



publishing for success

a practical guide

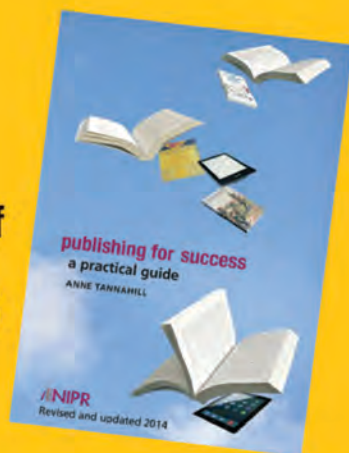
ANNE TANNAHILL



Revised and updated 2014

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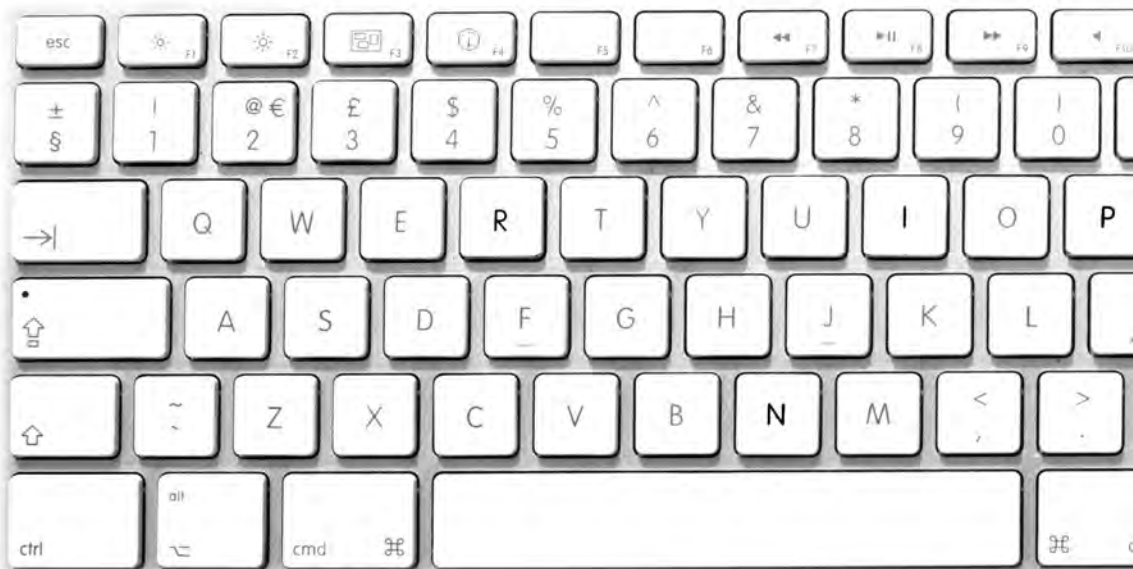
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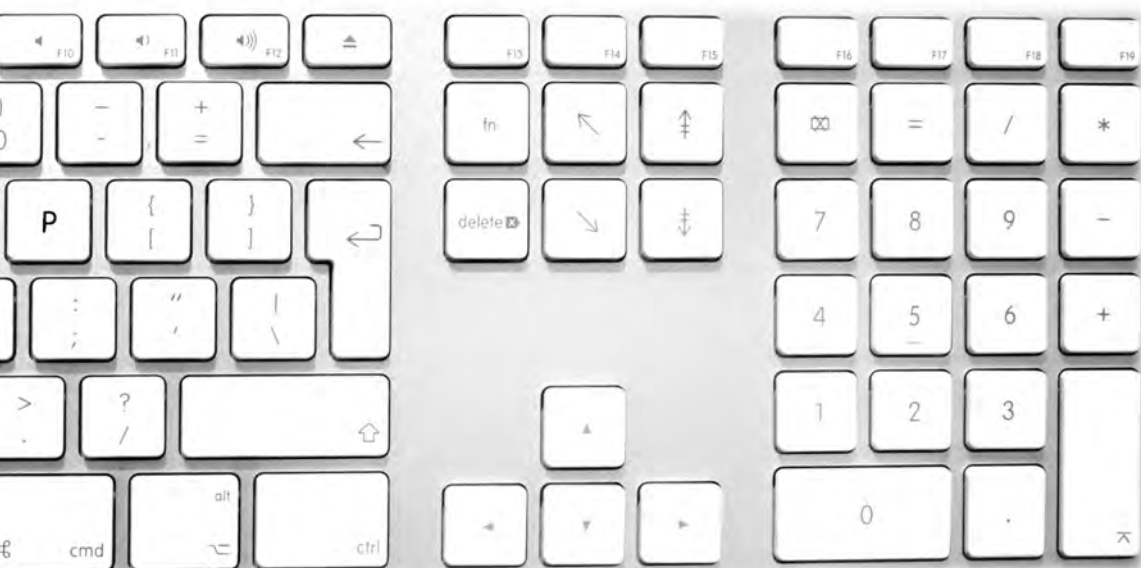


Success

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Imprint page

The imprint page (also called the title page verso) always appears on a left-hand page, usually immediately after the title page; it occasionally appears on the last page of heavily illustrated books, particularly those for children. It should contain the following essential information: the year of first and any subsequent publication; the name and address of the publisher; a copyright line beginning with the copyright symbol © and giving the copyright holder's name and date of first publication; the International Standard Book Number (ISBN); and the printer's name and address. It may also contain: a general notice about copyright such as 'All rights reserved'; Cataloguing-in-Publication (CIP) data (often using a form of words such as 'A catalogue record for this book is available from the British Library'); the name(s) and, if required, the logo(s) of sponsors; the publisher's logo and/or website address; the name(s) of the designer and/or typesetter; and information about the typeface and paper used in the book. In addition, the dedication and/or acknowledgements are sometimes presented on the imprint page if space is tight in the rest of the book.

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Foreword

2008

The Northern Ireland Publications Resource (NIPR) was established with the task of identifying, acquiring, cataloguing and preserving every title published in Northern Ireland since January 2000. Its aim is to supplement the role of legal deposit and to ensure that copies are held in Northern Ireland libraries for future generations of readers. NIPR relies on the generosity of the local publishing community, and it is a pleasure to record that, thanks to the willing participation of publishers both large and small across Northern Ireland, more than 4,200 titles have been collected. Every week sees more and more added to the database as publishers realise the value of having their titles preserved and made known throughout the world of books.

In 2003, with the generous support of Royal Mail a competition was organised to choose and reward the best local history publication since 2000. More than 160 publications were entered, covering a huge breadth of topics and ranging from short pamphlets on townland history to large-scale works of solid scholarship.

However, it was apparent to the team of judges that many publications, although they had a good story to tell, displayed poor standards of design and production and fell far short of what, with a bit of knowledge and experience, they could have been. NIPR came to see that as well as collecting published titles it had a role to play in promoting good practice in publishing and in encouraging publishers to set their sights higher. To this end, a seminar on good practice in publishing was held in September 2006 which proved an enormous success. NIPR was asked to provide more guidance and so it was decided to publish this guide.

The Board was delighted when Anne Tannahill agreed to manage the project and write the body of the text. Anne was for many years managing director of Blackstaff Press, which has an international reputation for the quality of its publications. No one is better fitted than she to offer practical guidance in the art and science of publishing within a provincial context. Anyone who sets out to publish a book giving direction on good practice had better make sure that they stick to their own precepts and so the Board was also very pleased to secure the services of the award-winning designer Wendy Dunbar.

In order to ensure that the guide will reach as wide a readership as possible NIPR resolved that it should be distributed freely to whomever might find it helpful. That has been made possible thanks to the generous sponsorship of W & G Baird and funding from Awards for All.

Monica McErlane, the NIPR Manager, has compiled the Appendices, which contain many useful links to other individuals and organisations. These will be kept up to date on the NIPR website www.nibooks.org.

It is NIPR's wish that this guide will encourage individuals and groups to publish and reach the highest standards in design, production and distribution.

WESLEY McCANN
CHAIR NIPR BOARD

Acknowledgements

to 2008 edition

This book is the brainchild of Wesley McCann of NIPR. When he approached me with the idea of writing a practical publishing guide for NIPR I felt both flattered and a little daunted by the task ahead. I needn't have worried: the unfailing enthusiasm and support shown by him and Monica McErlane throughout the writing process made my task not only easier, but far more pleasurable than I could have anticipated. Monica, who was responsible for compiling the useful information contained in the Appendices, also answered my numerous queries promptly and cheerfully. I am extremely grateful to them both.

I am also indebted to Hilary Bell whose comments on the editing section were invaluable; to Seamus Cashman, who made useful suggestions on an early draft; to Wendy Dunbar, whose technical knowledge kept me straight on matters of design and production; and to Roger Dixon and Fintan Mullan for their helpful perusal of the script. Thanks are also due for specific advice readily given by Robin Gourley of Eason Ireland, Alyson Wilson of Waterstones and my former colleagues at Blackstaff Press. As well as making a telling contribution to the sections on sales and marketing, Brian Tannahill also gave me constructive feedback on each piece of writing as it emerged. My thanks to him, as always.

This project was funded by Awards for All and sponsored by W & G Baird; gratitude is due to both bodies for their far-sighted generosity.

ANNE TANNAHILL

Foreword

2014

When *Publishing for Success* was first published in 2008, it addressed a need to improve standards in the design, editing and production of publications in Northern Ireland, and to stimulate local initiatives in writing and publication. Demand from writers, editors, printers and local groups lead to a reprint the following year. There has been continuing interest in the guidelines and standards that the book provides, and this, together with advances in technology and the growth of electronic books, has generated the publication of this newly designed and updated edition, available now in both electronic and printed formats.

While electronic publishing has grown enormously in this period, there is still a thriving readership for printed books, as demonstrated by the range and depth of material that is added to the NIPR collection each month, especially those relating to local studies, and NIPR provides reassurance that this output will remain available into the future.

Since its establishment in 2000, NIPR has been undertaking the vital task of preserving the published record of Northern Ireland. This entails the identification, acquisition and descriptive cataloguing of books, periodicals, pamphlets and government publications, and the collection now consists of over 10,000 items. The NIPR initiative has strengthened links with authors, publishers, editors, local history groups and government departments in pursuit of its aim to be as comprehensive as possible in collecting and preserving Northern Ireland's printed heritage. The NIPR Manager, Joan Crooks, is delighted to meet with community groups and societies to provide information and presentations on NIPR's mission.

As an organisation NIPR has undergone considerable development since its inception. It was originally sponsored by the Library and Information Services Council (NI) with funding from The British Library and the Department of Culture, Arts and Leisure, and was co-partnered by Belfast Central Library and the Linen Hall Library. Following changes to the public library service and a review of NIPR in 2012, it has been re-branded to more accurately reflect its mission and it is now branded as NIPR, the National Collection of Northern Ireland Publications. NIPR continues to be funded by the Department of Culture, Arts and Leisure and is currently partnered and hosted by the Linen Hall Library, with vital support from

Libraries NI in maintaining awareness of its role among local writers and organisations, and ensuring good communication with local communities.

It remains NIPR's aspiration that this book will serve to support local writing and publishing by providing advice and standards on designing, producing and distributing publications in Northern Ireland, and in so doing, to stimulate awareness and interest in publishing on all aspects of cultural, economic and social activity.

ROBIN ADAMS

CHAIR, NIPR MANAGEMENT BOARD

Additional acknowledgements

to the 2014 edition

NIPR would like to thank the author, Anne Tannahill, for permission to publish a second revised edition of her very useful and popular book. This new edition has been redesigned by Wendy Dunbar and includes updated information generously provided by Wesley Johnston and Jacky Hawkes, both of Colourpoint Creative, and Michelle Griffin and Patsy Horton, both of Blackstaff Press. Paul Feldstein has contributed a new chapter on ebooks and the appendices have been updated by Averill Buchanan. Joan Crooks, Manager of NIPR, has overseen and supervised this second edition.

We are very grateful to W&G Baird for their generous support of NIPR once again, as sponsors and printers of this new edition.



Introduction

At its best, publishing is one of the most absorbing, challenging and rewarding pursuits imaginable. At its worst, it is frustrating, exhausting and financially hazardous.

But what does a publisher actually do? A useful comparison might be the direction of a stage play. The core creative work may already have been done by the playwright but to present the play to the audience the director needs to recruit and orchestrate another group of people – the actors, obviously, but also set and costume designers, sound and lighting engineers, musicians perhaps, and so on.

With publishing, the core creative work is the original text and/or illustrations that make up the proposed book. The publisher's job is to transform this basic material into multiple copies of a finished, marketable book. To do this, he or she has to co-ordinate the following tasks: editing and proofing; design; typesetting; printing and binding; ebook preparation and conversion; publicity and sales; warehousing and distribution; and, of course, accounting.

