean to figure out what is the best time for a specific advertisement for a specific product and things like that. So what we did, well one of the projects would be to interview people and realize why they are not buying this specific brand. We would start with thinking about the interview procedure, writing an interview plan and questions and then we had an operational team which would go out find people and would talk to

them and record their interviews and then they came back we transcribed all those interviews and then we read them and analyzed and then we made a report to the customer who was looking for answers.

ML: Awesome, if you're familiar with the IQP stuff we are kinda like- that's all of our methods pretty much so that's kinda what we are going to be doing over the next 7 weeks, in addition to talking to people like you. So that's great news to hear for us. Um, so our sponsor has given us a list of teachers in Australia that they have worked with that have either purchased the book in the past or have done workshops with them so we have been reaching out to them to try to set up interviews to sort of see what they are interested in and why they buy certain books for their classroom and how they find them and then we are also going to do focus groups about what they look for in their stories and books for the classroom and stuff like that. So that sounds like it aligns pretty well with what you just mentioned. So that's reassuring. Brianna do you have the questions available, I think it was number 2 or 3.

BM (Brianna McCuaig): Yeah, I do have them. Um, so you mentioned that you haven't personally marketed any physical products in the past but do you know the process of like the online marketing beforehand, or sending email or like physical messages to people. Have you done any of that?

MP2: I haven't personally done any of that but I am familiar with how people do that. Um, so if your business is kinda similar to what other publishers do. So a part of it is to contact those teachers and you already have a list of teachers right? Who are your potential customers right so you have a list?

ML: Yeah

MP2: So well you can send out an email explaining your product. One important thing is don't be too pushy-- people don't like to be pushed that much especially teachers and instructors who have ya know so many products that they can choose from. Don't be too pushy but you have to be really strategic about what you are going to put in that email, how you are going to frame your book. Are you in charge of selling one specific book or multiple books?

ML: So they do a new publication every year but with a new format, so a new 15 students. This is the second year where they are actually really marketing it. In the past they didn't really have the funds, or the resources, or the people to really market it so this year is one of the first years that they are truly trying to market it. And then last year was they first year they even decided to call it a book it used to just kinda be a collection of stories without even a title for the book it was just called the Early Harvest publication so

MP2: Okay, and then are they trying to sell this within Australia or are they trying to sell it around the world?

ML: So they want to focus on trying to sell it in Australia first because a lot of the work they do and that their mission is about is for the workshops they put on and providing some of them free for these marginalized communities that can't afford this type of resource where they are from and so they actually want to use the funds of the book to pay for workshops for students similar to those people in the area. With that said, if they sold it overseas they wouldn't be upset because like I said they use the money to fund the workshops that they do in Australia. But long term they want to see if they can convert book sales into people that attend workshops or vice versa and so that would be in Australia

MP2: Okay so from what you're talking, I think they've already figured out so many different things. So what you just talked about so we are selling these products to people who can afford it and then we are going to use the money to pay for people who can't. Um are you familiar with the cause related marketing or with corporate social responsibilities those concepts?

ML: Um pro social responsibility a little bit but not, I didn't really catch the first one but it didn't sound familiar

MP2: Cause related marketing

ML: Um no not particularly familiar so if you want to talk about that, that would be great

MP2: So years ago marketers were all about selling products to earn money and earn profits so they would only focus on coming out with the best product or the best quality product or most innovative product to maximize their profit but in recent years, I mean in the last 10 years. Companies who have cause related marketing or corporate social responsibility have gained much more profit than companies who don't. And corporate social responsibility is basically the idea that companies like people are apart of the society and I mean they have to be an active contributor to the society and to the well being of the society so you can't just build a company and earn money, you have to be sure that you are paying your part to the society. Um, at first I mean it could be something that comes out of the company's heart so they just want to help people. They are earning money but they just want to help people. But it could also be a marketing strategy so if you offer something like that you will attract many more customers-- research has shown that. So for example, I mean if you go shopping online and you go to amazon or any other retailer now they always have a cause. For example, toms shoes, you buy a pair of shoes.. Have you ever purchased anything from toms? Have you heard about that?

ML: I personally haven't but I can imagine what you are going to talk about

MP2: Yes, so they tell you if you buy a pair of shoes they are going to donate a pair of shoes to someone who doesn't have the money to pay for them. I mean this is really nice of companies to do it but it also generates profits for them. From what you were explaining this is your social responsibility and you have to be sure that you put that in the email and you put that into any communication technique that you have. So maybe it could be just one sentence explaining how this is gonna work, but that is very important to communicate that to your customer cause that is going to get many more people to buy your products and research has shown that repeatedly. So that is one thing that you can put in your email. Um, do you know the concept of unique selling proposition?

ML: Yep, we looked into that quite a bit because we are in such a niche. I mean there are not many other people out there doing what this company does.

MP2: Well, I mean technically you are not competing with other people who have books that are written by children but you are competing with other publishers. Like the teacher can teach any book in the class so it's not like you don't have any competition. I mean this is very niche but you still have all of those publishers and all of those books that can be taught in the class. So really you have a lot of competition.

ML: Yep

MP2: Um, so that UMP3 is that one thing that you are trying to communicate with your customers so this is what we are offering and this is how we are different from every other publication that you are talking about. Maybe it could be that this book is from children to children, maybe that could be a tagline "from children to children" maybe all these stories are written by children and are going to children. Maybe that could be a good UMP3. Then you could compliment that with the CSR. Yes we have good quality stories written by children for children- that's how it's unique and we are also having that corporate social responsibility that if you buy this you are going to help other people through buying this book. So those two should be I mean those two must be in the email that you send out. And then you can do so many different things, you can still go on with and set up a zoom meeting and invite all the teachers to explain what that book is. Maybe prepare like a 20 minute presentation followed by a 10 min Q&A by those teachers. You can present the book, what it is, what you are offering and then all the CSR with that into the slides. Then teachers can ask questions. If anyone is interested.. Idk if you have it in a digital format? Maybe you can give them access to browse the book and get more familiar with it or you can send them a hard copy of the book after that meeting. This way you aren't being too pushy- cause I have seen publishers that are pushy and they keep calling me on my cell phone, I keep telling them that this is my personal phone do not call me on my personal phone and I am never ever going to get a book from them. If you are trying to market your book to a professor and you are aggressive I mean I can not accept that. I don't know if you

are familiar with ____? But they have a very aggressive marketing technique and they keep calling and calling and then people say I have had enough. I don't want to work with you at all, leave me alone. I want my peace. So you can not be too aggressive. Um and it works better if you let people come to you. I mean that only one zoom meeting you can explain your product to people and then after that if they like it they can come to you. Um and then like one week or two weeks later you can send a follow up email and say hey if you want to check it out here is a link you can check out to hear more but if you want to hear more we are here to help you and if you have any more questions you can come talk to us about that. And I think that will work pretty well.

ML: Yeah, that was a lot of like really valuable information right there. Um I had one question, you said earlier you talked about the company you worked for that they would kind of evaluate what the appropriate time for advertising was and for their marketing material. I had two questions one we probably know nothing about that so any information you have about how to do that or how to figure that out or how to identify that would be useful. And 2, as of now they launch their book in January however, it is an interesting time because in Australia they actually start school in January. They do school by the calendar year- a little different than our typical academic calendar so they told us pretty much flat out that teachers either already bought their books for that school year in the previous year so in this time for example or they buy the books for the second semester around January, February, March, something like that but that January is maybe not the best time to be launching this book publicly because it's not necessarily the time that these teachers and schools are looking to buy it. And so the second question was kind of going off the first one was not only when to market it but also when to think about launching it.

MP2: So you said they are making a decision in January about what they want for the next semester

ML: That's what.. So we are hopefully talking to teachers soon and doing our interviews and focus groups with them to figure out like when they typically buy books and when they actually look for them and when they buy them and how that process works but more so when to put that information out there for them to find it. So if they tell us we typically buy our books in June, when is the right time to be putting out that material? Should it be all the way in January? Should it be in March? Should it be the month leading up to? Does that depend on resources you have available and stuff like that? I wanted to know a little bit more about how to identify the proper time for certain advertising.

MP2: Well it kind of depends on what kind of advertising you were going to do. Are you going to do any TV advertising or billboard advertising or stuff like that?

ML: So we basically have almost no money. So our deliverable for our actual IQP is mostly going to be delivering a plan that gives them hopefully a year long plan of how to market the book. Or at least a 6 month buildup or something like that. And so we are focusing right now a lot on social media, email, and then on any type of interactive media that we can do either through social media or through their website or stand alone that can kind of keep them engaged and maybe give them a teaser story or something at the end of it that kind of gets a little interest in the book to maybe drive up sales more or something like that.

MP2: Okay so the timing depends on what type of advertisement you have and how long that advertising and the whole campaign is going to take. So you have to do it ... I don't know when you are going to start it depends on how much advertising you have but when your advertising ends it is important that your book must be available at that time. Because people are going to forget. Because you are going to push and hit them with all this advertising and then you don't give them the book and they forget about all of that. So you have to make sure that the book is available when you are doing that and they have access to it like sometimes you do a zoom call and people get excited and want to buy the book right now I mean sometimes people aren't even gonna read it later but because of the advertisement people want it at that time. So you have to make sure that whenever you do your advertising the book is available. And the timing I mean completely depends on what type of advertising you are going to do. There is this concept in marketing that we call the integrated marketing communication. Have you heard of that?

ML: I have heard it but I am not too familiar with it

MP2: Okay so you talk about emails or you talk about social media they are very different means of communication to customers. You can do advertising, you can use social media, you can send them emails, you can find them at the schools - you can actually go to the schools and find those teachers. There are so many different ways of communicating with your target market, your customers who are the teachers who are the key decision makers. You have to figure what kind of those communications and what type of medias you want to use- you told me about emails and social media and then you can have those conference meetings/zoom meetings where you are explaining your product to them. Idk I mean I don't think because of COVID that anyone can visit the schools so that's out of the picture

ML: Yeah they are kinda locked down from the schools right now, especially Australia is on lockdown

MP2: So when you have multiple media you have to create one campaign with one goal and we already talked about that goal it's books from children to children, that should be your general campaign title. And then you design different advertisements and you communicate that through all this different media. They all should be saying the same thing, this is a book that is written for

children by children. I mean they should not be the exact same advertisement you can have like on social media you can put something else maybe one of the children who has a story published in the book can hold the book and pose and say hey my stories in here and then in your email you can say something else but they should all be focused on communicating the same point. That is your USP that is the only thing that you are communicating and that should be the same across all media. And then when you design that you decide how many social media posts are you gonna make, how often are you going to do that, how often are you going to send emails, how many zoom calls are you arranging, and then based on that you decide when you are going to do that I mean if you only have 4 zoom calls once every week then hit them two months before they are going to make that decision

ML: Yeah so this year is locked in at January like they have already printed their books and everything but they want us to also help them long-term so something else we can potentially look at is changing the launch date as well. But they way you said it two months before applies to whether it is January or if its june or august of whatever it is

MP2: Yeah but be weary that if it's christmas nobody works during christmas cause there is no school so if you do anything close to christmas it is all going to waste

ML: mhm

MP2: So be weary of that. People make the decision before that. So add all of the holidays to that.