There will most likely also be legal issues to be considered. A large commercial publisher will have sizeable departments devoted to each of these activities; a small one will rely on far fewer people, perhaps only one. Whatever the setup, the publishing process is broadly the same. To describe each stage in depth would fill a small library of specialist books. The aim of this little guide is more modest: to provide a clear outline of the publishing process, with friendly, practical advice about sensible paths to follow and common pitfalls to avoid.

The decision to become a publisher may spring from any number of motives. You or your group may have the urge to record the history of an individual life, or a family, a community or an area. Or perhaps there is a particular enthusiasm you want to share, or a cause you want to champion. You may even hope that publishing is an easy way to make a lot of money very quickly.

Often, the trigger is a feeling of frustration because commercial publishers have rejected a proposed book that you believe in, whether written by yourself or someone else. If this is the case, it's worth stopping for a moment and wondering why this has happened. It's true that

The aim of this little guide is ... to provide a clear outline of the publishing process, with friendly, practical advice about sensible paths to follow and common pitfalls to avoid.

Vanity publishing

The term 'vanity publishing' is sometimes mistakenly applied to self-publishing, where individuals publish books at their own expense and derive income from sales. By and large, vanity publishers charge a fee (often a large one) for converting a text into a quantity of printed books which are then delivered to the author, who is responsible for any marketing and distribution. Frequently the vanity publisher will undertake little or nothing in the way of editorial improvements or focused design, and the result is an unattractive, all-but-unsellable product. No author royalties are payable and all the production costs, plus of course a profit for the vanity publisher, are payable by the author who may or may not recoup some of the outlay through sales income.

commercial publishers can and do make mistakes in their selection processes, but most of them are actively looking out for promising new work amongst the huge numbers of proposals they receive. They are experienced in separating the wheat from the chaff and you should consider what it was about your work that led to the decision to reject it. Hard though it might be to accept, the most common reason for turning down a proposed book is that it is badly written and/or poorly organised. Other factors might be that the subject doesn't suit a particular publisher's list, or that it's felt to be unfashionable or dated or too obscure, or that there is a current glut of such books.

On the other hand, it may merely be that your proposed book is thought unlikely to sell well enough outside a limited region or interest group to cover the considerable production costs faced by a publisher with a large establishment. This can be your opportunity – with lower financial overheads and a more intimate and up-to-date knowledge of the likely readership, many so-called amateur publications have performed exceptionally well.

If you decide to publish your own work (i.e. self-publish) you will need to develop something of a split personality: on the one hand that of the enthusiastic creative writer and on the other that of the cooler, more analytical and critical publisher. This is not an easy feat and (without floundering in a morass of too many opinions) it's a good idea to run your work past people whose opinion you respect – *not* those you think will give you an ego-boosting report regardless of quality.

One area where self-publishers often come into their own is in marketing, especially publicity and promotion. Here their eager belief in their own work and their passion for the subject can become powerful sales tools, enabling them to persuade journalists that their book will make an interesting feature or to coax booksellers into giving it a more prominent display.

The guidelines, tips and pointers in the following chapters should not be interpreted as a set of rigid rules and conventions. Like any creative or business process, publishing is constantly changing and being modified by new ideas, and you may well devise an original way of tackling a task that suits you better. But we hope that *Publishing for Success* will give your venture into publishing a firm basis and will save you from having to reinvent numerous wheels.

Above all, we hope that it will smooth your way to the exciting moment when you hold the first copy of your book in your hand and know that it is as well edited, designed and produced as you could possibly have made it. Just as importantly, you'll be confident that your forward planning on publicity, sales and distribution means that copies of the book will soon be in the hands of hundreds, perhaps thousands, of delighted readers.

Shaping the project



Put simply, publishing is a process that turns an idea into a physical reality and makes it available to others in the form of a finished book. As a publisher, your first task in this process is to pin down the intangible idea and give it a workable shape.

If you are starting from scratch and think you could create an attractive book from an idea of your own, you have the choice of researching and writing it yourself, or of commissioning someone else to do it. On the other hand, you may know of an already existing work, again by yourself or by someone else, that seems worthy of publication.

When commissioning a book, it can be quite difficult to identify the best writer for the job. People who can talk knowledgeably about a subject don't always have the skill or discipline to write well about it. For this reason, you should be careful not to commit yourself to a writer until you have seen a sizeable example of his or her work, in the form of a detailed outline of the proposed book and two or three sample chapters. If it is an illustrated book, you should also ensure that your proposed author not only knows how to go about finding appropriate illustrations or photographs but also where and how to obtain any necessary copyright or reproduction permissions.

With a work that already exists, you should satisfy yourself that it is of a high enough standard to warrant the considerable time, effort and money you are going to expend on publishing it. If you feel that it needs major amendments, deletions or additions, make sure that the writer is willing to co-operate with you before you make a hard commitment, and certainly before signature of the publisher/author agreement. Remember that if you are self-publishing your own book it's vital to show your work at an early stage to someone you are confident will give you an informed and above all *honest* opinion.

It's important to give some thought to the category of the proposed book. Will it fit into the immensely wide range of non-fiction, which includes everything from history, art, and personal memoir to poetry and sport, or is it a novel or collection of short stories that falls into the fiction category?

People who can talk knowledgeably about a subject don't always have the skill or discipline to write well about it.



It's also worth doing a bit of preliminary research to establish whether there is room in the market for your proposed book.

The question of category is important because it will influence your decisions about the format of the book (what it will look like), its target readership (who's going to be interested enough to buy it) and your marketing strategy (how you're going to sell and distribute it).

It's also worth doing a bit of preliminary research to establish whether there is room in the market for your proposed book. It may be that a similar book is currently in print and has soaked up most

of your potential buyers or, conversely, it may have made them eager for more books on the subject. Or it could be that your target readers are scattered over a wider geographical area than you are able to reach effectively or economically – for instance, if your local market is north Antrim and your book is about building techniques in desert conditions, you are defeated before you begin unless you can access a very specialised list of potential buyers and establish how many of them will actually buy it at a price that makes commercial sense for you.

Obtaining some idea of the size of the market for the proposed book is essential if you are to make sensible decisions about, for instance, how many copies to order from the printer (the print run). The market may be very small, for example friends and family members in the case of a personal memoir, or quite large, with a local topic like the *Titanic* that generates worldwide interest. The likelihood is somewhere in between, but never forget that publishing is a notoriously unpredictable business and that, even with an apparently sure-fire subject, success is far from guaranteed. Having a confidential word with a trusted bookseller can give you a better idea about the sales potential of your book but it's worth remembering that even the most experienced bookseller can be mistaken, especially with an unusual subject that doesn't yet have a track record.

To help you focus on the ideal format for your book, you should think hard about your target readers. Questions about whether it should be presented as a handsome coffee-table hardback or a simple paperback and/or an ebook, or whether it should be illustrated lavishly, modestly or not at all, or if there will be tables, notes or an index, will all depend on the target readers' expectations and spending power. Are they people who aren't regular book buyers but who will be interested in, say, a history of their school or church, provided it's not too expensive? Or are they likely to be discriminating readers who expect high standards of writing and production quality, and are prepared to pay for them?

If illustrations and photographs are to be an important element in your book, you need to be confident that enough strong, reproducible images exist to make an attractive book – and that they have not lost their impact

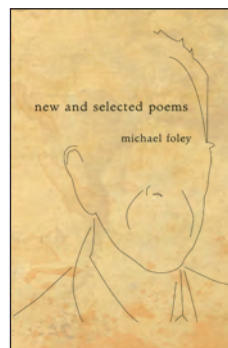


by frequent publication elsewhere. Make sure that they are both interesting and informative and can be made more so by well-researched and well-written captions. Find out whether it will be complicated or relatively straightforward to obtain permission to reproduce them in your book, and whether any requested permission fees are within your budget.

Your publicity and marketing plans will be more effective if you try to predict things like the likely balance among your target readers of, for example, gender and age. If your subject has a specialist appeal, say steam trains, you'll be wasting your money by promoting the book in a trendy lifestyle magazine. Instead, you'd do better to concentrate your efforts on enthusiast magazines and perhaps look into the feasibility of taking a stall at a vintage vehicle rally. Having a clear idea of the target readership for your book will also be a key factor in helping you with the sensitive task of setting its retail price. Other factors will include your production and sales costs, the level of discounts demanded by booksellers and other outlets, competition from similar books – you can get a good idea of this by browsing in a bookshop – and your desired profit.

Try to settle on a title for your book as early in the process as you can. Apart from needing it for advance information to the book trade, you'll find that a well thought-out title, plus perhaps a subtitle, will help to give the book a sharper focus during the editing and design processes. Choosing a title that both reflects the contents of the book and helps it to sell can be quite difficult, especially where there are a number of people to satisfy. It's an inexact science and as such can't be governed by simple rules, but there are a few things to keep in mind. For non-fiction, the main title should indicate what the book is about. Generally, it's better to have a prosaic title like *Portrush: An Illustrated History* than a less informative one like *Sandcastles and Donkey Rides*, which, although more evocative, could be about any seaside town. If you feel strongly that you'd like an evocative main title, make sure that you add a subtitle which fills in the missing information, e.g. *Sandcastles and Donkey Rides: An Illustrated History of Portrush*. For fiction or poetry, titles can be as fanciful as you like as long as you add 'A novel' or 'Poems' to the front cover design. And while there's no law that says you can't use a title that's been used before, it's obviously a bad idea to use the title of a well-known book or one that has been recently published – you can ask a librarian or bookseller to run a check for you.

Setting time aside to reflect calmly about these aspects of the project before you plunge into the hurly-burly of the production process may seem frustrating when you are full of enthusiasm and raring to go. You will find, however, that it has been time well spent, and that it will help to give you some useful points of reference when you are faced with the scores of large and small decisions that publishing will throw at you on a daily basis.



Turnover is vanity, profit is sanity, cash is reality

Financial management



In many ways, financial management is the same for publishing as for any other business. A budget is worked out showing likely expenditure on production and marketing alongside likely income from sales.

The point at which the amount of expenditure equals the amount of income is the break-even point. The positive balance, if any, between expenditure and income is the profit and the negative balance, if any, between expenditure and income is the loss. This all seems simple enough. However, the fact is that publishing is widely regarded as a particularly difficult and risky business. Why should this be?

The major cause of risk is the volatility of the book market and the impossibility of predicting in advance which books will sell well and which won't. This basic problem in turn generates a whole set of sub-problems, including the nerve-racking gamble of deciding a print-run quantity in the absence of sufficient sales information. In addition, the book-trade practice of returning unsold books means that money that has been recorded as sales income can suddenly become money that has to be paid back.

Cash flow is difficult in other ways. For instance, there is a built-in lag of two or three months (or even longer) between the publisher having to pay for the production and marketing of books and receiving the sales income from them. Many commercial publishers cover this lag by borrowing, with bank interest adding yet another expenditure item to the profit and loss account. Others delay paying creditors for as long as possible; while this tactic is sometimes unavoidable, it shouldn't be used too often – in addition to damaging the publisher's credibility, it will make disgruntled suppliers less than co-operative if, say, a fast reprint is needed. With cash flow, it's useful to remember the old business adage: 'Turnover is vanity, profit is sanity, cash is reality.' This all sounds pretty gloomy, but it is possible for small publishers as well as large ones to make a profit in spite of the difficulties. It is important, however, to realise that publishing is not a sure-fire method of making money fast. Going into a publishing project with your eyes wide open is much more sensible and I hope that this chapter will help you to do just that.



Preparing the budget

Before you commit yourself to publishing a book, and certainly before you have committed yourself to any expenditure, it is wise to draw up a simple budget of likely expenditure and income, including as many items as you can think of. The sample budget on the next page will give you the main item headings – remember that while some of them may not apply to your project, you may need to include other items that are not listed here.

Production costs

The sample budget includes editing, proofing and design under both internal and external costs because these are tasks you may decide either to undertake yourself or to farm out to a professional editor or designer. If you are doing them yourself, it is your choice whether or not to include them as cost items in the budget – you may be content to regard your work as ‘free’ at this stage in the hope that you will get your reward later in the form of a larger profit. If you are using a professional editor or designer, ask for a written estimate before you place the job and before you compile the budget. If you are paying the author a fixed fee or an advance on royalties, you should enter the amount under ‘external production costs’. The payment of advance royalties is optional; it is based on predicted earnings from the sale of books and, unless the author is very insistent, it is prudent not to pay any royalties until you have a better idea of how sales have gone. These royalties (i.e. those not paid in advance) should be entered further down the budget as a deduction from ‘estimated sales income’.

You will see ‘administration & overheads’ as an internal cost item in the sample budget. This is intended to cover such costs as phone calls, postage stamps, stationery, etc., as well as an appropriate portion of household expenses like heat and light. Again, it is your choice how much of these expenses to include in the budget, as long as you bear in mind that they are actual costs and that by not including them you are unrealistically inflating your profit line.

If you are producing a physical book, ‘printing & binding’ will be one of the major production costs. Therefore, it is essential to shop around before you commit to any one printer. Seek advice on economical formats, etc. before preparing a specification. Send your printing specification (see sample on p. 10) to three experienced book printers, requesting estimates and samples of books they have printed for other publishers. The lowest estimate needn’t necessarily be the best for your purposes – satisfy yourself that your chosen printer has the expertise and equipment to produce your books to a satisfactory standard and deliver them within an acceptable time.

If you hope to reproduce copyright material in your book – poems, songs, extracts, music, photographs, paintings, etc. – it's worthwhile making some preliminary enquiries about likely permission costs before finalising the budget. In some cases, for example with extracts from the work of famous writers still in copyright, the requested fees may give you such a shock that you have to rethink your use of such material.

Sales costs

You should include under 'sales costs' all expenditure incurred in actually selling the book, including cost of travel when hunting for orders and delivering books, phone calls to the media, design and printing costs for sales material, and launch costs (printing and posting invitations, venue hire, refreshments, etc.). Also include distribution costs like postage, packing and any warehouse costs like rent, heating, etc.

Estimated sales income

Once you have a total for your production and sales costs, work out your estimated sales income from copies available for sale. Base this on the quantity of copies printed, less the quantity you will be giving away free to the author, the media, legal deposit, etc. Multiply the retail price by this quantity to calculate 'gross sales income' and deduct an average trade discount (45–55 per cent as a rule of thumb) to work out 'net invoice value'.

From this amount you should then deduct an estimated amount for author royalties (see note above on advance royalties) to arrive at the 'total estimated sales income'.

The bottom line

Now deduct the 'total estimated sales income' from the 'total estimated production and sales costs'. All being well, the result will be a positive amount; this is your estimated profit. If it is a negative amount – i.e. if expenditure is greater than income – this is your estimated loss or shortfall.

Tweaking the budget

If you don't like how the bottom line has turned out, have another look at the budget and see if there's any way you can improve it by reducing costs and/or increasing estimated sales income.

To reduce costs, you could settle for a less ambitious format, thereby reducing spending on printing and other items, or you could print fewer copies (but remember this will both increase the unit cost and leave you with fewer copies to sell); perhaps not print at all but produce an ebook instead. Or you might decide that rather than paying a professional editor or designer you will undertake such tasks yourself.

with extracts
from the
work of
famous
writers still in
copyright, the
requested
fees may give
you such a
shock that
you have to
rethink

Suggested template for a publishing budget

TITLE

Print run:

Retail price:

Production costs

Internal production costs

Editing*	£00.00
Proofing*	£00.00
Design*	£00.00
Administration & overheads	£00.00

External production costs

Editing *	£00.00
Proofing*	£00.00
Design*	£00.00
Typesetting	£00.00
Advance royalties (if any)	£00.00
Permissions	£00.00
Photography/Illustrations	£00.00
Printing & binding	£00.00

Sales costs

Publicity inc. launch costs	£00.00
Sales material	£00.00
Postage & packing	£00.00
Warehousing	£00.00
Travel	£00.00

Total estimated production and sales costs £00.00

less estimated sales income . . .	
Gross units (qty) ¹	0000
Retail price	£00.00
Gross sales income	£00.00
less average discount @ 45 % ²	(£00.00)

Net invoice value £00.00

less ongoing author royalties	(£00.00)
-------------------------------	----------

Total estimated sales income £00.00

Total estimated production and sales costs	£00.00
less total estimated sales income	(£00.00)
Estimated profit/(loss)	£00.00/(£00.00)

*Asterisked items may be treated as internal or external costs – see p 7.

¹Gross units = quantity printed less free copies

²Average discount for guidance only – may vary

Sample specification for printer

NIPR GUIDE FOR PUBLISHERS (working title)

Extent	80 pages
of which	80 pp in full colour
	Allow for bleed
Format	240 x 165 mm
Illustrations	Colour throughout
Paper	150 gsm Satimat
Binding (hb/pb)	sewn paperback
Cover (full colour)	300 gsm silk two-sided board
	matt lamination
Quantity	3,000 run on
Delivery of print-ready copy	mid-January 2008
Publication date	March 2008

NOTE

The above sample specification, which is roughly based on the first edition of this book, shows the main elements you need to cover when requesting an estimate from a printer (you should seek estimates from at least three printers). Before finalising your specification, have a word with one or two printers and ask to see samples of books they have printed – they will be able to advise you on such matters as economical formats and paper quality. If necessary, add delivery instructions – how you would like the books packed, for instance, and your preferred delivery address.

It is essential to shop around before you commit to any one printer

How many copies should I print?

Getting the print run right is extremely difficult, even for experienced publishers. The most common mistake with new publishers is to order too many copies because they overestimate the number of people who will not only be interested in their projected book but will be prepared to search it out and buy it. Matters are made worse when the publishers realise that the cost of printing each copy (the

unit cost) decreases as the print quantity increases. This can seem like an easy way to enhance the profit, but don't forget that the *total* printing bill will be higher, and that it will be a false economy unless you can sell all the extra books. The opposite mistake, of ordering too few copies, can create its own problems but, provided a sensible budget is in place, is far less damaging financially.

It might well be possible to persuade the author not to take an advance on royalties but to wait for an agreed time after publication (this can also avoid the problem of a book not ‘earning out’ its advance – quite a frequent occurrence). Or, as mentioned above, you might be able to cut back on the amount of copyright material you had intended to use.

To improve sales income, consider increasing the retail price (but don’t forget that this will make the book harder to sell), or printing more copies (always remembering that it will need extra cost and effort to sell them). You could also try to find ways of lowering the average discount by, for example, concentrating on direct sales to the public rather than relying on the book trade.

You can create extra income via funding from other bodies – this might be anything from a Lottery grant to a donation from a local business. Sometimes it’s easier to get funding in kind rather than cash, for example by persuading a hotel that it makes sense to provide a free room, or even wine, for your book launch because of the extra bar and restaurant trade they’ll get from your guests.

Another way to generate income is by selling advertising space in your book. This used to be quite common, but is rarely seen nowadays. However, there’s no reason why you shouldn’t do it, provided the author doesn’t object and you don’t mind the considerable extra work of selling advertising space, negotiating rates, agreeing and organising the text and design of the advertisements, and – not least – invoicing, statementing and chasing the advertisers for payment.

Really, tweaking the budget is all a matter of juggling the different items and trying various combinations of ‘what if?’. (If you can access a software programme like Microsoft Office Excel, you’ll find a spreadsheet very handy for this operation.) Even the most detailed budget can only give an estimate of how things might work out in reality, but the exercise of preparing one is an essential discipline that means you are at least forewarned and forearmed against the most common publishing pitfalls.

To summarise, financial management needn’t be too difficult provided you apply plenty of common sense and take time to consider the pros and cons before you commit yourself to any sizeable expenditure. The production and sales aspects of publishing are so interesting and labour-intensive that it’s all too easy to take your eye off the financial ball. That’s why a reasonably realistic budget that you can refer to as you go along is such an asset, and well worth the effort it has taken to prepare it.

Pricing

Deciding on an effective retail price is quite a complex matter. Too expensive, and you make it unattractive to customers. Too cheap, and your sales income takes a hammering.

However, what is too expensive for one market may be quite acceptable to another. If your book is specialised and you have an accurate idea of the number of likely customers *and* how to contact them, you will be able to set a much higher price than if you are publishing a book that has wider appeal and has to compete against similar cheaply priced books. Do some research before you set the retail price. Go into a bookshop and see how different types of books are priced – average retail prices may be quite a bit lower than you were planning for your book, or they may be higher. Either way, you may need to rethink.

Legal aspects



It may seem overly cautious to have to stop and consider legal matters so early in the publishing process, especially when you are only intending to publish on a small scale. However, publishing on any level involves tackling a number of legal concerns and it is as well to have a clear idea of what the main ones are.

Offences such as infringement of copyright, libel and plagiarism can land you in court, with serious results for your financial, not to mention emotional, well-being. Bear in mind that this chapter can only skim the surface of what is a notoriously complex field of law and that if you are in any doubt about a particular matter you may need to seek professional legal advice.

Copyright



In simple terms, copyright is a property right that attaches to an original work of art: such work can be literary, visual (for example illustrations and photographs), dramatic or musical. It arises automatically when a work is created in permanent form, whether in writing or by visual, audio or electronic means. (Contrary to some mistaken beliefs, copyright does not require some sort of formal registration, nor has it anything to do with the legal deposit or ISBN systems.) In general, copyright belongs to the creators of works during their lifetime and, in the UK and Ireland, to their estates until seventy years from the year in which they died.

As a publisher, you will be concerned with two aspects of copyright: the copyright of the book you are publishing (usually the author's copyright) and the copyright of work by other people that the author and you wish to reproduce in your book, and for which you will require permission. With author copyright, what usually happens in a publishing agreement is that the copyright holder, e.g. the author or the author's estate, exclusively licenses the publisher to reproduce his or her work in a specified way, for example in a certain territory and for a certain length of time. Such agreements usually provide that, if

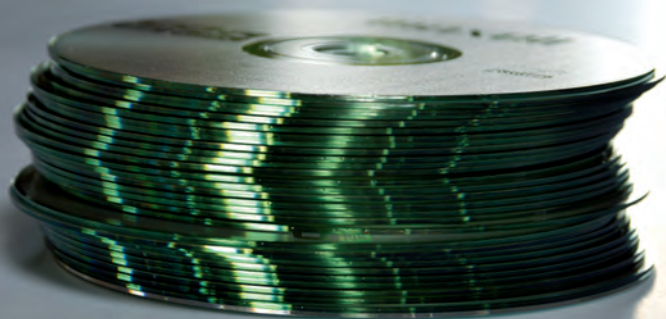
the work goes and remains out of print for a specified time, the rights revert to the author.

It's worth bearing in mind that if you have obtained from an author the right to publish a book previously published by another publisher, you cannot simply reproduce a facsimile of the original book unless more than twenty-five years have passed since its first publication. This is because publishers possess rights in such elements as the design and typesetting of their books. However, you may be able to negotiate an arrangement that suits both publishers; as always with legal matters, make sure that you keep records of all correspondence, conversations and agreements.

If a proposed book contains work that is the copyright of persons other than the author, it will in most cases be essential to obtain and possibly pay for permission to use it.

Permissions

Unless a work is in the public domain, for example where copyright has expired because the author has been dead for over seventy years, written permission to reproduce any part of it is a legal requirement. An exception is where a quoted passage could be regarded as 'non-substantial', e.g. very short. However, there are no hard-and-fast rules about these exceptional circumstances, sometimes referred to as 'fair dealing' – a 100-word extract from a prose work might pass the test, whereas a poem of the same length would not. If there is any doubt, it is better to be safe than sorry and to seek permission. In any case, in-copyright work must never be used without proper acknowledgement. Even where the work is not in copyright, you should give credit where credit is due – it is always unethical to present the work of someone else as if it were your own.



Don't on
any account
go ahead
and use the
material in the
hope that
you won't get
caught out

Obtaining permission for the right to reproduce copyright work is in theory the responsibility of the author; in practice the task is sometimes undertaken by the publisher. In either case, it is in the publisher's interest to ensure that it has been carefully and properly carried out, with all relevant correspondence and memos of phone conversations and meetings efficiently filed. Payment of any permission fees is also the author's responsibility; this is sometimes handled by an arrangement whereby the publisher pays the copyright holders and reduces the amount of royalties the author receives.

Whether author or publisher, the person handling permissions should write to the copyright holder or his or her publisher or agent enclosing a photocopy of the relevant extract, illustration, photograph, etc. and requesting written permission to reproduce it in the forthcoming book, for which details (title, author, retail price, print run and publication date) should also be given. As a publisher will generally have the right to negotiate permissions on behalf of an author provided the book is still in print, it is usually simpler to write to the publisher in the first instance. You may be lucky and be granted written permission free of charge, provided the copyright holder is properly acknowledged (perhaps using a precise specified form of words) and that you send a copy of the book upon publication. On the other hand, you will probably be asked to pay a permission fee and, in the case of, say, a museum which holds a painting or photograph you want to use, a reproduction fee as well. This may be considerably more than you had expected, particularly in the case of famous writers or artists. In this case you can try to negotiate a lower fee or, as a last resort, decide not to use the material at all. Don't on any account go ahead and use the material in the hope that you won't get caught out – it could turn out to be an expensive move, damaging both to your credibility and your bank balance.

Can authors give permission to reproduce their work?

It's important to remember that if a work is currently in print the author will almost certainly have given the publisher the right to negotiate permissions. This means that a direct approach to the author is usually inappropriate, no matter how well you know him or her; you should approach the publisher. The same applies to illustrative work where it is held by, say, a museum – requests for permission to reproduce such work should be directed to the museum, not to the artist or photographer.