ML: Yeah that's a really good point. Yeah Brianna's actually been working on.. She made a calendar with all the sort of important events and holidays in australia to sort of help us make sure we avoid that kind of stuff

ML: Um I have one quick question and then if we want to go back to some of the other stuff Brianna so you mentioned like make sure the product is available, so right now it is available for preorder. Does that count or is that different?

MP2: I think that would be fine

ML: Okay

BM: So I also had a question about um you were mentioning using the like written by kids for kids so that's actually kind of how they have been marketing it now but something they noticed was that a lot of times people saw written by kids and were like oh it's not a quality book like I can't use it in my classroom because it wasn't written by a famous author or something. So

something we were looking into is like the features versus benefits argument so I didn't know if you had any ideas on that? Their whole this is that.. So this whole thing actually starts with the students taking a narrative unit in their classroom and then they write a short story to be submitted and then this organization chooses a panel of 15 students to edit those submission and they actually work with a famous Australian author and illustrators but work with the author is more heavily involved in the editing and stuff and they work with their whole team. So according to the co-founder, I don't know too much about childrens book marketing stuff and childrens book so I don't know what exactly a "good" book is for the classroom but according to them it is a quality book so they are trying to figure a way to incorporate the whole like yes it's special because it's written by these children but its still applicable to use in your classroom. So I didn't know if you had any thoughts on that in terms of like when it's important to use features vs benefits in marketing?

MP2: Well that's a good point. Um, so well first of all when you are doing your interviews with the teachers ask them what they think of this as a specific problem and then count them. See how many of them think that this is not a good quality book. If it is like 10% you don't have to worry about that but if it's like more than 70% of them that said oh this is not a good quality book then you have to think about that problem. So we need that information before making a decision on if we want to add that to children for children supervised by a great author. We have to first know how many people think like that how many people you know of your customers that think this is not a good quality book before we can make a decision if we want to add a second layer to that USP or not. But you can always always in your materials add a sentence to your advertisement or add it to your presentation for zoom calls that it is written by children for children but it is supervised by a great author and then explain who that author is and explain that this is not something of poor quality so that will actually resolve that problem.

BM: Great thank you

BM: Um, I think that's kind of the end of the questions that we had prepared. I did just want to run by you some of the thoughts that we had come up with in terms of delivering our marketing materials and see if as someone who has a background in marketing if that's kind of standard or if there's something else we should be doing. Um so I had started to put together a calendar like Mike had stated with some of the holidays in Australia to focus on and some of the important school dates, they have their standardized testing dates where the organization mentioned that they like to use those in their social media posts and kind of support the children in those ways. So our thoughts were kinda to make a social media calendar in terms of like oh this holiday's coming up post now like to interact with these kids and then we were also planning on including conferences that they could attend and things like that with just short descriptions of like these are some talking points that you might want to hit on and stuff like that. But that's kinda what we had so far and I didn't know what your thoughts were on that.

MP2: Well I think that's a good plan. Well you just mentioned something I am not sure if I understood that but just remember to have this in mind that your target customers are not kids they are the teachers those are the people who you are planning to sell the books to. So I am not sure if I understand it correctly but if it's like a children's holiday it doesn't really relate to your product because your target market are teachers so if it's a teachers day maybe you can come up with an advertisement for teachers day

BM: Yeah that's true

MP2: Maybe say like oh these teachers use this book or idk who won the best teachers award in the school one day she can recommend this book on the teachers day. So that's one thing that I wanted to say but I think you've got pretty I mean you are on the right path

ML: Yeah

MP2: You just have to figure out I mean read a little more about integrated marketing communication because you have to have that plan and then all these things you are deciding on should go to one message that is going out through different social medias through different media but it is only one message that you are trying to communicate. You have to figure out what that message is based on all of this information that you have. Um but I think you are doing a good job

BM: Thank you

ML: Yeah on top of that they do some emailing but I think not enough. It seems like they do a monthly newsletter but it's not specific to Early Harvest it's just the company wide newsletter I believe

MP2: And nobody reads that

ML: Exactly cause you see newsletter in your subject and you just throw it right in the trash or you just click on it

MP2: You have to personalize your emails maybe at the beginning say the persons name

ML: Yeah they did say they want to work on doing some AB testing for subject lines and stuff moving forward I mean kinda recommended to start tracking ya know whos opening it, what demographics and stuff like that. Ya know is it teachers that are opening it is it people that aren't teachers that are on their email list that's opening it

MP2: Well that's good. That's a good idea

ML: Awesome. I think we got a lot out of this and I am really excited that you were able to talk to us cause that was really useful

MP2: Well if you have any other questions you can just shoot me an email

BM: Great thank you so much

ML: Awesome

MP2: Good luck with your project

ML: Thank you have a great day

BM: Thank you

Marketing Professor 3

ML (Mike Levene): Okay it looks like it's recording now so yeah just the kind of recap what our project and this is for. What we're trying to do is we're working with this sponsor that they run creative workshops for children in Australia and every year they make this book where they choose the 15 young authors to submit stories throughout this process and they choose 15 of them and the children got to be a part and their stories get to be in the book and then also they get to be apart of the creative decision-making and what not and meanwhile they're being monitored and sort of overviewed by the company itself and then also usually a famous author from Australia. Obviously since they are a non-profit probably don't have much funds to market their book and so they want to start making this book to try to increase sales in order to pay for some of the workshops to offer workshops for free so some of the communities that can't afford their workshops.

MP3 (Marketing Professor 3): Just to clarify, these 15 authors the, kids who write the stories for the book they have been a part of their workshops?

ML: So they do a narrative unit with their own school first so they have about seven or eight schools that they are specifically partnered with for this program. So those schools will run a narrative unit first and then the children will write these stories and then submit them and then they will choose the stories from there. And then they do workshops with schools around Australia. First off I mean we've been talking to a couple people like yourself and just try to gain a general understanding of marketing but first if you want start with what your professional expertise is, both teaching and if you have field experience of marketing.

MP3: I have my Masters in management studies from Mumbai University specializing in marketing and then I was working in the industry in India as a marketing manager for the retail and real estate businesses and then after I came to the US I did my MBA in marketing and international business from Texas Tech University I got my PhD in marketing from there and then I came to WPI. I have been teaching here since 2013. My research is in the field of marketing too and I teach marketing strategy and marketing research at WPI.

ML: Okay cool so we've been looking at obviously some low-budget options here and we've come across a lot of stuff about for example social media, digital marketing with the website and optimizing the website, we've looked a little bit into print media mail even though it is a little more expensive obviously then emails and other things are going to digitally and then even some Interactive media we can incorporate either into social media or into the website that would be low budget. If you don't mind you said you were working in the industry for a retail and real estate for retail were you dealing with any physical products?

MP3: Yes, so I managed a footwear store, I managed a supermarket, as well as an ethnic products store in India.

ML: Out of those three was there any particular product that was sort of like a maybe a limited time thing or is a big event like there's a lot leading up to it maybe even the Footwear was there a certain brand or style or something that would be more than just marketing the store in general? Did you ever feel like you were marketing a specific product over a period of time?

MP3: I could see that more in the artifacts store that I was working it was called the culture shop and what we had there was handicrafts sourced from the smaller rural businesses and Artisans. We were trying to promote their work in that store and get them a fair price and also help them keep the art alive because a lot of those were dying arts So that was a very special product that I was dealing I'm in the special store that I was dealing with because we had a wide range of products where we could run events around them like you know stories about the artisans, how they made these, the history of that art form all those kind of things were involved in the marketing of that culture shop. On the other hand with footwear it was more like we were not manufacturing those Footwear. They were brands which we used to source and put them put them all together as a merchandise assortment in that store for people to buy so it was not very special in terms of trying to do some special events or limited-time offer things like that.

ML: Right, just the reason I'm asking is simply because they run this book every year, once a year and they obviously have some marketing for their workshops but are looking specifically for this book so that's why I was curious if you had marketed for a particular product. For the Arts and Artisans and their products did you help them determine who their target audience would be because I can imagine that might be a difficult thing.

MP3: Honestly they did not have to determine who the target audience would be because culture shock has a very specific target audience. The Artisans sell their products to us because we are their first customer and then culture Shop sells it to its target audience. So for the Artisans the audience was stores like the culture shop who would keep these products and sell it further and their sales were not dependent on the culture shop sales so once culture shop got stuff from them used to pay them. Then it was our job to sell those things if we were not able to sell them it is our loss so we were their customers actually.

ML: I actually see like almost a direct parallel it's not necessarily their primary sale but they work with companies in Australia that provide subscription-based service for schools or libraries. Almost the same thing where this company 100 Story Building with then sell them at a discount to a company called ASO and then they give it to them and they're done and they don't worry about it that company will then handle the distribution and however they see fit to move the books for that process. What was the best way for, I mean you were accepting products from The Artisans what was the best way for them to reach you I mean did you take every product they

will give you how did you kind of what did you respond to the most? Was it emails or phone calls, how did you react to The Artisans.

MP3: A lot of these artisans are illiterate and they are in remote areas so they have no way to reach us. We used to reach out to them we needed those products for our customers so what we would do is we had a team of merchandisers their whole job was to go and source these artifacts and materials with all the good stuff we would like to have in our culture shop from these artisans in the remote areas. Was it possible to get it even from urban areas yes but then it does not meet the need of supporting the rural artisans, that social connect that we had plus you can source that much cheaper from Village artisans than get them from Urban business people. So cheaper as in not like trying to exploit them but giving them a fair price and still be able to make profit so that was the business model there.

ML: We can just move on to some other questions we had so you mentioned the three areas you were in, have you ever marketed something to for example that was meant for specifically children. I know the Footwear may be but because we're kind of dealing with this dilemma where it's meant for children to read it is a children's products but we are not actually marketing to the children were trying to Market to the teachers in schools. So we are trying to navigate this idea of how do you make it appealing to the children while also appealing to the adults because a book written by children for children sounds really cool to a child but not necessarily to an adult that's trying to use it in a classroom or something like that.

MP3: So here's the thing what you're talking about in marketing it's called a customer vs consumer dilemma. The customer is someone who's the decision maker and who's going to pay the price for the product. The consumer is the person who is actually going to consume that product so in a lot of cases the customer and consumer are the same person like for example you wanted to buy a beverage you went you decided which one you wanted you paid for it and you drank it and that's where the buying process and consumption process ended. But when you talk about children they are not decision-makers for a lot of products that they use. It is their teachers who decides for them or their parents who decide for them or sometimes even older siblings you know who make that decision for them. So this is where the communication dilemma comes and who do we speak to? Should we speak to the teachers or should we speak to the children? Who's going to make the decision, that's key. So if teachers are going to make the decision you need to talk to teachers and convey messages to the teachers, what they want to hear, why would a teacher use that book in her or his class. That is what you need to address and how will the consumer fit into this. You show the consumers using that product in the ad so say you're creating a viral video or creating a poster or a banner or something. The message has to be targeted to teachers or parents but the people you show in the ad are the children because they are the ones who are going to benefit out of it.