Acknowledgements

Legally, the sources of all in-copyright material should be acknowledged. In some cases citing the creator and title of the reproduced work is regarded as sufficient information, but copyright holders will usually specify a fuller form of acknowledgement. The placing of the acknowledgement may also be specified, for instance immediately below the illustration or quotation. Where acknowledgements are not included in the text, a complete list in alphabetical order of copyright holders should be provided in the preliminary pages or at the end of the book.

Libel

Libel law is an extremely complex field but, very briefly, here are a few basic points for the publisher (and self-publisher) to bear in mind. A libel is a defamatory statement in permanent form, for example in writing, whereas a slander is such a statement made in a temporary form like speech. A statement is defamatory if (a) it is untrue and (b) it damages a person's reputation. The person doesn't have to be mentioned by name: he or she only needs to be identifiable as the person intended. Nor need the defamatory statement be direct: it may be implied or in the form of an innuendo. While the dead cannot be libelled, it is possible for living persons to be defamed by association. The fact that defamatory statements have been published previously is no defence.

If you as a publisher have the slightest doubt about a text, you should insist that the author identifies any potentially libellous statements and agrees to delete them. Even where an author asserts that a statement is true, most publishers are reluctant to spend time, money and emotional effort to have the truth of a statement tested in court (the burden of proof lies with the publisher). It is a fraught area and it is often wiser simply to delete or amend risky material. If you decide to seek legal advice, remember that it will almost certainly be expensive, and that the cost will have to be added to the budget.

Don't forget that if you publish a libel, albeit unintentionally, it could be financially and professionally ruinous, even if the author has agreed to indemnify you against costs – all copies of the offending book will have to be withdrawn from sale and/or destroyed, you may have to make (and pay for) a prominent public apology in the newspapers, and your credibility with the book trade and media will be permanently damaged.

Plagiarism

Put simply, plagiarism is using the creative work of another person without acknowledgement and as if it were your own – stealing, in other words. If the work used is in the public domain (for example, if the creator has been dead for more than seventy years) plagiarism is not necessarily an infringement of copyright, but it should always be avoided as both unethical and unprofessional. Much depends on the author's honesty, but if an alert editor spots an instance of plagiarism, he or she should insist that either the passage be deleted or that it be kept only if written permission is obtained and a proper acknowledgement made.

Publisher/author agreements

Agreements between publishers and authors (or artists or photographers) can be fairly lengthy legal documents covering every foreseeable contingency in highly formal language – samples can be seen in books like *Clark's Publishing Agreements: A Book of Precedents* (see Bibliography). Many of the clauses will provide for eventualities that are unlikely to arise in the case of smaller local publishers, such as film rights, or merchandising rights for spin-off products like duvet covers or pencil cases, or perhaps the sale of translation rights to publishers in the Far East.

Provided both parties agree and care is taken to cover the main essential elements, a shorter, simpler agreement, formally signed and dated by both parties, is in many cases sufficient for the small publisher.

Royalties

A royalty is an agreed percentage of the revenue made on the sale of a book, paid to the author at agreed intervals. Royalties are traditionally based on the retail price of the book, although recent changes in the book trade, especially the escalating buying power of the chains, has led some publishers to use net receipts as a base. For most small-scale publishing, however, the traditional method based on retail price remains the best approach. This can be modified by adjustments to protect the publisher when discount levels are high and to reward the author when sales levels are high.

For paperback books, the method of paying royalties might look something like this:

On copies sold at a discount of up to 40 per cent – 7.5 per cent of retail price on sales up to 5,000 copies; 9 per cent of retail price on sales up to 10,000 copies and 10 per cent of retail price on sales above 10,000 copies;

On copies sold at a discount of between 41 and 49 per cent – 5 per cent of retail price on sales up to 5,000 copies; 6.5 per cent of retail price on sales up to 10,000 copies and 7.5 per cent of retail price on sales above 10,000 copies;

On copies sold at a discount of 50 per cent and over – 3.75 per cent of retail price on sales up to 5,000 copies; 5.5 per cent of retail price on sales up to 10,000 copies and 6.5 per cent of retail price on sales above 10,000 copies. For high discount sales of, say, 60 per cent and over, royalties will usually be based on net receipts.

Standard royalties on hardback books would generally follow a similar structure, but would begin at a top rate of between 7.5 and 10 per cent of the retail price, depending on the nature of the work, with other rates adjusted roughly pro rata.

As explained earlier, it is not compulsory to pay an advance on royalties; where possible, try to persuade the author to wait until you both have a better idea of the book's sales performance. However, if you are paying an advance it should be calculated on the basis of no more than half of the estimated total royalties which would be payable if all the books were to sell out (remember to deduct free issue books from the quantity when you're doing the calculation).

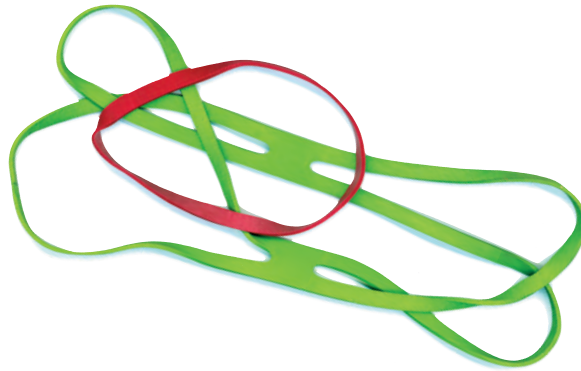
These essential elements include:

- the names and addresses of both parties (author and publisher)
- the date of the agreement
- the title (or working title) of the proposed book (usually called 'the Work')
- a formal warranty from the author that he/she is the copyright holder of the Work and is legally entitled to enter into the present agreement
- formal warranties from the author that the Work contains nothing unlawful (for example, material which is libellous, obscene, improper, blasphemous or in breach of the Official Secrets Act), and a formal undertaking by the author that he/she will indemnify the publisher against all actions, proceedings, costs, etc. that arise out of any breach of the warranties given by the author
- a formal undertaking by the author that during the term of the agreement he/she will not prepare or publish a work which could be reasonably considered to compete with, or limit the sales of, the proposed Work
- (where the Work has not yet been delivered) an agreed date for the author to deliver the completed Work to the publisher's satisfaction
- the author's undertaking to license certain agreed rights to the publisher (for example, the right to publish the proposed book in the English language within a defined territory such as 'British & Commonwealth'), in return for certain payments
- an undertaking from the publisher to publish the book in a specified binding (hardback or paperback), within a specified price band and within a given time, unless prevented by circumstances beyond his/her control
- the amount and timing of the publisher's payments to the author (see panel on royalties, p.16)
- a provision for the termination of the contract under certain circumstances (for example, the reversion of rights to the author in the case of the book being out of print for a specified period of time)

IMPORTANT NOTE
Because of the need to tailor agreements to suit particular circumstances, a list of 'essential items' like this cannot, of its nature, be complete or exhaustive and you should consult other sources such as *Clark's Publishing Agreements*.

Once you have agreed the main headings of the agreement with the author, you should ask an experienced solicitor to draw up a proposed agreement for consideration and (after any problems have been ironed out) signature by both parties – the legal fee will be money well spent.

Finally, don't feel that because you have a good relationship with the author that you don't need to draw up a formal agreement. Details of what was agreed orally can fade in the memory as time goes by, and the ups and downs of the publishing process can fray both nerves and tempers. For these reasons, it is essential for both parties to be able to refer to a written record of what was agreed at the outset and you should not, under any circumstances, proceed without a formal agreement. In addition, you should make a practice of always following up any sort of interchange at which decisions were made by sending the author a written note of the points agreed.



Preparing the text

As a publisher, you will be presented with proposed books in all sorts of states, from a scribbled-in exercise book to a CD-Rom.



First steps

Nowadays, a double-spaced word-processed electronic document is more or less essential for fast, effective editing, typesetting and design, so your first step is to make sure that one exists. (This applies whether you are self-publishing or publishing someone else's work.) Most publishers use Microsoft Word to ensure compatibility as the text passes from hand to hand during the editing process, with each stage being carefully saved, titled and dated. Producing a word-processed script is usually regarded as the author's responsibility but occasionally you may have to arrange it yourself (if so, remember to cost it into your budget). In either case, you should check with the author (or yourself if you are the author) that this is the final version, as changes will become increasingly costly and time-consuming from now on. You will also need to print out a complete hard-copy (i.e. on paper) version of the final word-processed text (it's a good idea to date and archive any old hard copies at this stage to avoid confusion).

Now you're ready to begin the editing process.

Editing

The main aim of editing couldn't be simpler: it's to make sure that there are no obstacles between the writer's intention and the reader's understanding. The editor's job is to find and remove any such problems

you will be presented with proposed books in all sorts of states, from a scribbled-in exercise book to a CD-Rom.

Can a computer replace an editor?

A word about modern technology and editing. In spite of its sophistication, computer software can never be a substitute for a careful copy-editor. It can carry out spellchecks (but what about unusual dialect or jargon words?), it can point out basic grammar mistakes (but what if your writer is deliberately bending the rules for effect?).

What it certainly can't do is spot contextual spelling mistakes (like 'their' instead of 'there' or 'they're'), errors of fact, misleading or inconsistent information, potential libel, inelegant phrasing, unintentional humour, ambiguity and many other common mistakes – somewhat comfortingly, we still need the human eye and brain for all of those.

Page numbering

Typescript The copy-editor should ensure that the entire copy-edited typescript is numbered in sequence so that there is no doubt in the typesetter's mind about the running order of the material. The numbers should be written in ringed pencil on the bottom right-hand corner of each page.

Print-ready copy The copy-editor's final preparation of the material to be presented to the printer should include a thorough check of the page numbers (also called 'folios'). The running order of the preliminary pages (i.e. every page that falls before page 1 of the main text) should be clearly indicated to the printer by the use of lowercase roman numerals (i, ii, iii, iv, etc.).

Although every page has a number, these numbers will not be shown on every page of the prelims in the printed book. In particular, page numbers should never appear on the half-title, title, imprint, dedication or epigraph pages or on any blank pages.

Page numbering in standard arabic numerals (1, 2, 3, 4, etc.) should begin on the first page of the main text, which should always be a right-hand page (recto). Page numbers should not be printed on blank pages or on pages containing illustrations or tables extending into the margin; such pages should however be counted in the pagination sequence.

As page numbers should make it easy for the reader to navigate the book, they are usually centred at the foot of the page, or towards the outer edge of the top or bottom. A design using less traditional positioning is also acceptable, always providing that the reader can find the numbers quickly.

before the script goes for typesetting. Achieving this simple aim can actually be quite complex, requiring a variety of skills from a sound grasp of punctuation and grammar to the sensitive touch needed to negotiate editorial points with a nervously protective author. For this reason, you may wish to consider using the services of an experienced freelance editor.

Editing can be broken down into three main categories:

1 Substantive editing

In substantive editing, the editor considers the proposed book as a whole and works with the author to improve it. There are some important questions to ask at this stage. Is the material well organised and presented? Are there any unnecessary repetitions or irritating gaps in the information? What about the proposed length of the book and the level of the writing – are they appropriate for the target readership? Is there potentially libellous material or possible plagiarism? If there are illustrations, are they of good reproductive quality and do they and their captions complement and enhance the text? Will it be necessary to obtain (and possibly pay for) permission for the use of illustrations or for quoted material from other sources?

It is essential to involve the author closely at the substantive editing stage – after all, the book will be published under his or her name, not the editor's. Changes may be made either by the author working on the editor's suggested improvements, or by the editor with the agreement of the author. This is the stage at which diplomacy and understanding are vital, as some authors may be touchy about perceived criticism. From the very start of the relationship, it should be made clear that the editor is on the author's side, with the shared intention of making the proposed book as readable and fault-free as it can possibly be.

While these negotiations with the author can take place at a meeting or by letter or phone, nowadays they are usually carried out via email. Provided both parties are reasonably computer-literate this is the most efficient method.

2 Copy-editing

In copy-editing, the word-processed script is examined in close detail – sentence by sentence and word by word – for sense, accuracy and consistency. Keeping always in mind the basic aim of removing any obstacles between the writer's intention and the reader's understanding, the copy-editor assesses and if necessary corrects punctuation, grammar, word order, spelling, hyphenation etc. Care should also be taken in checking that any data presented in table form agree with the

text and that captions agree with picture content. It's also important to check that any note numbers in the text are numbered consecutively and correspond to their footnotes or endnotes.

Some aspects of the copy-editing process can be quite straightforward – for example, it could be changing something like ‘she poured over the book’ to ‘she pored over the book’ (thereby removing unintentional humour as well as incorrect spelling), or ‘he jumped onto the horse wearing his spurs’ to ‘wearing his spurs, he jumped onto the horse’ (this time, it's rearranging the word order that has got rid of the unintentional humour). It's also relatively simple to ensure consistency throughout the text in, say, the spelling of a name or the use of single and/or double quotation marks (this is now even easier with a computer ‘find and replace’ facility). It's also important to check for consistency – in a novel, does a character's name or physical description change without explanation halfway through? (This is usually a hangover from an earlier draft.) Or does a place name like ‘Ballymacarett’ suddenly become ‘Ballymacarrett’? (Placenames with Irish origins are particularly prone to this kind of shifting about.)

Other matters are harder to resolve, and even the most knowledgeable editors have to refer to dictionaries, encyclopaedias, internet search engines like Google and specialist manuals like *Butcher's Copy-editing* (see Bibliography). Without such props, common sense can be an unreliable guide – for instance would you have known without looking it up that current usage has ‘jobcentre’ as one word, ‘job lot’ as two words and ‘job-share’ as a hyphenated word? Or whether it's correct to say ‘she ran 9 miles’ or ‘she ran nine miles’? Or whether you should use roman type (i.e. ordinary type like this) or italic type (*like this*) for poem titles or ships' names?

Most copy-editors find it effective to read through the hard copy first, marking any obvious errors in pencil before going on to the on-screen copy-edit of the word-processed document. As the work proceeds, the

make sure that there are no obstacles between the writer's intention and the reader's understanding

Footnotes and endnotes

With the exception of some academic or specialist publications, most modern books do not use footnotes or endnotes. Where possible, information is incorporated into the text rather than presented separately; for example, ‘the *Ballywhatsit News* of 18 June 1887 reported that “tension was high in the town”’ is preferred to ‘a local newspaper reported that “tension was high in the town”’, with a superscript number referring the reader to a

footnote (at the bottom of the page) or an endnote (at the end of the book or the chapter) giving the details about the newspaper source.

If a note reference system is unavoidable, modern practice is to use endnotes rather than footnotes, with superscript numbers referring to a ‘Notes’ section, which is arranged by chapter and (ideally) page number and presented at the end of the book.

copy-editor should be compiling a style sheet to list each relevant word alphabetically. The copy-editor should indicate the style adopted for unusual words or names, or the preference where a word has more than one acceptable spelling (e.g. realise/realize). She/he should also show whether certain words should be capitalised (e.g. army/Army) or hyphenated etc. This sheet will ensure consistency of style throughout the text and become a useful point of reference at subsequent proofreading stages.

Any suggested rewriting, changes in word order or to factual information (where the editor has discovered an incorrect date, for instance) are then made directly to the text using Word's tracked changes facility. This shows deletions and insertions in red; comments made by the editor appear in balloons at the side.

The copy-edited script is then sent to the author, both as a 'tracked changes' version (so the author can see where changes have been made) and as a 'clean' version (one in which all the changes have been accepted). It is the clean version which the author should amend further (if necessary), making sure either to use tracked changes or to highlight the areas that have been changed. In an ideal world, the author will agree to all the changes right away. More realistically, negotiations will continue by email until both author and editor are happy. The copy-editor should keep and maintain a master document that includes all agreed changes. (If preferred, all of this liaison process can be carried out face to face at meetings or by phone or letter.)

Before the finalised copy-edited script goes to the typesetter, ask the author to read it through very carefully one more time; as subsequent changes will cause delay and expense you should impress on him/her that this is the last chance to make any. (This advice applies equally in the case of self-publishers.) Given the fallibility of memory, it's prudent to keep a written record of the author's responses and of shared decisions about changes and rewritings.

3 Preparing material for presentation to the typesetter

The copy-editor, having agreed all necessary changes with the author, now makes a final check that all the material is complete and in perfect order before it is passed to the typesetter.

All the parts of the proposed book should be clearly identified, as should different grades of headings and subheadings and pieces of text (e.g. long quotations) requiring different indents and/or point sizes. The positioning of illustrations, captions, maps, tables and diagrams should be clearly marked. Prelims (preliminary pages like half-title, title, imprint, contents, dedication, acknowledgements, etc.) and any end matter (bibliography, index, etc.) should also be included.

The typesetter (who nowadays is sometimes also the designer) will need the finalised copy-edited text in the form of an email attachment (usually a Word document) or a disk, as well as a hard copy. Where typesetting is being done separately, the material should first be passed to the designer to add technical instructions for the typesetter.

Proofreading marks

You will find it time well spent to obtain a list of standard proofreading marks and get yourself accustomed to using them – properly applied, they are by far the most efficient method. It is in theory possible to indicate corrections, additions, deletions etc without using such marks, but because this method carries a higher risk of confusion it is not generally recommended. A list of proofreading marks, like those on the next page, can be found in *New Hart's Rules* (see Bibliography; also available through the Oxford Dictionaries website:

<http://www.oxforddictionaries.com/account/login> using

your Libraries NI card number to log in). The full British Standard (BSI) proofreading marks can be purchased from the Society for Editors and Proofreaders (<http://www.sfep.org.uk/pub/train/bsimarks.asp>) or you can download an abridged list in PDF format here: http://www.cse.dmu.ac.uk/~bstahl/CORRECTION_MARKS.pdf. There are substantial differences between American and British proofreading marks; if you download them from other sources, make sure you're using the most up-to-date (2005) British marks.

Proofing

Once the text has been typeset into page form, it needs to be checked, or 'proofed', to make sure that no new errors have crept in during typesetting.

First proof

One of the many efficiencies of working with a word-processed script is that the typesetter does not have to key in all the words again, thus minimising the level of error. However, problems can arise with layout, pagination, line breaks, hyphenation, position of illustrations, captions, tables, etc. and these must all be carefully checked. It is good practice for the proofreader to be someone other than the copy-editor, as one's own mistakes are often the hardest to spot. This is especially true if you are self-publishing.

Simultaneously, the author should also be given a set of the first proofs and asked to mark any errors. Faced with the material in paged form, some authors may be tempted to make changes to the text. As this will introduce extra cost (and after all, the author has already been warned that the copy-edit stage is the last chance for changes), the temptation should be resisted, except where, for example, errors of fact have been spotted.

The author's marked-up set of proofs is then collated with the proofreader's set to create a master set which is returned to the typesetter for correction.

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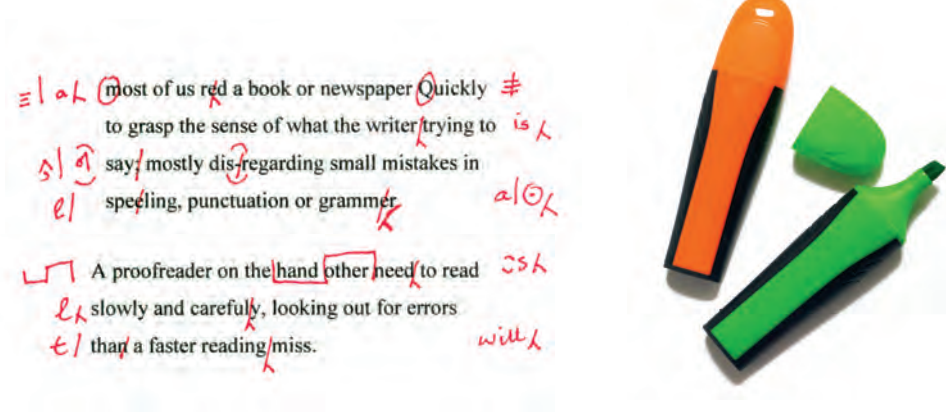
Second and subsequent proofs

Except in exceptional circumstances, the author's last sight of the script is at first-proof stage; from now on, corrections (and sometimes corrections to corrections) will be handled by the publisher's proofreaders, who will mark up each set of proofs and if necessary return it to the typesetter for further corrections. At the end of the proofing process, even if you are satisfied that all is correct and in good order, it is essential to have one last final read.

Final read

It's always a good idea for the final read to be done, if possible, by someone with a fresh eye, i.e. not the copy-editor or the proofreader. Remember that this exercise is purely to pick up typographical mistakes or any remaining errors of fact (although in theory there shouldn't be any at this stage). It is not the time to suggest major changes to structure or approach.

How to read proofs effectively



Most of us read a book or newspaper quickly to grasp the sense of what the writer is trying to say, mostly disregarding small mistakes in spelling, punctuation or grammar. A proofreader on the other hand needs to read slowly and carefully, looking out for errors that a faster reading will miss. These can include anything from spelling mistakes and grammatical howlers to brackets that open and never close (although strictly speaking all of these should have been corrected at the earlier copy-editing stage).

It is much more difficult for the inexperienced proofreader to spot typographical errors, including:

- gappy or squeezed lines (where spaces between words are too wide or too narrow)
- inconsistent leading (i.e. unequal depths between lines)
- inconsistent use of typefaces or point sizes
- folios (i.e. page numbers) that are inconsistent in position or style (you should also check that folios run consecutively, with no repeats or breaks)
- inconsistent indentations
- inconsistent headings, including chapter headings, subheadings and running heads
- line breaks with misleading hyphenation (e.g. leg-end, the-rapist, read-just)

ISBNs and bar codes



An ISBN (International Standard Book Number) is a unique 13-digit identification number assigned to a publication; it should be displayed on the reverse of the title page and on the outside back cover. It

is used by booksellers, libraries and publishers for ordering, listing and stock control. There is no legal requirement for an ISBN and it conveys no form of legal or copyright protection. If, however, the publication is to be sold through retail outlets or internet bookstores, it is essential.

The UK International Standard Book Numbering Agency allocates the numbers; there is a charge for this service and the numbers themselves can only be purchased in blocks of at least ten numbers. Hardback, paperback and ebook editions of the same book will have different ISBNs and a new number is also needed for new or revised editions. It takes up to ten working days for the agency to issue the numbers but ideally an ISBN should be applied for as soon as the book's title is decided upon.

The bar code for a book corresponds to its ISBN and should be displayed on the outside back cover. Like the ISBN, it is essential if the book is to be sold through retail outlets or internet stores. Most printers will generate a bar code from the ISBN for a small fee, or you can order one yourself from a specialist company such as Axicon.

For more information contact:

ISBNs Nielson UK ISBN Agency
www.isbn.nielsenbookdata.co.uk

Bar codes web: www.axicon.com
email: barcodes@axicon.com

As well as checking the main text, illustrations, captions, etc., the final reader should also make sure that all other material is present and correct, i.e. prelims (half-title, title, imprint and contents pages, etc.) and any end matter (bibliography, index, etc.).

All being well, the material is now ready for the designer to prepare it for printing.

It's always a good idea for the final read to be done, if possible, by someone with a fresh eye.

Production

The look of a book is a crucial part of its success and many otherwise interesting publications fail because of ineffective design. An attractive cover will entice bookshop browsers to stop and glance through a book – the first step to a purchase.

Design

But there is much more to book design than attractive covers, and a working knowledge of basic book design principles will be a great help to you as a publisher. This applies whether you are using a professional book designer or attempting to design the book yourself.

Using a professional book designer

This may seem an expensive option if you are on a tight budget, but it could save you money in the end. It will certainly save you a lot of time and frustration. Apart from having the tricks of the trade at their fingertips, professional designers will often do the typesetting and liaise with the printer on your behalf. Their early advice will help you to arrive at an economic specification for your book which will allow keener printers' estimates, and by troubleshooting and keeping an eye on quality during printing, they will free you up to concentrate on advance publicity and marketing.

It's important to develop a good working relationship with your designer, especially when it comes to the briefing (where you explain the ideas you have for how the book might look) and to the presentation of ideas and roughs for your approval. Be clear about your requirements but not inflexible – keep your mind open to new ideas and advice based on experience.

Designing the book yourself

The first thing to remember is that the design should communicate the essence of the book by reflecting its content in a clear and stimulating way. Above all, don't over-design it with an excessive mixture

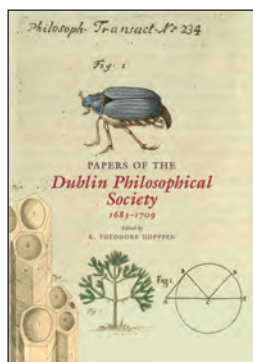


of typefaces and layouts – in almost all books, design should be a quiet but effective medium of the message, not an all-singing, all-dancing performer. The typographical options offered by desktop publishing packages are tempting, but use them sparingly.

One of the most useful things you can do is to spend time in bookshops and libraries looking critically at the elements of book design – covers, bindings, paper quality, formats, layouts, typefaces and point sizes, position of illustrations and captions, etc. – and making notes of what attracts you and what doesn't.

Elements of good book design

FORMAT The first thing to decide on is the format of the book – that is, its shape (portrait, landscape or square) and its size (that is, its height and width in millimetres). There are a number of factors to be considered here: economic use of paper (take your printer's advice on this, as there's no point choosing an unusual size if you finish up paying for binfuls of wasted paper – do avoid A4 and A5 sizes, though, as they look unattractive in a book); appropriateness to content (it would be odd for a novel to have a landscape format, for instance, while it might suit a photographic book very well); plenty of design scope for effective, uncrowded layouts of text and illustrations; and even whether your book will fit bookshop and library shelves.