ML: Back to what I was going to ask, you mentioned how you were going out to very rural areas to find The Artisans. We kind of just came across just the other day this concept of cause-related marketing or Pro social marketing. Was that a part of how you marketed those products from The Artisans.

MP3: Not all of them but a lot of our products were related to the cause so like supporting those small businesses or supporting the art form or not letting it die out you know those kind of things. When you get into cause-related marketing a social responsibility aspect comes with it so you have to make sure that you are really up to the mark and truthful and honest about those efforts like genuine. It should not come out as fake for customers you know that you know these people just put it as a facade and then at the back there just minting money. So profit margins you know you have to make sure that your profit margins are not so high that people start thinking it as a business venture saying you guys just feel very meager amounts to The Artisans and you're making a lot of money at their expense. So cause related marketing, lot of social responsibility handling a very reputable image of your brand as well bringing in those Artisans from time to time to your store so what we did was you know we had these interesting pots. So one day we called two of those potters to the store and give them a corner to demonstrate their art form, how they make it, how they hand painted, how they pass on this knowledge and skill from generation to generation. All those stories and customers loved it this is the real touch and so many people bought those pots that day because they could see the person so the bottom line is in cause-related marketing stories sell. Like if you give them charts and figures and you know numbers, that's not going to work in your ad campaigns. What works is stories because they touch hearts and people can relate to it, use that if you're using cause-related marketing.

ML: Yeah my first instinct is kind of think about how they focus a lot about marginalized children and try to offer the free workshops to some of the areas in Melbourne and Victoria area that they can't afford so I definitely think it's interesting to look at maybe it's like they're okay with the pictures of the kids when they attend the workshop and say this is one of our free workshops thank you to all those that you know bought the book or contributed to this in some way through a donation or purchase of a book.

MP3: Like running a feature on those 15 authors in the book you know that you're very good social media viral marketing tool like an interview with them you know anything that is very interesting for the target audience of teachers how it would help them and things like that.

ML: So we talked about some of the strategies or marketing campaigns you did in the past but something were also going to be looking into is a long-term plan for them and maybe how to test it or measure the results and see what's working and what is not. Do you mind telling us a little bit about that or what you did specifically or whatever you're allowed to say based on the companies you worked for.

MP3: There are two kinds of metrics that you could be looking at here because one is the way corporate profit oriented approach and the other one is because you're doing cause related marketing you are also looking at the social aspect of it so there are different metrics to measure on that front. If I take the example of the culture shop you would see that sales and profits, these were of course the top two metrics. How much should we sell from this particular product line okay which product line is the most profitable. All of those numbers with, because it's retail store we used to measure the profit we make per square foot because the biggest expense in retail business is the rent you pay for the store and you want make sure that every square foot makes money otherwise it's useless. So that is what used to happen on the financial aspects and then when you come to the social aspect, we would do a lot of a public relations here in terms of contacting journalists and other media guys who would be interested in doing features on these artisans trying to share their stories, trying to talk about the dying art form, market them a little more right so they would not just depend on the culture shop but then they would have people directly accessing them and trying to buy from them. Or maybe even other stores like culture shop would go to them so the point is to you know that there is a term called "coopertition", which is cooperation and competition that works together. In this case that really works well because you know if we can do a story on them they start getting more business from the others which means that the art form is not going to die to keep making things and that way despite our competition benefiting from it, at the end of the day we all benefit because the artform stays. So those are certain things that we look at, so public relations would mean we look at the the media space we get in terms of the articles. So think about this it's a newspaper and you're going to run a quarter page ad and it's going to cost you thousands of dollars if it's prime newspaper, like the top-selling one but if you get a public relations article like a journalist wrote an article about your store promoting these artisans and how the art form is being promoted here. That way you get free media coverage, that 1/4 page which you would pay for before, now you're getting it for free. You're being talked about plus it adds more credibility to the content because if I'm advertising my store I'm going to say great things about it anyways. But if a journalist is writing about my store it's coming from a third, neutral person therefore it's more credible in the eyes of the reader. Then calculate how much worth of media space we got so that is another metric that we used to see. We also used to organize some events, like I said we used to invite potters to show and demonstrate their art forms. We used to do cultural events where we used to have like something different where artisans came in there in different costumes from different states of India and they would meet and greet people who come to the store and you know tell them interesting facts about the region or about these art forms that prevail over there. These things used to bring in media coverage for us that used to be news channels over there covering and showing those footages that so many Artisans are coming here it was a colorful festival and things like that. So that is another element that comes with it and then of course the social aspect is if we can prove in some way this particular group of Artisans made this much money due to our efforts of bringing them to a store and selling it to other people then we can show how

socially responsible we have been as a culture shop and how we have helped them make money and make their livelihood better.

ML: Maybe we can look at potentially how many books they have sold in the past and how much profit they made and you know figure out how what how many workshops is that the equivalent to or how many thing we things have we provided for free or something because I can see that very easy as just a social media post a headline or something like that

MP3: And public relations it's the most important thing you know when you're looking at a social angle and when you don't have enough funds because it comes free and it's more credible and journalists are interested in such stories because they also have to submit stories to get editor so they find it really newsworthy they're going to talk about it

ML: So that was one more question I had. I had worked for a tech startup this summer and they were just starting to sell their products and so I among other things, they just threw everything at me, I mean had to try and get press coverage for it and I tried to take a social approach and saying it was right at the beginning of Covid and that we are hiring college kids even during Covid we were strong and we are local, we hire local we aren't in Silicon Valley and that were emerging during one of the hardest times and we're still going strong but I thought it really difficult to get in touch with people I mean as much as I thought it was a great piece to write about that doesn't mean everyone else thinks it. So I want to know if did you guys do more outreach to them did they kind of come to you asking about you and what you guys do

MP3: So there are two aspects to this. If you are a big company you can have a PR agency do that for you. So we had a PR agency do that for us because all these three stores that I work for were a part of a big conglomerate in India and they were not just into retail businesses they were also in real estate so they used to be constructing big complexes, colonies things like that. So they had a huge gitty for the public relations company and we could benefit out of it. But if you are doing it on an individual basis it's a challenge as you said. You know because you have to create a really good story for them to buy into and actually be ready to publish it. So it really has to be newsworthy and grab their attention.

ML: I'm still a little unfamiliar with the process even though I tried it, when you reach out to those kind of people whether it is email or phone or however, is it typical that, obviously you tell them what you're doing, is it typical that you can give them almost a piece that you wrote yourself and then they can interview you or write their own piece about it after doing research or do you kind of give them just a brief introduction of who you are and what you do, hey we'd love to talk or we'd love to sit down with you or something like that.

MP3: So it depends on what you are trying to sell to them. If it is just a piece of news which you think is really exciting for that particular journalist because he or she writes in that beat then yes you can just send the press release to them, like a formally written press release sent out to them by email and they can decide if they would like to write about it. Something that interests journalists more is events. If there is an event that can be created around the book that you are trying to market where the kids are there where some best-selling author of Australia is a part of the workshop if he or she can be there you know that that's a bigger event and the media would be more interested in coming there. Those times you send the media invites. So you send them an invitation with a nice draft saying okay they're doing this this this, this is the social cause it's so interesting, so many kids are involved, it's a big project we do this every year, a whole history of it. And then tell them this person is going to be there who's the celebrity author or you can come and talk to him or her and grab some bites and they would be more interested in that.

ML: So what I was building up to his they do a big public launch for the book in January, they do like a soft launch in November just for the kids and their families and give a free copy out to the families and whatnot but it's not a for sale yet, I mean pre-orders but not until January. So one of the things they want us to look into his kind of how to maybe do that launch. They haven't really done such a good job on actually selling them on launch day which usually is a huge part for a product but you just mentioned like 5 amazing things they can do between the author and maybe she can be there, sign a couple copies or something and she can be on an invitation, the invitation that was really cool I didn't really think about that.

MP3: And if they can do a and or one-on-one interview also you know with the kids were written in the book with that author if she is willing to give them some time to do a one-on-one. Some journalists are interested in those things. So you first have to figure out what that journalist does, it's a learning curve. If you are a PR agency you already know all of these journalists because that's your job, you create media relations. But if you are doing it for the first time, it's a task. You have to go over all such articles in the past and see who has written the most. Then contact that right person saying oh you've done such articles in the past you know we have something similar but it is special in this way. Would you like to write something about us.

ML: I just have one more question on that like again since we're kind of starting from the beginning. They have been nominated for a couple of awards and stuff but other than that that's the extent of their press coverage. Starting from the beginning, reaching out to like not necessarily amateur, but bloggers about these topics do you think that helps at all to get like that form of media or is that do you think too abstract?

MP3: It depends on how credible the blogger is. So if you are writing about tech products and you're going to CNET, CNET writing a blog about you is great. You know your product okay yeah this is a good tech product nice stuff. You have to find out who is the blogger in Australia who really writes for such kind of causes and who has a big reach. He or she needs to have a big

following otherwise not an influencer then there's no point. So yeah it's a good idea it's just that you have to find that right person.

ML: A big part of this is, just I think right now it's a very limited who knows even about 100 SB but even more limited who even knows they do this book every year and what the meaning behind the book is so I'm just trying to think of ways we can get that message out with different avenues.

MP3: Do they sell it to retail stores or to the stores that everyone can just buy it, anybody can buy it, or to the teachers and schools and things like that.

BM (Brianna McCuaig): So they do have a store site of their website where anybody can purchase but they also have an agreement with a publisher it's Hardy Grant Egmont and they put it other stores so they kind of take on that responsibility of getting it placed in other stores but that's not like a final sale for them so if Hardy Grant places them and then they don't get purchased they send it back to them after so it's not a final sale and they don't get all the profits just from buying them to place them. It is available, the marketing is like not there yet. You can look up the book and it's still really hard to find it anywhere but it is available.

ML: Like last year they had negligible sales on their website compared to, I mean they only sold 1,000 2,000 copies in total anyways but on their website they said they didn't even notice if they had a few.

MP3: So they need to focus on whether they want to choose the B2C medium first or the B2B medium which is really who they want to do the business-to-business aspect for. Do they want to talk to these libraries and schools, and subscription services. all these companies or do they directly want to talk to consumers which is B2C, business to consumers. Consumers is a retail market so they're going to buy one at a time but B2B is a bulk market so if they are buying, they're going to buy in bulk right, if they are buying for their libraries, or for a consortium or if they're buying a subscription service, it's a continuous thing. Repeat purchases keep happening. So this is something that they have to figure out you know I mean where do you want to focus because if you're trying to sail in both the boats at the same time you need a lot of resources which it does not seem like they have so focus is going to be key. Pick one and focus all your marketing efforts on that one customer and then get a hang of those other customers which are B2b or B2C, whoever they did not choose first time.