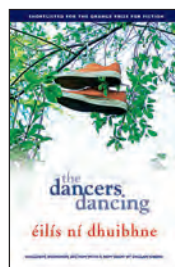
245 x 170 mm



265 x 156 mm



216 x 135 mm



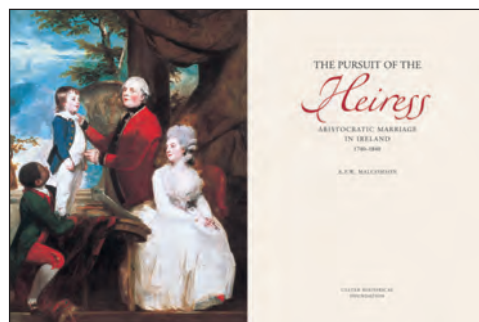
198 x 129 mm



186 x 122 mm

GRID AND LAYOUT While good cover design is an important marketing tool, the author's message will be carried in the body of the book. For this reason, the interior design should have a visual coherence and consistency that creates a clean, uncluttered look and allows the reader to concentrate on the content. A considerable amount of thought should therefore be given to the grid system and layout of the pages and openings.

Frontispiece
and title page



Chapter
opening

A grid system is basically a set of decisions about such things as margin widths (on the left, right, top and bottom of the page); the proportions of the area taken up by text and images; the position of headings, page numbers, and so on. It can be very simple, as with a novel, or quite complex, as with an illustrated children's book.

Along with the grid system, a well thought-out layout plan will streamline decisions about the shape and position of illustrations in relation to the text, or what a chapter or section opening should look like, or how preliminary matter such as title and imprint pages should be handled. It needn't be a straitjacket; a good one will offer a variety of choices, allowing the creation of uncluttered openings that still look flexible and lively.

TYPOGRAPHY As with other elements of design, typography (i.e. typeface, point size, line width, leading, alignment, etc.) should be regarded as a medium for conveying the author's meaning – if it is gimmicky or lacking in coherence it will have failed in its purpose.

When choosing a typeface for your book, stick to one family of type, for example Garamond, Sabon or Bembo. You will find that this offers you plenty of choice while maintaining the overall coherence that marks a well-designed book. For the main text, a serif face is preferable to a sans serif one, which is usually reserved for display or captions.

For ease of reading, most modern books use a point size of 10 or 11 with a leading (i.e. the space between lines of text) of 12 or 13. Similarly, an optimum line width of 12 words (or 65 characters) is considered the most comfortable – if it is longer, the eye has too far to travel to pick up the text at the beginning of the next line.

Having made these decisions about the type, your next one will be about its arrangement on the page, its alignment. The main text in a book is usually fully justified, that is with both left and right sides aligned in straight lines. This can be varied in the case of captions, displayed material, etc., where the text can be justified to the right only (this is known as ragged left), to the left only (ragged right), or centred.

If you are doing the typesetting yourself, bear in mind that modern style has only one space between sentences, that there is usually no paragraph indent at the beginning of chapters or sections and that



title page

quoted material from other sources should be displayed to differentiate it from the main text (usually by a smaller point size and wider indentation).

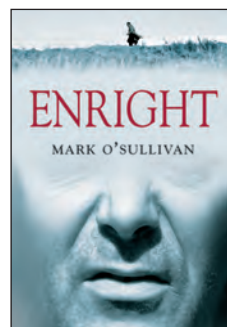
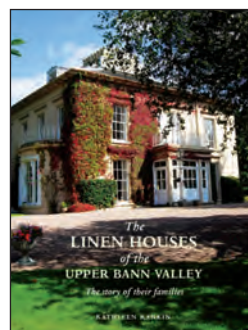
Remember that, while they may seem time-consuming, these simple typesetting conventions will make a tremendous difference to the appearance and readability of your book.

PAPER The appropriate choice of paper can make all the difference to the appearance of a book. Don't use a pure white paper, as it is hard on the eyes, and make sure to choose one that is opaque enough to stop print on the reverse side from showing through. Avoid papers that are overly light or heavy in weight (to give you a basis for comparison, this book is printed on a paper with a weight of 100 gsm). Papers with a shiny rather than a matt finish are generally unsuitable for text-based books – they look old-fashioned, they're too reflective and, because they are usually heavier, they can increase postage and distribution costs. On the other hand, a good quality glossy paper can enhance the appearance of an illustrated book.

Most book printers stock a limited range of papers and by and large you should be able to find something to suit you – when you're deciding which printer to use, ask to see samples of the papers and of what they look like when they're printed and bound. Remember that choosing a non-stock paper can both increase the bill and delay production while the printer arranges a special order with the paper manufacturer.

THE COVER To most people, book design means cover design. As we have seen, there is a lot more to it than that, but there is no doubt that when it comes to sales the cover design can make or break a book. Jostling for attention with all the other covers in the bookshop, it has to attract customers and make them want to stop for a closer look. Long before the book reaches the shop, the cover will have been instrumental in persuading the bookseller to place an order. It will also need to make an impact in any ads, flyers, posters, catalogues or websites. As well as being a crucial marketing tool, the cover has to carry a lot of information on its front, back and spine (plus on its front and back flaps in some cases).

FRONT COVER The most important elements of the front cover are the image and the title and author's name. They all need to evoke the content of the book as well as attracting buyers – not as simple as it might seem.



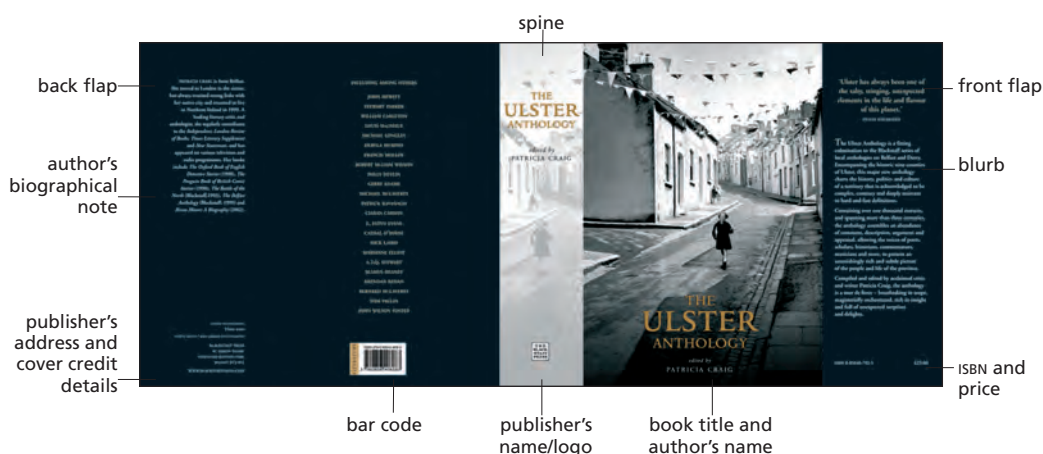
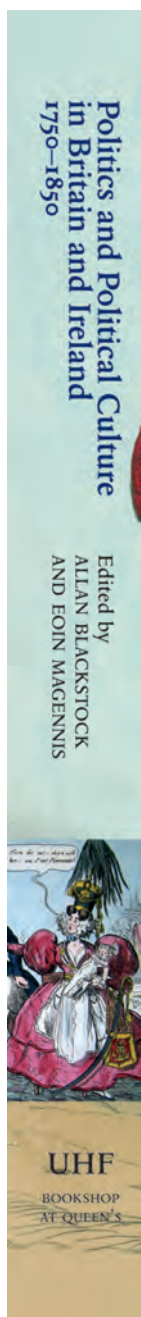


IMAGE The cover image may be an illustration (e.g. a painting or drawing) or a photograph, specially commissioned or already in existence. While it should give an impression of the contents, it isn't always necessary for it to be a direct reflection. If you are publishing a history of a school, for instance, it might make a more arresting cover if you used a dynamic image of children in a classroom rather than a static photograph of the façade.

You may know of a painting or photograph you think would be perfect, either in its entirety or cropped. As with all art works, it's essential that you trace the copyright holders of such images and negotiate permission to reproduce them. It's also vital to obtain a first-class reproduction of the image – without it, the printed cover will be of disappointingly poor quality. On no account try to use a photocopy from another book or a newspaper, or a downloaded image from the web. It may look great on your screen but will almost certainly reproduce disappointingly.

On the other hand, you may decide to commission a new illustration or photograph for your cover. Once you've found an artist or photographer whose style you like and who is willing to take on the commission, make sure that both of you are on the same wavelength about the nature of the job, the financial arrangements and the schedule. Even if you know the person well, it's a good idea to prepare a simple letter of agreement for signature by both parties. At the first briefing you should explain your concept for the book, its target readership and its dimensions. Based on this, plus a copy of the text and some indication from you on where you want the title and author's name to be placed, the artist or photographer should prepare a few roughs of the cover for you. Your chosen rough will then be worked up into a final image that hopefully both of you will be pleased with.

Finally, it's worth remembering that it's not compulsory to have a cover image as such – a purely graphic design, with strong typography



and confident use of colour and contrast can be extremely effective for certain types of books.

TITLE DESIGN Once you've chosen a cover image, experiment with superimposing the title, subtitle (if any) and author's name on it. Increasingly with paperbacks, the front cover also displays a short line of promotional text or an endorsement from a celebrity, so include that too if you're using it.

Try a variety of typefaces and styles to find ones that will make an impact by being easy to read and avoiding fussiness and clutter. Use as large a type size as you can for the title and a smaller one for the author's name. (Except in the case of a very famous author, having the author's name larger than the title usually reflects an inflated ego – it's the book's contents you're trying to sell, after all.)

Choose a colour scheme that enhances the image and helps to create the overall impression you want. Imagine your book displayed with hundreds of others in a shop or library – will it stand out, making people want to investigate further? Be as fresh and original as you can – it might be tempting to imitate the style of a current bestseller, but you're likely to find your book lost in a horde of other copy-cats.

SPINE Traditionally, a book spine simply displays title, subtitle if any, author's name and publisher's logo, arranged to read from the top to the bottom. However, because today's crowded bookshops mean that most books cannot be displayed face-out, the spine may be the only chance the book has to shout its wares. For that reason, many spines now include a small illustration, usually lifted from the cover image.

BACK COVER With a paperback book, the back cover has to work hard to carry the sort of information that is usually carried in the front and back flaps of a hardback – a blurb describing the book, perhaps a photo and short biography of the author, advance praise for the book or previous critical acclaim for the author, the price, the bar code, a design credit for the cover, a permission line for the cover image and the publisher's logo.

Some of these elements are essential (the bar code and price, for example), but it's obvious that some decisions are going to have to be made about the others – it's all but impossible to include all this material and still have an effective back cover design that will attract buyers. Look critically at each element with the marketing in mind. Does the blurb need to be that long? Is using the author's photo another example





back cover of
Early Belfast

of ego-boosting? Could his/her biography be moved to inside the book, perhaps taking the place of the half-title on the first page?

Having boiled the text down to manageable proportions, the same principles of design – a lively, harmonious blend of typography, colour and contrast – apply here as with the front cover.

With a hardback book, the back cover can be blank (using a solid colour or tint that tones with the front and spine), or display a reduced version of the cover image, or give some information about the book, especially advance praise.

FRONT AND BACK FLAPS Part of the cover (strictly speaking ‘dust jacket’) for a hardback (or for a paperback with ‘French flaps’), front and back flaps are usually very simply designed, without the razzamatazz of the exterior. The front flap will usually carry the blurb and price, with the back flap displaying a photograph and short biography of the author, credits for the cover



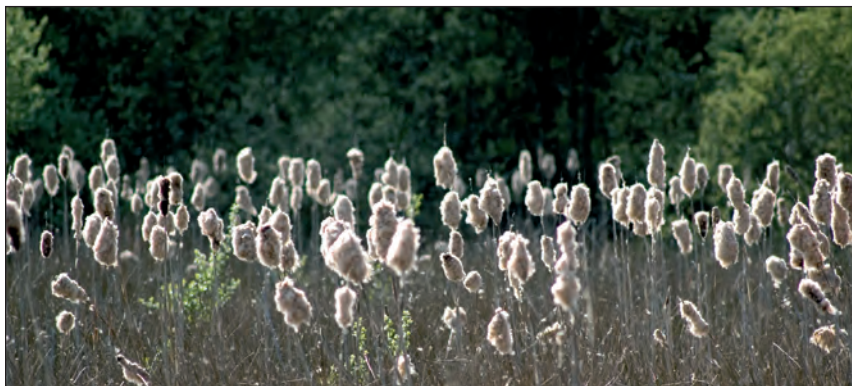
back flap
with author
photograph
and
biography

The Blue Cabin is a paperback book with ‘French Flaps’ and the inside cover used as endpapers – see opposite

designer and author’s photographer, a permission line for the cover image, and the publisher’s name and address.

BINDING For a hardback, you will have decisions to make about the type and colour of the binding cloth or paper. Liaise with your printer on these – again, he will be able to direct you about the most economical use of material (he may not have your preferred colour in stock, for instance, but be able to show you a stock colour that is an acceptable substitute, as well as being cheaper).

ENDPAPERS When you open a hardback book, the sheet pasted to the back of the front cover together with the page facing it (the flyleaf) are known as the endpapers – the same arrangement applies at the back



of the book. Don't overlook the design potential of these – by choosing a solid colour that matches or tones with the dust jacket and binding boards you will enhance the overall look of the book, or by using them to display, say, a map of the book's locale you will add greatly to the reader's enjoyment.

Printed endpapers for
*Strangford: Portrait
of an Irish Lough*



INSIDE COVERS Publishers are increasingly using the inside covers of paperbacks, especially at the back, to carry extra promotional material, for example, information (including cover reproductions) about other books in the same series, or by the same author. This is effective and doesn't cost much more than leaving the inside covers blank.

Inside cover of
The Blue Cabin

Typesetting

While it is possible to typeset your book yourself using a desktop publishing software package, it is very difficult to achieve a professional appearance overall and to meet the printer's requirements at handover time. For this reason I would strongly recommend that you use a professional typesetter – your printer should be able to recommend someone. Alternatively, as mentioned earlier, if you are using a professional designer you may find that he or she will offer typesetting as part of the package.

Printing and binding

You will have chosen your printer at an earlier stage when you were preparing your budget, based on book-printing experience and written estimates of price and schedule etc. Keep in touch regarding schedule, particularly if it looks as though you may not be able to meet the deadline for handing over the print-ready material. Don't assume that missing the handover deadline by, say, ten days means that the book will be delayed by ten days – you may have lost your place in the queue of orders and have to wait longer before your job can be slotted in again. On the other hand, some other customers might also be late, allowing things to be speeded through for you. The important thing is always to communicate with the printer about any anticipated delays.

Visiting the printing floor while your book is going through is an exciting experience and, provided you have made an appointment and don't get in the way too much, most printers will be happy to show off their printing equipment and expertise. Their awareness that you will be looking at the quality of your book as it is being printed may even enhance their quality control. With their consent, you could also make this into a photo-opportunity, with your author examining the first sheets coming off the press. In any case you should ask to see printer's proofs, especially with illustrated books.

Discuss your delivery preferences with the printer, for example, exact delivery address and convenient time etc. Remember they will be used to fork-lifting pallets full of books into large warehouses. If it would suit you better to have the books packed in robust cardboard boxes, clearly marked with the quantities of copies in each, that's what you should request.

The ebook revolution

Paul Feldstein

Since the first edition of *Publishing for Success* was released in 2008, there has been a sea change in the world of book publishing and bookselling with the introduction and subsequent growth of ebooks.

Although the UK and Ireland have been a bit behind the US in the ebook revolution, at the time of writing (October 2013), ebook sales in the UK account for a substantial percentage of the book market, particularly in commercial fiction. Ireland, although lagging somewhat behind, is also experiencing solid growth in ebook sales.

Over the last two or three years, ebook sales in the UK and Ireland have soared. Fiction accounts for approximately 80–90 per cent of all ebook sales, and adult fiction (as opposed to children's books) accounts for most of those sales, although teen fiction, particularly in the fantasy genre, sells well in ebooks too. It's estimated that as much as half of commercial fiction titles are sold in digital format, with genre fiction – romance, crime and erotica, for example – taking the highest percentage of sales.

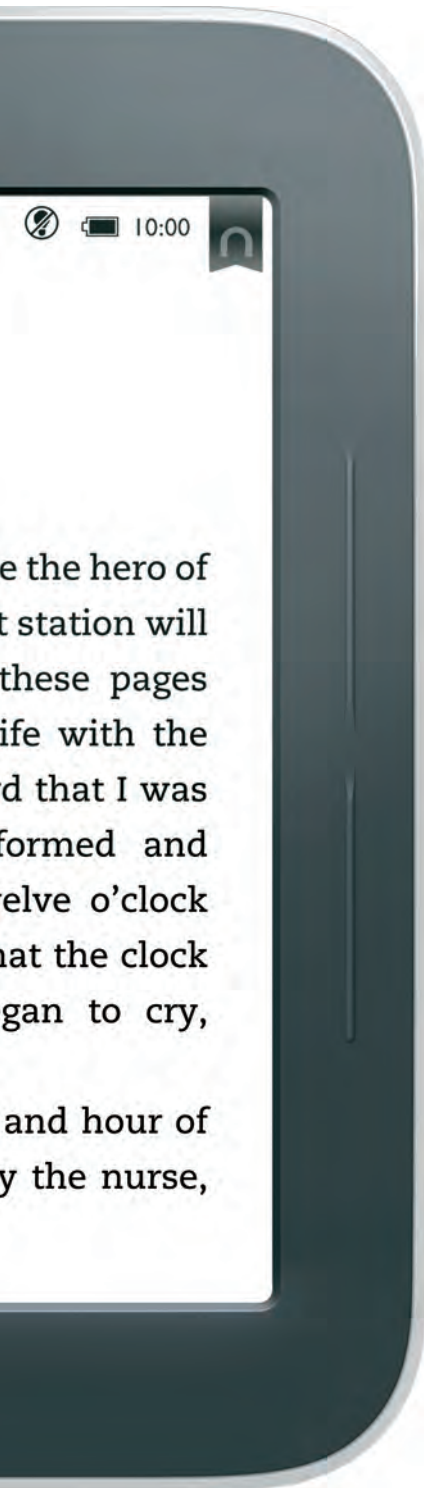
Ebooks tend to be less expensive than printed books, and can be accessed in two main ways: through dedicated e-readers such as the Kindle, the NOOK, Kobo, Sony Reader, etc., and via free e-reader apps from various vendors for use on smartphones, tablets and home computers. Once you're equipped with an e-reader or an app, you can download a book in seconds.

To a certain extent, ebooks have levelled the playing field between the traditional publishing model and self-publishing. Self-publishing, which not too long ago was looked down on and is still often confused with 'vanity' publishing, is now a legitimate, inexpensive and relatively straightforward route to market. In fact, there are now three distinct publishing routes:

Traditional publishing

You can submit to literary agents and/or publishers in the hope of getting an offer for publication, after which the





publisher will publish in both print and ebook (although more publishers are starting ebook-only imprints as a way of introducing debut authors, as well as shorter fiction from established authors). Traditional publishing is a time and labour-intensive process with, of course, no guarantees that you will find either an agent or a publisher willing to take you on. If a traditional publisher does take you on, the terms will most likely be the standard of an advance payment against future royalties.

Ebook publishers

There are now many established ebook-only publishers. They are more willing to take a chance on new writers, in part because the overheads are lower than those incurred through the traditional publishing route. The standard practice from these publishers is to pay little or no advance to the author, but pay higher royalty rates than is common in traditional publishing.

Self-publishing

What used to be a looked-down-upon and expensive publishing route (when printing was required) has become a legitimate and affordable option. Now, it's relatively easy to become a self-published ebook author at a modest cost. The main way to do this is directly through ebook vendors such as Kindle Direct Publishing, Amazon's ebook publishing platform, as well as similar platforms like NOOK Press and Kobo Writing Life (other 'aggregate' services, such as Smashwords and Ebookpartnership, make ebooks available on all platforms).

There are, of course, advantages and disadvantages to each of these routes:

Traditional publishing gives the writer the market strength, and the experience and expertise of the publisher, as well as both routes to market: print and ebook. Your books will be professionally edited, proofread and designed at no extra cost to you, the author, and most trade publishers will commit to a certain minimum level of promotion and marketing. This will give your book a better chance of standing out amongst the thousands of books that are published each year. You will most likely receive an advance payment against future royalties earned. The royalties that traditional publishers pay are usually smaller than those paid by ebook publishers or self-publishing

companies (although they are often based on a higher retail price). Standard publishing royalties range from 5 to 20 per cent of net sales on printed books, and at present are 25 per cent for net ebook sales.

Ebook-only publishers do not have a printed product, meaning the book will not be available in bookshops (many readers use bookshops as showrooms, reviewing what is available in print and then downloading the ebook). Ebook-only publishers will likely not have the clout or the marketing reach of a traditional publisher, usually leading to fewer sales at lower prices. Ebook publishers, however, pay a higher royalty rate than traditional publishers, often splitting all proceeds 50/50 after their (relatively modest) costs have been deducted.

Self-publishing in ebook has the same disadvantages as ebook-only publishing, with the added issues to the author of cost (to produce a professionally edited and designed book), increased workload (you have to do, or organise, everything yourself), and lower marketing reach. However, self-publishing will yield a higher percentage on sales, ranging from 30 to 70 per cent depending on the route you take and the retail price of your book.

'Hybrid' authors

Recently, a few authors have risen above the fray to become global bestsellers via the ebook self-publishing route, Amanda Hocking, E. L. James and Hugh Howey to name just a few. Other writers have built a following online via blogging, social media promotion and clever marketing (often related to price). These same authors often opt to sign publishing deals with traditional publishers, given the chance, in order to take advantage of the global reach and print sales capabilities that only traditional publishers can provide. And yet other writers who have had traditional publishing deals opt to self-publish ebooks, either as a complement to, or as a replacement for, their traditional publishing contract.

Pricing

One of the most controversial aspects of the ebook revolution is price. Ebooks are less expensive, for the most part, than printed books. Over the past few years, the UK market has seen prices for mainstream commercial fiction drop as low as 20p. Traditional, ebook and self-published books, many by well-known authors, can often be found selling for as little as 99p, with many titles falling within the £1.99–£4.99 range. Some would argue that this aggressive pricing lessens the value of books and is training the reader to expect low prices, prices which don't reflect the time and effort that writers and publishers put

into making the books. Others would say that these attractive retail prices serve to broaden the ebook market by attracting new readers and encouraging readers to try out debut novels at an affordable price.

The ebook publishing process

The process of publishing an ebook mirrors, up to a point, the process of publishing a printed book. For both print and ebook, a completed manuscript is edited and proofread; a cover is designed; an ISBN is assigned (all books, in any format, should have an ISBN if they are to be sold in shops and by more than one online vendor), and bibliographic information is provided to all potential vendors.

At this point in the traditional publishing model, the edited manuscript and the cover would be provided to the printer, and books would be printed, bound and distributed to the stores to coincide with the book's publication date. For ebooks, once the cover image is ready and the interior file converted to the various ebook formats (e.g. epub, mobi, depending on the chosen platform), these files, along with metadata (the bibliographic data), are uploaded to the ebook vendor for publication.

Although the process of preparing a book for both printing or ebook conversion can take months, ebooks can be on sale more quickly than printed books and at a fraction of the cost because the time and cost involved in printing, binding and distributing hard copies is eliminated.

Marketing

Once the ebook is available online, it must be marketed and promoted. Much of the marketing for ebooks is done online using social media, such as Facebook and Twitter, the writer's blog and book review websites like Goodreads. Often, the self-published ebook will be made available for a limited period of time as a free download in order to generate interest and raise the author's profile.

There are various consultants and companies that can assist you with the different aspects of turning your work into an ebook – editing, proofreading, cover design, text layout, ebook conversion, marketing and promotion – although many writers opt to do these things for themselves. However, you stand a much better chance of success if your ebook is produced to a high professional standard. It can really pay off if you invest in the professional services of editors and proofreaders, typesetters and formatters (to ensure the e-text has proper breaks for paragraphs and chapters), and cover designers.

The future

So, what does the future hold for ebooks, and for books in general? Will more people read books in electronic formats? Will print editions disappear? What will become of our beloved bookshops? Some people think that the younger generation ('digital-born'), familiar with electronic devices, will read ebooks rather than printed books. Some say that bookshops will survive, perhaps thrive, as they become more focused and specialised, and as publishers produce higher quality printed books to appeal to elite readers who continue to cherish 'the printed word'. There is already evidence that ebook growth is tapering off and that printed books, particularly well-produced hardcover books, are making a comeback. Only time will tell.