ML: They want to get the book into as many hands as possible period because like I said they're doing it for a reason and the money goes back into the program but definitely the B2B between schools, I mean almost the teachers are considered because they can get a classroom set for the kids or whatever it is. And then on top of that they want convert work shop customers into book

customers and book customers into workshop customers so they're definitely focused in like schools as their primary audience but maybe we need to work more sure that is more so.

MP3: What is their price point?

ML: They are at \$18 ASD which is about \$12 USD.

MP3: Is that a reasonable price in Australia? Do you know?

BM: Just from what I've looked at it seems to line up pretty well. They did some sort of price analysis last year, we didn't look into what they looked at they just told us that they had looked into it and they found that to be the most reasonable but it does seem to line up pretty well with the others.

MP3: See the reason I'm asking these questions is whenever you think of the success of a product you're looking at four aspects. You're looking at the product, you're looking at the price, you're looking at promoting the product and you're looking at distributing the product. If any one of these does not do well, your product is going to fail. So you first need to figure out where the problem rises. Is it the product, is it the price is it promoting, or is it their distribution channels and if it is at multiple levels, like you know maybe the price is not right and the promotion is not happening, then they need to fix both because just fixing one will still not solve the problem.

ML: If I had to guess right now they're problem is promotion, like I said I just don't think that their name is out there as much as they want and they are working on that.

BM: Yeah they've also identified that they think from their experience with marketing that they're focusing too much on the fact that they think it's really cool that they've brought in these kids kids were able to write it and then it helps these marginalized communities but they're finding that that's not so exciting to teachers in schools because they're looking at the aspect of if a kid wrote it maybe it's not the best literature to use in our classroom so they're trying to fix that and say no, kids wrote it but it is very good literature and it can fit into your classroom well so that's kind of what we're focusing on right now.

MP3: The way in which you describe it, they have a product problem also because the product is something which the teachers would have an issue with.

ML: We are working on the idea that it's written by children for children but supervised by 100 SB and the name of the famous author to like give it that credibility that it needs and we are going to be doing interviews about Australian teachers this week or the following week to see what they think about the actual stories and seeing what they think ahead of time about a story

written by children and actually getting to read an excerpt and then see what their opinion is after because we want to see if the problem is actually that it's written by children or probably the stigma behind that it's written by children and it is not going to be good enough for the classroom.

MP3: One more thing you can do, I don't know if they are okay with that but if the child who wrote that particular story can read it out and record it and you can share that recording link on social media for children to hear, that would be a good way to introduce to the teachers as well as the children and parents, what is the content of these stories and how well is it written. Out of those 15, the best one would be selected and shared on social media in this form. Even if it video can be created, I know it takes some expertise and skill in video creation. A child reading a book would be great, they can do 4,5,6, whatever takes and recording is very easy and put it on social media. Right now nobody knows what is the content of that book. Even if you look on Amazon, you can see an inside the book link and when you click on it and you can see a little bit of what's inside the book so that is something that this book needs to do also, like share with people what is there. Out of the 15 stories, if one story is already shared, that doesn't matter because people would want to buy for the other 14 stories. It's like a sampling activity right? Exactly awesome I think we covered all the questions that we had so unless Bri has anything that she wants to ask?

BM: I think that covers everything I had too

ML: I appreciate you sitting down with us and taking this time, it was awesome thank you so much and have a nice day.

G: Teacher Interview Transcripts

American Interview

Dina Habboosh (DH): I think that we should probably get started. So basically, we're gonna be doing a bunch of these focus groups with teachers in Australia because the book that we're marketing is written and edited by Australian children so they want to sell it to Australian teachers and schools so this basically just a practice run for us so that we can test our focus group process and make sure that we're asking questions in the right way and sort of facilitating a discussion without totally leading it. So we're just gonna ask you most of the questions that we're going to ask those teachers and then we're gonna ask you at the end like how you thought our process was and what we can improve on. I think that Ms. Principe couldn't join in her car so we might see her a little bit later. So we'll just get started.

Teacher 1 (T1): Are you going to ask us questions as if we were teachers and as if you were trying to get us to buy a book or can you explain that?

DH: So the purpose of these focus groups are mostly to find out, so it's a storybook, it's mostly to find out what teachers look for when they're choosing storybooks for the classroom and what qualities are in those books so we can figure out how to show that our book has those qualities in our marketing materials and then later we'll be doing like a final focus group for our marketing materials, testing those.

T1: And what does a storybook mean? Does it just mean like a fictional book or a book that like what does that mean?

DH: So mostly a fictional book, this book particularly is a collection of short stories and poems and stuff and they're all written by children except for one which is written by like an Australian famous author and they're all edited by children and everything was put together by like a panel of fifteen children so I don't really know what to call it but it's adventure themed if that helps.

T1: Okay yeah

DH: Okay. So our first question is for everyone to introduce themselves which you pretty much already did so could you just tell us a little bit about the years and subjects you are currently teaching and your favorite children's storybook if you have one.

Teacher 2 (T2): I've been here at St. Phil's for 14 years but this is my 17th year teaching. I've always taught, for the last 14 years here at St. Phil's I've taught 4th grade. Prior to that I taught middle school and 5th grade. For one year I taught K-4 math of all things I was the math support person so I helped those kids who were struggling. As far as stories go, I like stories that have

vivid characters you know I like stories that kids will remember who the stories about or maybe something that happened to that character. I often choose books more so than story books I usually choose novels because of the age of the kids but when I do choose a book I usually choose a book that's relevant to something they're studying or something that's relevant in their lives. Like it might be a book on bullying but it's told from the perspective of kids so it resonates more with them. So I find that to be very important when I choose a book. I don't just choose a book cause you know it's a book I try to make it fit into something that is certainly relevant in their lives or in where they are at school depending on what we might be studying things like that.

DH: Great! Thank you so much that's super helpful. Ms. Hedden do you have any

T1: I think you get an A+ for that answer I think it was very good. So you don't need my name right or do you?

DH: I mean I know your name

T1: I know right. I've been teaching for 11 years at St. Phils and this is actually the first year that I don't have to teach literature and I'm only teaching social studies which is very exciting but I still think and I was very excited to learn that Ms. Principe was still willing to use at least some of the stories that we've been using with kids to continue to do that because you know when we try to figure out what kind of books we wanted to read at the middle school level at St. Phil's in 6th grade we tried to pick things that would connect with the other subject matter just to try to give the kids a more thorough understanding of what they were studying you know how it works. If we're going to study ancient things like if we're going to be studying mesopotamia we'll read a book about everything in Iraq so that people have a clue at least a little bit about what life there might be like what people there might be like and to try to humanize what might seem really far away and hard to connect to. I don't know I mean I love stories about animals and I think the kids really love stories about animals but it's really sad when in those stories the animal dies it's kind of a killer.

DH: Yeah I remember David's Old Yeller project

T2: I can't read that book I still cry like a four year old every time I read that book I can't do it

DH: Yeah he like made me be in it and I was like I don't wanna. Okay that's great! So do you guys choose the books you use in the classroom or does like a school board choose it?

T2: I think I choose the ones I wanna read I think [T1] does too we just have to be certain that it dovetails with the curriculum that you're not picking something just off the wall. It needs to fit in

somehow either by subject matter or by style or genre. Often we try to introduce different genres of literature to the kids in 4th grade so at least they're exposed to different kinds and usually that's how I pick the books I choose if we're reading biographies if I'm exposing them to biographies I'll choose something that's nonfiction biography but you know every once in a while I'll throw in a book just cause I really love it like you know we'll read a children's book that I really love and just talk about the characters talk about what they really liked about more like an SEL kind of activity just to kinda get them to relax a little bit and enjoy.

T1: I think it's more for us at least we have to make sure that we're teaching certain content right so if we wanna make sure for instance that kids know even in literature what foreshadowing is then we're gonna pick stories that show that. If they're working on like cause and effect then we're gonna look for stories that have good examples of that. You know, you want to find stories that are illustrating whatever you're trying to teach. You know conflict then you look for stories with great conflict stuff like that

DH: That makes a lot of sense. So for the books that you pick how do you usually find them like do you find them at book fairs or like teacher conferences?

T2: So you wanna go first Sam?

T1: Yeah that's fine, so I think it's like anything else it's a combination of things. Like if I'm looking like when I was starting like I was looking specifically for books about places like countries the countries that we were looking for I was looking for that and then I was reading as many of those as I could get my hands on and choosing for different factors just to see what kinds of things connected in the best way to what I was teaching but there's also we have readers too like we have Prentice Hall and Houghton Mifflin you know selections or anthologies I guess of stories and there we choose I guess basically what we like and what connects to whatever skills we have to teach.

T2: I would second that we do a lot of that too [T1] and often I leaned on my partner cause she was a pro you know I mean she was here 40 years and she had such a vast knowledge of all types of literature that I would have been a fool to not lean on someone with such knowledge. So I would ask her what book do you read for this? Or you know how do you fit this in? And she's like oh this is a great book your kids are gonna love it and she was always right so I leaned on her if I could. Now that I'm the one that gets leaned on cause I have a first year fourth grade teacher with me it's I use some of that experience of course and like a couple years ago I had read the book Wonder before it was a movie by the way before it was a movie and I absolutely fell in love and I said oh my goodness we have to read this we have to read this to our 4th graders they are absolutely gonna love it and it shows what to do when you're bullied and what to do when you're different and how to embrace those things and it was just a sweet sweet book

and we made it fit cause we just fell in love with that book. But most books are chosen because like [T1] said either for content or genre or what you need to teach in the curriculum we can't just arbitrarily choose books usually.

T1: But I gotta say like Amazon stars like help. Like if we're doing like a lit circle and we have to get books on survive or if we have some theme we're working towards if I am looking to define a set of books for them like I will go to Amazon and like look it up and like okay how many stars does it have how many people read it? Like to try to justify is it worth my time in reading it basically.

DH: Oh that's great! So you look a lot at like other teacher recommendations and like amazon reviews and stuff like that?

T1: yep

T2: Oh yeah

T1: And content warnings they tell you if they're violent or language or sex like what instances of that are in the book which is really helpful because we have so many paranoid. I shouldn't say that because we're being videotaped right? There are so many nervous parents about what their kids can be exposed to that you have to be really careful with what content is in any of the stories.

T2: That's true

T1: Like we had a teacher get in trouble for like for something really I considered silly like used a great story with a beautiful message but maybe it was a bit too scary for the kids like the reality of what happened in the story. And I remember like you know there was just you know some backlash on the teacher because the content was considered too graphic for the kids.

DH: So would the fact that this book is like completely written and edited by children help ease some of those content fears, like knowing that?

T1: I would think so. But like some might write some pretty dark stuff

T2: I guess it depends how old those kids are and what their life experience is but I do think that stories written by children certainly they're from a different perspective. They're like firsthand knowledge so I mean I think most parents would agree that those are usually valid and things that are okay to read. I know I also look at for my age group cause I have younger kids than Sam we use scholastic a lot too and Scholastic is pretty good at also giving good teacher reviews and

parent reviews and the parents don't hold anything back, you know, so if they found a word in there that's offensive they will let you know. So you know if they found it already I'll probably skip it just cause I don't need to hear stuff from parents that they wrote a word that's used readily on TV.

T1: Right

T2: I'm not talking about an F bomb I would never do such a thing but you know they might even use the donkey word you know what I'm saying like once and you know ooh they're terrible throw the book out. So I often will read aloud to the kids and when I read aloud to the kids I can kinda self edit you know if there's a couple of words in there that maybe are not okay for 4th grade they might be okay for 8th graders but maybe not for 4th graders I'll just kind of self edit as I read to them. You know, cause I usually do choose a book that's above their grade level to read to them to read aloud. You know to expose them to higher vocabulary and lets face it a lot of the great authors are young adult authors those middle school age books are fantastic you know a lot of adults read them. So that being said I want my kids to hear them too and just take out the stuff that doesn't work for my grade.

DH: Yeah, that makes a lot of sense. So I'm actually gonna link a google form in the zoom chat we're trying a concept called free listing so it just asks you to list the first ten things you think of when you think of your favorite storybook to use in the classroom and then we're just gonna display those results for discussion in like a word cloud type thing.

T2: I've never done this.

T1: My phone is lagging and it keeps typing words wrong

T2: 10 things is too many

DH: Okay, you don't have to do 10, 10 is just the maximum. We just didn't want too many cause we didn't wanna take too much time.

T1: I did four!

DH: That's perfect!

T1: Okay

T2: Okay I put a few I think mine aren't that good though I'm not gonna lie

T1: Oh mine were absolutely awesome

T2: oh good then we'll talk about yours

DH: At least someone's confident that's okay

T2: We'll talk about [T1's] it'll be fine

DH: Okay so Kiran since there weren't a lot I don't think we need to do the word cloud if you don't want to we can just talk about them

Kiran Tremblay (KT): Uh yeah there's an even distribution but just looking at some of them I think one thing that came up in both of them was both of them was color, one color and the other great illustrations.

DH: Can you talk a little about why that's important to you?

T2: I think I love a good book where I can read some and show them the pictures and if they're nice and bright and they grab my attention they might have a shot at grabbing the 9 year olds attention. You know so you want them to grab the story but sometimes the picture will help them do that you know like look at this ooh look at the cover look at how awesome this cover is I bet you can't wait for us to read this one. And I think you know if you're just gonna give me black and white sketches not as easy to hold their attention. I have a bunch of ADD babies in this room I really think so they give them all to me it's all good.

DH: I'm gonna share the book cover I'm gonna share my screen right now and show you the book cover of the book we're looking at and can you just tell me your thoughts when you look at this

T1: Oh cool

T2: It's different. I mean I think a lot of kids will love the whole dragon thing. The words are a little hard to read that's the only thing. I mean they're cool cause they're fire coming from the dragon I get that but I have to kind of sit back a little to really grab it but it's really cool I love that it's so colorful

T1: I think my kids might think that it's a girl book.

DH: Really, cause of the purple and the pink?

T1: Yes. I mean I don't care about that but they're pretty discerning about what they'll pick up. Especially the boys cause you know the girls they'll read books and things that are "boy book" but I have much more trouble getting any boys to read books with a female main character unfortunately.

DH: That's a lot different from when I went there and the guys dressed up in skirts that one time but you know

T1: But that was a joke that wasn't like I'm picking this up and no one knows that was like I'm making a scene and everyone will laugh at me

DH: Yeah that's true they did like a scene. Okay thank you that is very helpful information. What else Kiran came up a lot in the lists?

KT: Theme and good story are somewhat related

DH: Yeah I mean I can kind of

T1: If it doesn't have a message why would you read it?

DH: Yeah makes sense. So this is a collection of short stories so each story kind of has its own message. Would you consider that harder to work into your curriculum or make it a little easier?

T2: Not necessarily, I mean it might be the kind of thing where you know every Friday we're gonna read a new adventure or you know we're gonna read a new story once a week. I probably wouldn't sit there if they're all different, reading them one after the other that's just that would be my preference just because I like to kind of dig into a story so having a bunch of short ones I would break them up I think. I would probably do one a week or even one a morning or whatever but probably not as a whole.

DH: Yeah, that makes a lot of sense.

KT: Another thing you both mentioned I can't believe I didn't see this before you both talk about characters and how important they are to the story so what does character mean to you in these stories?

T1: It's a chance for the kids to see themselves in the story you know? If they can identify with it they're gonna be attached and if they can't you lose them.

T2: I feel the same way. They have to see themselves in the story or someone they can relate to in the story. Maybe it's the mother character or whatever but it has to be someone that they can relate to and relate to on a personal level and if you don't have that in any of the characters any of the main characters they're not gonna finish the book they're just not gonna read it.

KT: Do you think a compilation of stories like this with many different characters from different writers do you think that would present a widespread that would reach a greater audience or do you think it's too broken up?

T2: I don't know I don't know what the stories are but I think that you have a better chance of at least one of the stories reaching kids. It might be difficult for them if they read the first one and they have no connection wanting to finish the book that's the only concern I would have because there's all different stories. If they had kind of a blurb about each one so they could kind of you know oh the first one's probably not my thing but third one sounds kind of awesome I wanna read that. Maybe they could start with the third one and say I really liked it maybe I'll go back and read the other ones.

DH: That's a great idea

T1: Kinda like what they do on Amazon, people have this in their cart too!

T2: Exactly. Like wow 4.2 million people can't be wrong!

DH: That's great, so I think that we talked a lot about your other thing which was gives some discussion points for class earlier so we can move on to the next question. So the company - the organization - that we're working with 100 Story Building does a lot of stuff with post reading activities and creative writing activities so they are planning on creating some post reading activities for this book so our next couple question are just gonna be about that kind of thing. So do the books that you normally purchase for the classroom come with reading activities?

T1: It depends

T2: Some do

DH: Not really though?

T2: No. Some do like when I purchase books from Scholastic like group books often they'll have like literature circle discussion questions in the back. But it's not usually something I'll assign to the kids normally what I'll do is look at them to help guide the discussion in class. Sometimes I will look at a book and as we're reading it go like you know what this is such a great hopping off

point for them to write their own adventure story or pretend they're one of the characters what would they do at the end of this story or what would they do if they're writing a sequel. Depending on what kind of book it is. But typically there's not a whole lot that comes with the book as far as activities. Now the little stories that we read in our anthology you know the reading series we have those of course are innately built in because it's designed for instruction not for pleasure. So you know those types of activities are kind of part of that book but if I don't know how you feel Sam but if I had to do every single thing that was in that book for every story we would probably not get to read a whole lot of stories during the year so we have to pick and choose what you wanna tackle. I try to incorporate a lot of writing because I just think it's important that kids learn to express themselves and using the written word instead of just texting they gotta use like actual grammar as part of their skill set. I don't think they are kind of forced to do any writing in it wasn't done in school they just don't choose to write you know most kids don't choose to write. So I think it's part of our job to get them to respond to literature to write different types to use different types of writing so at least they're exposed to it so it's not a mystery when they get up in the grades and that's kind of how I approach it.

DH: That sounds really good. We actually during our initial research for our project found a lot of studies showing how creative writing has a lot of benefits to younger children especially like literacy and brain development and stuff so that's really good that you guys integrate it a lot. So you focus on writing activities, Ms. Hedden do you seem like you focus on writing activities as well or more discussion based or something else?

T1: I wouldn't say that we focus on writing activities specifically with the short stories from the books. Like the ones from the anthologies the short stories from the books tend to be jumping off points for skills or discussions there's a writing component to the bigger texts like the books and things but we tend not to write that much about the short stories.

T2: We do a lot of paragraphs in grade 4 because that's what they can handle. That's really what they can handle. You're asking them to write you know 5-7 sentences you might think I was asking for their left arm. So you know one step at a time. Most people once they've been educated or experienced in life reading fourth grade writing they're like oh my god how old is this kid cause it's terrible. At least when they start it's really pretty bad and by the end of 4th grade it's my hope that they can write an intelligible paragraph and most do, by then they're able to write even two or three paragraphs by the time they're done with 4th grade.

DH: I mean I know my high school teachers were surprised I even knew how to write a thesis statement when I got there freshman year. I was like what they drilled this into me.

T2: Have you even heard of a thesis statement? I mean I know I think St. Phil's does a pretty good job with developing that as a skill. I mean you get it every subject it's not just reading and

writing you get it in science in social studies and all different types of writing. Like I said with science you get your thesis statements and your laboratory reports and you go to social studies and you're writing for national history day you're doing all different kinds of writing and that's really what it's about you know because we're not all going to be scientists and we're not all going to be writers but we need to know how to write and how to read different types of writing so I think St. Phil's does a good job not only exposing kids to that but kind of twisting their arm and making them do it.

DH: Yeah it definitely helped me out. Okay so the last thing that we have for you is a sample this is the shortest thing in the book it's just a sample story it's actually a poem written by a child author so I'm just gonna share my screen one last time you can just read this take your time and once you're done we can talk about your thoughts.

T1: So I'm trying to zoom in it doesn't want me to zoom in okay never mind.

T2: Are you driving that car reading that?

T1: No I'm home now

T2/DH: Okay

T1: I'm staying in my car because the child is inside and I'm hiding

T2: I was just worried about you I was like I think she's still in the car.

T1: Nah I'm parked. That's nice is that towards the beginning of your book

DH: We're not really sure this is still the first pass of it they haven't really put everything together yet although they will soon because the publishing date for the kids to look at it is in November so

T2: Well I mean I think it's a good introductory kind of piece to the book because it covers a whole bunch of different types of adventures in such a concise way. So I don't know I think it would be a good poem to have at the beginning of the book.

DH: Yeah, would you use it in your classroom at all? Can you think of like a time that you'd use it?

T2: I mean maybe if I was teaching them how to write poetry I'd show them this as like a couplets kind of poem you know where they can see where the two lines rhyme and how it

doesn't have to be spelt the same way and you know things of that nature you know the structure of the poem itself. But it does kind of you know if diverts a little bit from a traditional couplet but it's good.

T1: Right like how is it similar to what you would expect you know like what rules is it keeping what rules it breaking kind of a sort of thing?

DH: Do you see anything in here that would be unsuitable for your classroom? I mean I'm assuming no but.

T2: No, no it's pretty benign subject matter you know it's cute we don't have to worry about it being offensive or anything like that. I made the mistake of teaching middle school in the city of telling kids they could write a poem and I got some interesting stuff back I'm just gonna leave it at that things I cannot share with anyone. I'm glad to see they did a much better job.

DH: That's good. Cause this is the children that write these most of them live in like the Melbourne area of Australia which is it's a city so it's nice to know. So I think that that's all the questions we had so just one more. So for the teachers that we're interviewing in Australia we're offering them as an incentive to participate a free copy of a previous Early Harvest publication so it's like this one but it's already printed and made and they have a bunch of old ones sitting around a collection of short stories they're probably a different theme but would you be interested in one of those I can have them sent to the school or to an address whatever you want.

T2: Only if it doesn't cost you anything Dina I don't want you to put any money into it that's not okay college kids don't have money so

DH: No it doesn't cost me anything it's and incentive 100 Story Building agreed to it they just really want people to participate in these focus groups so we can get the book out there.

T2: That'd be great you know I never say no to books I read voraciously in the summer so great send it along that'd be super you can send it here to school that'd be fine.

DH: Great! You too [T1]?

T1: The cool thing about your book is that the kids wrote it would there be a way for other kids to like say if they had a book idea or a writing they wanted to do is there a place in your book they could like potentially submit their own ideas and things because that seems like something that could happen if they read a book written by kids

DH: Yeah there's a place on the 100 Story Building website for next year's book people can start submitting stories soon I think so I can include that when I send you the book I can include the website link.

T2: That'd be great

T1: They'd much rather write for another audience than me that's for sure.

DH: Yeah I think they'll be happy to have some American perspective too they always only get kids in like their area so. So the way that works they submit pieces and then the panel of kid editors chooses like 10 or 12 so there's a chance it might not get chosen but there's a chance it might so

T1: Yeah whatever

DH: So yeah now I'm just gonna ask for your feedback on how I did as a person leading this discussion.

T1: You're very easy to talk to Dina.

DH: Thank you

T2: You've done a great job I would have loved it if there were a couple more but I love spending time with [T1] so it was a nice group and I like that we were in different age groups so you get a better perspective of how the book can be used at different age levels as well so that was pretty good. Kiran I'm sure you did a great job you're just the quiet what do they call that the silent partner a little bit. But I think with more people you're whatever you did with the answers from the survey that would be pretty cool like if you had more people like how you grouped them and stuff that was cool how you grouped them so quickly so I appreciate your work with that

DH: Yeah so when our professor was explaining focus groups to us she was like one person should be the facilitator and the other person should be there to like kind of keep track of everything more

T2: Well you guys worked well together

T1: No worries [T2] he wasn't being lazy

T2: Well thank you Dina I appreciate you asking us to help you with this. I hope it goes well for you

DH: Thank you guys so much for participating.

DH/KiT: Thank you!

T2: Alright take care

DH: You too

Australian Interview (11/4/20)

Dina Habboosh (DH): do you guys mind just starting by telling us a little bit about the years and subjects that you currently are teaching?

Teacher 3 (T3): I've taught everything from grade 6 down to prep. I currently teach grade 3 and am team leader of grade 3. So obviously being in primary school we teach everything except for specialist subjects.

Teacher 4 (T4): I teach year two this year and I'm the year two coordinator and I've taught every year level and did the early harvest program with 5-6ers as well which was cool

DH: that's awesome so do you guys ever use fictional storybook types when you teach? do you have any favorites or ones that you like to use more often?

T4: so many so so many. I use a lot of picture books and then some short novels with year two it's probably more picture books just because it's easier with them to read with them but some shorter sort of short stories as well

T3: Like you [T4] I use a wide variety of books sometimes you know really simple one line or one sentence per page books or but my favorite book at the moment is by the national literacy organization in the UK called the book of hopes and it's a series of short stories and it was written obviously during the pandemic time and authors all got together and wrote these incredible very short stories. Some are poems, and we've been reading those with the kids while they've been writing narratives and that's really sparked and improved their writing

DH: that's great thank you so much. When you look for fictional to use do you choose you choose those yourselves right? how do you usually find them?

T3: I can use the students as well some kids will bring me books in like say I've read this and we can and we'll share that book and we go oh that will be great for that unit or we use our librarian's a lot to find as resources books some our potluck you know just going to the bookshop and going oh that's a beautiful book as I was just sort of googling with the book of hopes and just sort of came across that and that's a free resource by the National literacy trust and yes so it's I think there's lots of ways you can find books.

T4: I have a huge my close group of friends who love books as well and a few are teacher librarian so they are just a resource of people that recommend books and helps to find like diverse authors and diverse stories as well. And my local Bookshop are amazing at recommending things as well

DH: do you ever find yourself looking for books online?

T4: yeah yeah

DH: when you do is there anything specific that you pay attention to like the reviews or the Stars if you're on Amazon or something?

T4: I look more with this themes and also the words in the book so if there's particular language that I'm looking for that sort of thing kinds of kinds of text types.

DH: is it the same for you [T3] when you're looking online?

T3: I'm much more of a touch and feel. I'm much more if a go to the library or someone will read in their class and I go oh I need a copy of that or I need to borrow that and I'm much more of a reader before I buy

DH: so we're super interested in what you guys think makes a story book good so I just linked a short Google form if you guys could list up to 10 things but you think that you think of when you think of a great story book

T3: I think I said illustrations twice I'm a good I'm a big sucker for pictures

T4: They're important, good front cover

T3: Good title

DH: Kiran's going to display result in a fun word cloud but since you guys mentioned illustrations already we can just use that as a jumping-off point for our discussion why are the illustrations so important to you?

T4: I think they draw the kids in when your reading they just sort of take them into another world with their illustrations. They get so much from the pictures

T3: Words can also be overwhelming to students and especially for your reluctant readers whereas the illustrations will naturally draw them in to even attempt to read or to even look at the words and the illustrations tell their own story as well so it's at another point of view kids can bounce off as well sometimes I cover the words and ask them to tell me the story they think so yeah I think also being a former art teacher as well as well I'm naturally drawn to the creative aspect of books as well

DH: we've had some teachers tell us that they prefer color illustrations in their books vs black and white do you guys have that same preference?

T3: not for me. I think it's The Flower and the Footpath where there's one spot of color that is an incredible storybook and sometimes the kids dive into the black and whites and tell their own stories from those because the colors not driving it.

T4: And I also think with the mood of the story and what they want to show you and tell you

T3: And I love the books with no pictures as well they're fun as well.

DH: so this is little graphic just taking all would be both said and taking things you said more often and making them bigger so you guys a lot that you cared a lot about the characters can you specify what you mean by that?

T4: Often having a character that they can link with or see a little bit of their own lives in it's really important have worked with a lot of children who had never seen a character who looks like themselves and then when they saw one in a book they were just overwhelmed because they saw you know a child with a head cap on or darker skin and it was just they haven't had those sort of books shown to them before they didn't realize there were books for them so that just kind of showed me how powerful it is

T3: I agree I think students can relate to even the most imaginative characters in some shape or form. Kids are drawn to the silly characters cuz they make them laugh and they play they're more playful kids are drawn to the serious characters as well but usually they can relate to characters and certain ways and it also leads to them creating their own characters. I think early writers usually pick characters that they like like there's lots of of Harry Potter narratives being written or wizards being written they create their own wizards. Another part of the book that they're drawn to

DH: I also see authors and then Australian authors on here so you guys really care about the fact that the early harvest book is written in an edited completely by Australian children is that something that would appeal to you?

T4: yeah it's good to have stories from all different parts of the world and different authors but also supporting Australian as well

T3: And it's nice to let kids see that they can be authors you know and everyone starts their journey from somewhere and seeing their work published is quite an incredible feat for them and

even if it's published in a school newsletter or even if it's published for the parents to see in you know your grade newsletter you know whatever it is it's a sense of joy and achievement for the students. It's a celebration writing's not easy

DH: definitely definitely so I also see other thing I see is interesting really big and stories really big I don't know what you said but is that what would you say makes a story more interesting a different story

T4: I guess it's the way they tell the story as well like whose perspective it's from or what's happening cause sometimes we hear a story from different sides as well or different illustrations showing what's happening in taking on those different ideas. I don't know what makes a good story

DH: no one really knows it's hard to Define I was just wondering if you had anything that you look for when you're looking at stories

T3: I look for sort of a rhythm in a story and will the kids be able to you know kids really love those stories that sort of have that beat to them especially the young kids so I think if the words are interesting and they're not too complex but they're playful I think that's what makes a story interesting yeah and point of difference the book with no pictures was like that was incredible the kids still read that book over and over and over and still laugh their little heads off every time they read it because it's interesting it's different and it really plays with words in a fun way I like to yeah

DH: that's great I think that's we're good with this thank you so much kind of transitioning to post reading activities as you know 100 story building is very big with activities and stuff like that so they are putting together some post reading activities for this book when you normally purchase books do they come with post reading activities or activities

T3: Some do like the school once that they purchase or you can use the internet and you'll look at I don't know if you do the same [T4] like I'll look at if I buy a book you know sometimes I'll type in the name of the book and then another teacher might have a few little ideas and resources that they've used with the books. I just depends on the book and how popular it is among the teaching profession

T4: I get into the art activities always

DH: that's really good so you usually end up creating your own activities you said yours are most sometimes mostly art based is it the same for you [T3]

T3: mine are art based or they're written based or I'll use them as a reading to show point of view or just talk about summarizing books sometimes short books with one sentence lines are quite easy for them to summarize so it depends I use the books for lots and lots and lots of different things sometimes I look for resources if you using them for like a well-being activity more so than anything they just they're the greatest tool we have to inspire kids to write and to read and to want to write

T4: I think I use them for like philosophy as well like having a question like a big question and then a discussion about that it's been pretty amazing from quite simple picture books that just inspire this huge discussion

DH: that is great so I know we talked a lot about illustration so I'm just going to show you the cover of this newest early harvest book is called unborning exploring probably should have said that earlier

T3: It's so cool!

DH: yeah so if you guys could any thought that all that you have other cover we would greatly appreciate

T3: Font's cool they'll be drawn to the font yet and the flames and kids love dragons especially for that grade 2 grade 3 area

T4: they'll be drawn to the colors of it for sure and just the it's got a bit of a fantasy sort of theme to it I guess they like that at the moment

DH: this newest publication is collection of short stories that are all adventure-themed

T3: I think the word thrilling is good too

DH: I'm also just going to quickly share one we have one of the stories in this is actually a poem it's the shortest one we have I don't wanna take up too much of your time so so share this if you wouldn't mind just giving it a quick read and telling us what you think about it and if you think it could be using your classroom possibly

T4: I like how they rhymed rainforest with florist that's a good one

T3: That's a poem our kids would learn off the top of their head and say a million times that's really great yeah and it's something that could would be a really good learning tool for visualizing I don't know what you think Renee but

T4: yeah absolutely

T3: visualizing activity, see the different illustrations that they would create and then and artistically represent their meaning.

DH: that's awesome thanks

T3: I can see lots of garden gnomes being drawn and lots of big peaches and then there'd be a sea somewhere yeah it's just great

T4: yes

DH: that's awesome thank you so much really glad you like that so our last couple of questions are just more related 100 story building in general but could you tell us a little bit about your personal experiences working with 100 story building

T4: I can go first. We have at my old school we went to a couple of excursions at 100 story building so that was sort of what inspired it because we were a low socioeconomic school so we were able to go there without the kids having to pay for it and then we ended up having I think it was a one or two year intense program working with 100 story professional development for teachers and then after that we end up doing the Early Harvest magazine and had a bunch of editors and all of the kids working on it and then I'm trying to think what else yeah more excursions and visits from 100 story buildings

DH: that's great money that 100 story building makes selling these books actually goes directly back into those programs so they can put them on for free for the ones for lower socioeconomic classes we are thinking about some way to promote that more would that appeal to you at all or would you not care

T3: we're one of the schools that doesn't get your funding and we had you out last year after a lot of begging and pleading that I had done for several years because I've decided it was time, my daughter's done a few of your programs, and it was time for us to give back as a school and for the kids to see us giving back to other schools. I work at Fulton Alvin Primary School which has either they're up here on wealth or they're down here on wealth it's quite a diverse community and it was one of the best incursions we've had in a very very long time and the kid's stories were incredible out of it and yeah we would have definitely had you back out this year and supported the story treehouse cause as kids need to learn that giving back is an important part

T4: And I think it's also just great that it's you know it's and incursion or excursion that's about writing like so often it's about science or geography or art or something else but not about writing so it's really nice to be able to inspire them and see that writing is so much fun and can be great

T3: More teachers need to do your programs

DH: we definitely agree we would love to put on more.

T3: Writing can be very stale and very curriculum driven and more teachers if anything I was to advise honest you really need to pop that part of your program because teachers need to see that writing just starts from very basic forms of sketching and thoughts and all of that type of thing

T4: And at my school it was when teachers went along to the excursions and they actually were saying every every class in the school needs to go every teacher needs to go and the leadership team kind of went okay fine if you're so inspired okay let's do it. I meant everyone was on the same page but it's harder when you have to pay for that as well

T3: very very hard but I really think you need to show the writing from the raw roots not from the programs you know there's lots of programs out there that have edit or teachers have punctuation but that raw writing needs to be pushed into schools and that's what you guys doing really really well

DH: thank you so much Lach really like to hear that also he's says hi. so our last question we don't want to keep you too long but I know Renee you said that you participate the Early Harvest program but have you ever used one of the early Harvest books in your classroom you have

T4: especially when I was in 4,5,6 we did a lot of different text types in year two it's a bit more where I am now it's a bit more structured so it's a bit hard to fit it in but in 4,5,6 we gave them a lot more free choice about writing a poem or a narrative or a play so by having Early Harvest had those examples that other children had written which was really really handy

DH: great and [T3] you you have have you used

T3: I've used it in the upper years as well but more of just sits on my bookshelf inspires kids to write in different ways we have a very very structured approach to writing which I think sometimes takes away their creativity but it takes time to move people at least try to move the kids themselves and then celebrate their writing and send them to the principal's office to celebrate their writing and push it that way

DH: that's that's great okay I think that that's out sorry just one last question that I forgot to ask earlier do you ever attend any book conferences or like teacher conferences that include Book Fairs

T3: No book fairs no

T4: I went to a scholastic sort of speaker event then they were only really promoting their books

T3: I know there is that one that's creative motivational something and that has quite a broad scope to it and I've been to that one and that might be with you guys tapping into because that talks about design technology and all of those types of things but new forms of teaching as well I can get the name of it I just can't think of it off the top of my head but that's probably one of the best like daily seminars I've been to

DH: thank you so much we will definitely look into that

T3: They do little workshops so teachers can sign up to the workshops of interest

DH: that's great as I said in my original email we will be sending you a free copy of a previous early Harvest publication so I'm going to be sending you a very quick Google form after this just asking for the address and if you have anything that you think of or questions or comments about our project we would love to hear those too but that is all the questions that I had for you today you have anything else to say

T3: keep doing what you doing and just try and get into schools and show your style you know show your techniques and share them you're doing something really special

T4: yeah and it's fun

T3: it brings writing alive and we've got so many kids that really struggle

DH: thank you guys so much for coming this is super super helpful

Australian Interview (11/13/20)

ML (Mike Levene): I think if you're all set I think we can just go ahead and get started. We were hoping to get a couple more but I mean for the purpose of this, we are just more than happy that you are willing to take the time to talk to us.

T5 (Teacher 5): Okay

ML: So just to start you were sent a preamble, kinda talking about our project, but I was just going to reiterate what it actually is. But you've actually worked with 100 Story Building I believe right.

T5: *head nod*

ML: And so you're probably already familiar with it's Early Harvest program where they have the 15 young editors who they help ya know write and edit this book that they publish every year alongside with a famous Australian author and then they ya know hope that teachers will use in the classroom and so what we're hoping to gather out of this is sort of what you look for in your books when you use them in the classroom, how this might fit in and sort of how you find your books when you look for books for your classroom and things along those lines.

T5: mhm

ML: So we can just get started with some of the questions we had. First if you want to just talk about what grade level you teach and maybe some of your teaching experience and the subjects to teach or maybe some of the curriculum you focus on and then maybe what your favorite children's book is or something like that.

T5: Okay. Do you want me to go first? I am teaching 5/6 at Fish Creek so country Victoria and this is my first year here. Before that I was teaching grade 6 for 3 years in a private school and then before that 2 years in the northern territory teaching in a remote community and then prior to that I was at Kensington primary in Melbourne which is where we did some work with hundred story.

ML: Oh awesome okay so it was a little bit in the past that you worked with them

T5: Yeah yeah it's been a while

T5: Um yep, I can't remember what else we were talking about.

ML: Um sort of just maybe some of the curriculum you focused on, particularly in terms of maybe writing and reading and maybe creative writing or sort of creative outlets you focus on.

T5: Well I mean the writing curriculum is obviously based on the Victorian curriculum- sorry across all the genres really. Um I wouldn't say I'm specializing in any particular area but probably the creative writing would be where I am most passionate in terms of my teaching but you have to teach all of the genres so yes. And probably my favorite author would be Shaun Tan. In terms of using in the classroom.

ML: Do you find yourself using a lot of fictional stories in the classroom or do you kinda focus on a particular genre or again is it sort of all over the place to keep up with a curriculum?

T5: It depends what I'm using it for so if I'm using it to teach a certain reading skill then I will choose a book based on that or if I'm using it as a mentor text for a writing piece then I'll ya know like -- I'm using this book at the moment *13 words- Lemony Snicker* and the kids are creating their own piece based on the structure of that text. So I'll have it like a mentor texts and then so it depends.

ML: Yeah that's really cool

ML: So that 13 words book- do you mind me asking, that book or maybe some other books you use in the classroom. How do you actually go about choosing that. How did you find that one or select that one.

T5: Um so a lot well it's a range so readings so the readings bookshop is a big source of information, there is a Facebook group called "my kids next read" which has Australian authors and then a bunch of parents and teachers on there and you basically post what you looking to teach and then people will post a range of different suggestions. And actually a great place to find books I find is more up market second hand bookstores or things like that often you'll find really cool either out of print or less sort of predictable picture story books. So yeah they're probably my main sources in terms of sourcing them.

ML: Yeah that's really cool. I mean that stuff is definitely different from stuff we've heard. That's really unique honestly. I mean I think that is particular interesting to us because we're sort of working with us book that 100 Story Building publishes and it's just a collection of 15 young stories by the young authors alongside the famous author which I think is similar to that sort of lesser known genre or what you will.

T5: Yeah

ML: Would you say you are comfortable searching for books online or you prefer to do it more in person? Sort of hands-on?

T5: I am comfortable with both like yeah I like to go in and it depends what I am buying. If I am buying for literature circles like reading groups I prefer to get a copy of the book beforehand. But no, I'm happy online as well. If I can find reviews! I'll go on trusted reviews sources or things like that before I buy.

ML: Right, is there is a particular website that you can find that or do you just mean something like Amazon or is there

T5: Oh no, again readings Bookshop has lots of like former either teacher librarians or authors or just specialist children's book specialists and often they'll write reviews of books. So I'll go there. And then there's the children's book council that have people writing reviews of books and I'll check those out so things like that.

ML: Awesome yeah, that makes a lot of sense. Cool. Yeah so kind of going again off that book or some of the other books you may use in your class. We're really curious to figure out what kind of goes on in your brain when you're thinking about picking a good children's book obviously everyone has their own definition and that there's like you said you use different books for narrative units versus sort of creative units and whatnot. But our book is definitely focused on um its called unboring exploring and it's heavily focused on sort of this adventure theme and bringing the creativity out of children through reading and writing and stuff like that. So specifically for that type of genre how would you find most important in a book?

T5: Well I don't want it to be predictable or cliché so lots of children's books are- I find. So I'd be immediately interested in that title cause I just- the use of boring is it's like clever and interesting so you know what I'm looking for is like great characters and interesting angles. Creative like use of structure like interesting different examples of genre or things like. Yeah I think I'm or just well written, I think that sounds fairly obviously but yeah.

ML: Well it's interesting you mentioned that last one obviously well written I mean most of the books certainly I read growing up I just assumed to be well written you over in but we're dealing with this kind of dilemma where we have this book written- many of the stories are written by children some are years that you teach but they're being mentored and supervised by 100 Story Building themselves and then famous authors alongside of them.

T5: Yep

ML: And so 100 Story Building strongly believes that these stories truly are you know quality stories and well-written and have a message but would that necessarily get to you if we told you right of the bat that it was stories written by children for children or would you be a little bit skeptical about it?

T5: No I'd be more attracted to it because you want mental texts that are achievable and like from their peers so it's more appealing if kids have written it and if I've been mentored by authors then that's great because what the authors taught kids then will come through in the mentor texts.

ML: Right awesome yeah so what we are hoping is that the mentor text will help the children kind of grow themselves but also Inspire the other children that are reading it that children can be author's, children can write, children can you know- that anyone can do this

T5: Yeah

ML: That's awesome that you definitely agree with that.

T5: Yeah I think if you don't agree with that I don't know

ML: They said they are running into um they feel some problems that some people think it's not necessarily credible since it's written by children.

T5: Yeah well they've got to look at their own teaching

ML: That could be the problem itself but that's why we're just gathering information and seeing you know what the population thinks

T5: Yep

ML: Yeah so going off some of the books that you use in the classroom again maybe not the one that you mentioned -the 13 words- but for other books more novel books. Do they typically come with reading activities or post reading activities or do you find them online and make your own?

T5: The actual activities? It depends like I don't generally, I'll sometimes deep into the reading guides that they come with and they can be really handy and they can it depends who created them obviously. Like I previously I just the last book I read with my class was this one *Hasina* and it came with a reading guide which was really helpful. Just for the end of that book I needed to give them assignment cause it was remote learning and yeah that was really good but the book

I'm reading with them now doesn't have a reading guide and that's not a disincentive but I'm sure it would be for some teachers

ML: Right, yeah that makes sense. Would you say if it came with a reading guide you almost will always at least give it a look or give it a read or something just to see?

T5: Yeah definitely and I think if it came with a teaching guide from hundred story that would like be a massive value add.

ML: Yeah that's definitely something they are working on, I think they are trying to put together you know the reading guide and then also maybe some potential activities. You know of course every teacher does things differently but just to give them the resources.

T5: Yeah but sometimes they just get fatigued and you know someone else just needs to come up with the ideas.

ML: I can completely understand. Especially during this difficult time with Covid and everything

T5: Yep

ML: This is a sidetrack but it looks like you're actually in your classroom?

T5: Yes yep

ML: Are the students able to go to the classroom or is it just you teaching from the classroom?

T5: Oh yeah the kids are in here

ML: Oh awesome that's great

T5: Well they're not in here right now thank God, it's been a long week, but yeah.

ML: I can imagine and again I appreciate you taking the time out to talk to us.

ML: I think we're going to move on to the book. I'm going to try and bring up a picture of the cover and I kind of just wanted to see if you had any reactions to it. I mention the title already but I want to see what your reaction to the cover the title and any thoughts that might come to mind I'm going to screen share that now. And it's there on the left.

ML: So maybe free thought kind of what your first reactions are of this book cover

T5: Do you want me to do it all like Brianna I feel like I'm just talking or is she going after me

ML: Well so she's with me, shes actually working on the project

T5: Oh okay

T5: Yes I love the title I think that's really interesting. Even just playing around with the prefix un um yeah it would be fun with the kids, I think the whole fantasy element is really appealing and that also ties in nicely with the 5/6 curriculum in terms of having a fantasy focus like some of the book choices that they suggest you make. So yeah I really like it. Yep

ML: Awesome, that's cool. I feel like we have gotten a lot of really good responses which is exciting I think for this year. Um well it's going to be published in January so it's available for pre-order but that's why we're gathering information now to try and um

T5: I suppose some teachers. I didn't know. Some teachers might like be a bit conservative with the whole unboring as a as a word itself

ML: mhm

T5: You know there are certain I know that there is some teachers and some parents that don't like it when authors like Andy Griffith make up words or muck around with words because they think the kids should be taught the right way to say or read straight up. So there might be a reaction from some that's like you don't say unboring so straight up maybe it's you'll get that conservative response. I didn't think it's right and I don't think it's a reason to change the title but I've had some conversations with people where they're like I want read my kids Andy Griffith because makes you know I can't think of the exact example of words but he makes

ML: yeah he kinda plays around with words a little bit more?

T5: Yeah he plays around with words in a way that's not conventional English and so therefore they're like that's not teaching my child the right way to spell the word.

ML: Yeah, I mean that's a valid point but I'm glad you are able to push that aside

T5: Yeah no I think it's bullshit but I'm just anticipating the worst scenario

ML: Yeah that's really valuable because obviously we only get to talk to so many people but the fact that you have that information for us is you know extremely useful for us

T5: Yeah but I think it's the reason I am attracted to it so yeah

ML: And then, I think you'll probably agree with this as well but if you put this one of your students desks do you think this is a book that boys and girls alike of any sort of background or whatever would be happy to pick up? Do you think they'd be interested in this or do you think there might be some reservations from a certain group?

T5: No I think they'd be like there's plenty of color and movement there and it looks exciting and interesting and the fact that it says young Australian. Some of my like stronger readers and writers will be interested when they see that it's not just an adult writing and that it's kids their age so I think that would be appealing. Yep

ML: And then one more question about this cover so Sally Morgan who I'm sure you're probably familiar with. She actually was the author for one of the stories in the book and so that's a big part of them and that they're able to mix the kids's in with famous authors and stuff like that.

T5: Yeah

ML: Is that something that you would imagine you would rather see on the cover or do you think it should stick to its roots of kind of written by kids for kids?

T5: Um I think that's a selling point definitely like if you could say that the kids have been mentored by those authors I think that you'd get more people, catch more people. And I think that I would be.. And certain kids that read a lot would be interested in those author's names too so it wouldn't just be a selling point for teachers it might appeal to kids as well.

ML: Awesome yeah I think we're kind of working with them and I think there maybe playing around to see what the best slogan if you will maybe on the cover on the back or on the inside of the cover. Maybe where the best place is

T5: Yeah if you put the authors names on the back or somewhere I think it would be appealing to me. Yeah

ML: Right it'd maybe add a little more credibility just in case you were you ya know uncomfortable maybe

T5: Yeah if you don't know them then I think it adds that credibility

ML: mhm awesome

T5: Yeah

ML: I'm just going to stop screen sharing that for a second, and then pull up our questions again. So how long ago did you say it was when you last worked with 100 Story Building?

T5: Um about 6 years ago

ML: Okay so hopefully you remember a little bit about it

T5: Yeah I do. I remember it very well

ML: Okay that's great. I was just going to ask about this is sort of on their behalf just to ask about what your experience was with them.

T5: mhm

ML: It sounds like maybe you did a workshop with them or something like that and maybe what you got out of it and what you think your students got out of it?

T5: I took my grade 1+2's, all my grade 1+2's so we had eight classes so we took all our kids there for a workshop that was like a world building one were they kind of created um diorama of the the setting and then they thought about what language the people would speak and the rules of the land would be and things like that and then we took that back from the workshop and the kids all developed and wrote ya know drafted and published their on narrative's based on the world's that they built at the workshop and some of my reluctant readers ended up taking their books to a local bookshop and the bookshop like displayed and sold their narratives which was really cool. So it was extremely positive and I know that a number of the teachers that belong to that still have connections and parents actually of some of those kids still have connections to hundred story building because of that.

ML: Yeah that's really awesome to hear. Were you familiar with the book? I mean they've been doing this for a while. Were you familiar with this book at the time when you did the workshop and maybe any time since then?

T5: Early Harvest?

ML: Yeah

T5: Yeah I knew that they did that yep

ML: Did you have any reactions? I mean this isn't at all me pitching it or selling it I'm just curious cause we're trying to understand what the stigma behind the book was previously and present.

T5: I'm not aware like of any stigma attached to it

ML: But I'm just curious what your reaction was. I mean you said you were aware of it just what did you think when you heard?

T5: I thought it was a great and amazing program for kids from backgrounds that wouldn't necessarily be encouraged to develop those interests or skills. So I thought it was fantastic.

ML: Awesome. And then I think I just have one more main question I was hoping to get out which was a lot of the stories in the books written by the children and they especially this year they naturally tended to write about current events and so I was wondering if that's something that would be interesting you and your kids or if that's sort of maybe a little bit too much for them.

T5: So non-fiction?

ML: Right. Well it is fiction. Do for example, like one of those stories is kind of playing off the pandemic with covid and everything but instead of covid

T5: Yeah that's great

ML: Ya know it was a creative piece on they went to an aquarium and when you, I forget exactly how it works, but when you look at the fish or something your head turns into a fish or something like. But it was a play off covid and sort of what's going on and how it spreads and everything like that and it was from a Year 5's perspective of how the pandemic is affecting them.

T5: No I think that's great that wouldn't put me off or the kids off at all

ML: Okay that's great cause I think that's something that they hope to build on. Ya know they got, in a way lucky, ya know obviously not ideally but there's been a lot of stuff going on in the past couple years that were easy to play off of but I think they want to kind of go off that in the future.

T5: I think so and then that is a way kind of for teachers- you're doing creative writing but you are also looking at other areas of the curriculum ya know and getting kids to apply their understanding of that creatively so I think that's great.

ML: I think that's all we had that was structured to ask. Brianna unless you have anything else?

BM (Brianna McCuaig): I just had one really quick question you had mentioned something about, I don't know if it's your school board that recommends certain texts for you to use in the classroom. Do you find that you often.. Well first of all are those physical books or is it in like messages in books that they want you to play off of?

T5: Do you mean like when I talked about where I get like the ideas for books?

BM: Yes

T5: So there's like a Facebook group I think is that what you're talking about?

BM: I thought you... I might have misheard it but I thought you had mentioned that your administration or your school board sure what the name is but that they might recommend something?

T5: No they don't recommend. We get very little recommended by the education department. I think maybe you're talking about in the Australian curriculum for grade 5-6 when you read the introduction they talk about the kids reading sort of fantasy text so that sometimes they'll have suggestions about particular genres.

BM: Okay

T5: But they weren't actually give you a book list, you never get given a booklist or anything like that. Is that what you were ...?

BM: Yeah definitely do you find that a lot of teachers tend to use the same books or do teachers kind of like to do their own thing?

T5: I think that some teachers will get stuck on like one book and they just teach it over and over year after year especially if they've got a straight class and they don't have a composite so they're not having to worry about the grade fives and like for me I have to think about like my grade 5s this year are going into grade 6 next year so anything that I've done this year I have to change up next year. But I teachers like freshening up the books that their reading generally. But often they will be a bit unsure of what to order and they're really time poor. So then it's like I've

got to make a quick decision but a good decision and so sometimes it's just easier to go back to what you've already gotten what you already know and it can be hard in terms of content. Like I know I had to teacher last week who started a reading she started a reading circle book that she realize one chapter in was not appropriate for the age group she was reading it with and basically had to pull the plug kind of dramatically because the content was going to get too mature for the kids. So yeah it's definitely a challenge for teachers if they don't have like a teacher librarian. Which most schools don't anymore or someone to actually ask for advice. So yeah that's the other why I get recommendations I meant to mention, I email the readings kids the bookshop and ask them for specific recommendations. So yeah

ML: Awesome yeah I just have one follow up question. So you mentioned the timing of when they get the books or when they look for them. So we are obviously over here in America, your school systems a little bit different you end your finishing up the year now as we are in the middle of the year. Is there a certain time where you sort of kind of get on your self oh I need to start looking for new books for this next year or this next semester or anything like that?

T5: Theoretically yes so this year has been a bit different but yeah now would be a good time well actually a bit earlier. Around about now is when you start thinking about ordering for next year I just put through in order actually and and it's when sometimes you credits that you have with certain ya know supplies will come up and things like that so and med- year for us which is going into ya know May or maybe around June so cause you've got your two semesters so you have to order for second semester so ya mid-year.

ML: Yeah and you might have a little insight on this in addition to that but the reason I'm asking is cause currently they launch their book in January. But they're starting to think that that might not be the best time because they really want to encourage teachers to use this in the classroom in addition to you know selling it elsewhere but they're kind of thinking about changing that and it sounds like maybe that June May June time could be a better time

T5: Yeah all teachers have their planning for the whole... our school doesn't have it cause it's too small... but teachers will have a planning day at some stage late November December for the following year. So the problem with this it's like everything happens at once so we're also writing reports and doing all the assessment stuff like that but we're also starting to plan for next year. So yeah I'd say potentially.. January is not a terrible time but potentially some schools of already plotted out what they doing to the year in December

ML: So maybe even just one month earlier and having that release date right around when teachers are starting to order their books. Ya know maybe if it's not quite out but in a week it's out or something like that and they can still order ahead of time.

T5: Yep yep

ML: That makes a lot of sense well that's incredibly useful for us thank you so much

T5: Yep

ML: Yeah I think that wraps up everything that I was hoping to talk about how do you feel Bri?

BM: mhm

ML: Other than that I really hope 6 years ago when you did the workshop you got a chance to meet Lachlann because he is a great guy and we've been working with him for the past several weeks and we really enjoyed him and working with him

T5: No he is great

ML: Yeah and we have so many good things to say about 100 Story Building and he told us to say hi from him as well

T5: Yeah I know Lachlann quite well so yeah

ML: Well other than that, I hope you enjoy your weekend and we are really glad that you were able to take some time to talk to us

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