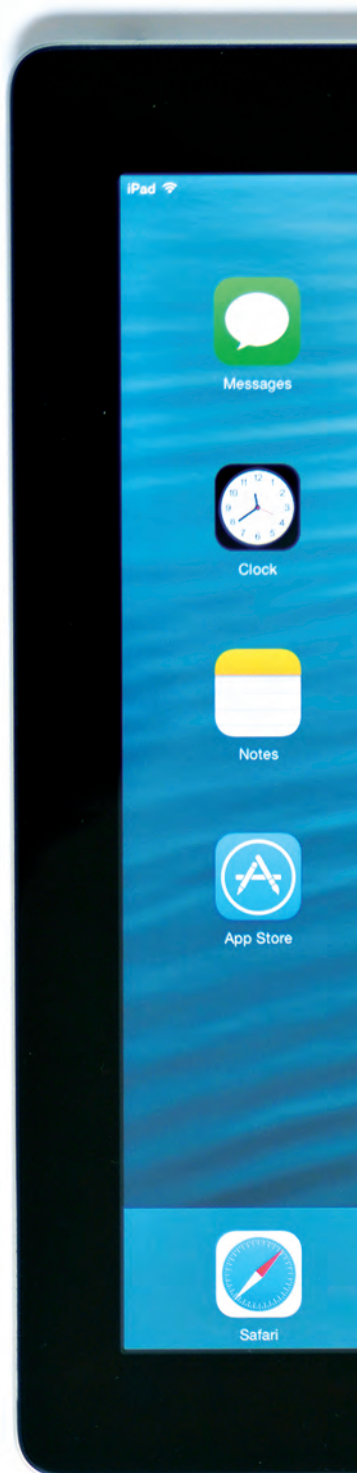
In my thirty-five or so years in the book industry I've seen massive change and upheaval, but none more so than during the ebook revolution. UK and Irish publishers, who had been a bit slow off the mark, have now fully committed to ebooks as a vital part of their future and their survival. Self-publishing, once considered anathema to the serious writer, has become a viable route to market and a respectable way to build a career as an author. Ebooks have made books – in whatever format – more accessible to more people, expanding the marketplace and perhaps bringing a new golden age of writing and publishing to the fore. One can only hope that this is the future of book publishing.

Resources

Sadly, there are unscrupulous service providers who overcharge or promise what they cannot deliver. Be sure to research them carefully and to compare prices from a few different companies/individuals to ensure you're getting a good service for a reasonable price.

Printed Books and Ebooks:

There are many companies that will assist writers in self-publishing their books. If you require printed books as well as ebooks, then it's best to use a local firm so you can be sure you know who you're dealing with and have more control over the process. A local firm can also often assist in marketing and distributing your book locally. See the Appendix for selected local firms, and for online Print On Demand and ebook services.



NIPR currently collects e-publications in PDF format only, but hopes to expand this to other formats in the future. We will announce any changes to our collection policy on our website, www.nibooks.org. Please contact us if you would like more information.





Publicity and promotion



Traditionally, publicising a book requires a two-pronged approach. Obviously, you want as many potential buyers as possible to know about your book, but you also need to make sure that the actual buying of copies is simple and hassle-free.

This means that your publicity campaign should have two main target areas: (1) the print and broadcast media, to raise awareness of your book and (2) booksellers, library suppliers and appropriate retailers, to ensure that copies are in stock when customers look for them. The 'Sales and distribution' section will cover the second group, as well as giving some advice about direct and/or online selling. However, it's vital to maintain an integrated, coherent approach to both targets – it's pointless having brilliant publicity if the book isn't easily available, and almost as pointless having piles of your book in the shops if nobody has heard of it.

Working with the media

Always remember that you're facing enormous competition for media space – newspapers, magazines, radio and television programmes are swamped with promotional campaigns for all sorts of products, including books. It's therefore essential that your publicity is distinctive, timely and properly targeted.

Try to put yourself in the journalists' shoes – why would they want to give precious space or airtime to *your* book when there are scores of other products clamouring for attention? Try to find ways of convincing them that there's something special about it that will genuinely interest their readers, listeners or viewers. Look for angles, perhaps attaching a handwritten note to your promotional material pointing out, for example, that the author was born/educated/lives/works in the journalist's catchment area, or reminding him or her that the book coincides with an important event or anniversary.

Make sure you're in touch with the right person – don't rely on old information or on blindly sending material to 'the editor', 'the producer', etc. Phone newspaper offices and broadcasting stations and find out who's currently responsible for book reviews and features, or

for your book's subject area. While you should get across your enthusiasm for the book, don't go over the top about it and don't on any account harass the journalist or get aggressive – it's counter-productive and could queer your pitch for other projects (or indeed with other journalists – word soon gets around about over-pushy publishers and authors).

Advance publicity

It's often useful to send advance information in the form of a personal letter to the appropriate journalists, enclosing an attractive advance information sheet (see sample, p.47) and a printed cover if you have one – say, four or five weeks before publication for the print and radio media and longer for television. Follow this up after a few days with a friendly phone call (keep it brief!) explaining what's special about your book and offering author interviews, supply of photographs, etc. By giving them plenty of time to prepare, you may get a lengthier feature or author profile when the book is published. And don't forget to invite them (and their photographers) to the launch if you're having one!

Review copies

Ideally the main publicity for a book should coincide with its first availability in the shops. Review copies should therefore be sent to the media around three weeks before publication date to allow time for reviewers to read the book and write the review. While production slippages often make this schedule unrealistic, resulting in reviews and other notices appearing some time after publication, it is nevertheless an effective target to keep in mind.

The review copy should be sent with a short press release giving details of author, title, price, publication date, blurb, information about the author and any advance praise (preview quotes) from notable people. Again, it's a good idea to send a personal letter or attach a note, addressing the journalist by name and reminding him or her of your earlier conversation. Use a padded envelope to post the book or, even better, to deliver it by hand, as it protects the book and looks more professional. For the print media, you could include photographs of the author and/or images from the book, but make sure these are eye-catching and of good reproducible quality. Photographs aren't essential but will often be seized on by journalists trying to fill a page – and the old cliché about a picture telling a thousand stories means that any coverage of your book will attract more attention.

Don't waste time and money sending review copies to the large London or Dublin newspapers and magazines, unless you have a famous author or your subject is newsworthy on a national level. Instead, concentrate your efforts on your local media and, if appropriate,

Broadcast interviews

If you're lucky enough to land a radio or television interview, it's worth taking a bit of time to work out two or three main points about the book you want to get across and to go over them with the author (or yourself if you're the interviewee). Remember that you'll almost certainly have no more than a couple of minutes of airtime and that the presenter may have only

skimmed the book or even the blurb. There's no point feeling disappointed or cross about this – it's a very pressurised business. In fact, lack of preparation on the presenter's part can often be turned to your advantage – he or she may even be relieved if you take the initiative and introduce quirky or interesting aspects of the book yourself.

on specialist magazines and websites further afield. In any case, keep a tight grip on the number of review copies you send out – you have to cast your bread on the waters to some extent, but remember that every book given away is one less to sell.



Launch parties

While many books are launched at a party on or around publication date, this is by no means compulsory – believe it or not, publishers sometimes throw launch parties just to please the author, without any real hope of generating extra publicity or sales. However, for the right sort of book there's no doubt that a well-planned event can create an extra buzz that will make a big difference to a book's success. It's also an opportunity to thank publicly the people who have helped in its production and can generate a great deal of goodwill simply by bringing the community together for the occasion.

There's no need to spend a lot of money on venue and catering – many successful launches take place in bookshops, with the publisher supplying wine and/or soft drinks and the bookseller handling sales. With a non-trade venue like a church or community hall you can usually sell books directly to the guests, thereby saving the discount you would have had to give to a bookseller. In this case, bear in mind that you'll need help to run the sales point (remember to organise plenty of change) and the refreshments table – you need to be free to welcome and mingle with the guests and generally keep an eye on the smooth running of everything, including helping the press to round up people for photographs.

Advertising

In most cases, it's more cost-effective to generate 'free' publicity in the form of reviews, features, author interviews, extracts, etc. and it's also generally felt that such publicity is more trusted by the public than advertisements. However, a few carefully placed advertisements in your local newspaper or an appropriate specialist magazine or website can be effective, needn't break the bank and may encourage journalists to give you more space in the editorial pages (but don't let yourself be pressurised into buying expensive advertising).

Invite plenty of people – more than the venue can accommodate as you're very unlikely to get anything like a 100-per-cent take-up. Include all the journalists you've been in touch with and notify newspaper photodesks and broadcasting stations of the event, including the names of any notable people who will be attending. A well-known guest speaker will swell the crowd as well as adding prestige. Ideally, invitations should be sent out two or three weeks in advance and it's a good idea to enclose an informative flyer that includes a simple order form for the book; people who can't attend will often be glad of the opportunity to buy a copy.

Make sure there are some chairs for those who need them and keep the hospitality flowing – have the refreshments table near the entrance and send people round every so often to top up glasses or cups or to offer nibbles.

Keep speeches short and entertaining– you'll soon lose the goodwill of your guests if they have to stand through four or five lengthy addresses. Make it easy for them to buy the book and get it signed – have the sales point in a prominent position, with a small table for the author to sit at while signing, and be ready to rescue him or her tactfully if someone is holding up the queue. Guard against people assuming that the book is free by having copies only at the sales point, with the price prominently displayed – if you are not having the launch in a bookshop and are therefore not having to give away any trade discount at the event, you can increase sales by offering a special discount for the occasion.

Extra publicity

Don't rest on your laurels once the book has been launched – you can keep sales rolling by arranging readings, talks and exhibitions in libraries, schools, clubs, church halls, etc. Make sure the book is available at all such events – authors are often happy to handle sales themselves if you give them a discount on the retail price.

Keep in touch with your media contacts – thank them for their coverage and tell them about anything interesting that happens around

Signing sessions

Be careful with signing sessions in bookshops or other outlets. While celebrities can attract huge crowds to their signings, lesser-known authors can find the experience rather humiliating. There's nothing worse than a solitary author sitting behind a pile of unsold books for an hour or more, with everyone except relatives and friends (who will probably have acquired the book by then anyway) averting their eyes from his or her predicament.

or after publication, for instance if there's a rush of buying that necessitates a speedy reprint or if the book is nominated for a prize.

Online Marketing and Social Media

One of the cheapest and most effective means for authors and small publishers to promote their own books is through an online marketing campaign. Social media, in particular, is a great way to connect directly with readers. An effective online marketing campaign will get influential readers – book bloggers, Amazon Top Reviewers, readers with their own large fan base – to read and talk about your book, spreading the word to their communities, thus making your title(s) more discoverable.

The tools you can use in your campaign include blogging (updated at least weekly), a website, and social media platforms – at time of writing, the ones to focus on are Facebook, Twitter, Pinterest and Goodreads. Online promotion tools – blogging and social media – may be free, but be warned: it is very time-consuming. Ideally, marketing needs to begin three to six months before publication and continue throughout the entire process, the biggest push being made once the book is published and afterwards. If you are a small publisher, involve the author in this process – readers love having direct contact.

There is a knack to using social media successfully. You'll turn readers off quickly if you blatantly advertise or only broadcast your own news. You need to engage readers by being witty, helpful, informative and interesting.

See the **Marketing and social media** section of the bibliography at the back of this book for suggested further reading.



Sales and distribution

It may sound obvious, but don't wait until the book is at the printers – or even being delivered – before you begin to work on sales.

Sales

Remember that the best media publicity in the world is going to be wasted if your target customers can't easily find copies of the book to buy. It's vital that bookshops and other outlets learn about the book in sufficient time to place their orders and have copies on display by publication day. This means a lot of forward planning and determined footwork by you.

Advance sales material

Put together a set of advance information packs that are as attractive and user-friendly as you can make them. This doesn't have to be expensive – good ideas and eye-catching presentation are more important than costly printing and trendy folders. Each pack should be headed by a smart-looking one-page advance information sheet giving details of the book (author, title, format, price, ISBN and publication date) and of the publisher (publishing name, address, phone numbers, email address), along with a short well-written blurb, some information about the author and a few 'selling points' like local interest, anniversary tie-in, hoped-for media coverage, etc. If you have exciting publicity and/or advertising plans, or 'promises' about media coverage, create another sheet showing these as bullet points. If you can arrange advance copies of the printed cover, or sample openings in the case of an illustrated book, include them in the pack.

The hunt for orders

Before you start contacting potential customers, decide on your trading terms – discount levels, length of credit, returns policy for unsold books, etc. (see 'Trading terms' below). Give yourself some flexibility to negotiate within discount bands that make financial sense to you but be determined not to give away more than you can afford. (This may sound obvious, but it's easy to get carried away when a buyer is waving a big order under your nose!)

Sample advance information sheet (AI)

ADVANCE INFORMATION

PUBLISHING FOR SUCCESS

a practical guide

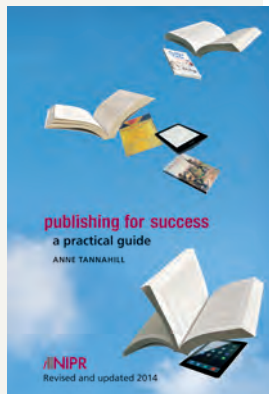
ANNE TANNAHILL

'At its best, publishing is one of the most absorbing, challenging and rewarding pursuits imaginable.

At its worst, it is frustrating, exhausting and financially hazardous.

But what does a publisher actually do?'

NIPR



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Published in response to demand from local publishers, this short guide provides a clear outline of the publishing process, with friendly, practical advice about sensible paths to follow and common pitfalls to avoid. Written by an experienced publisher, it is packed with helpful tips on financial management; legal aspects such as copyright and libel; editing, proofing, design, typesetting and printing; and publicity, sales and distribution. Also included is a list of funding sources and a directory of useful addresses, as well as a bibliography, a glossary of publishing terms and an index.

For further information please contact Joan Crooks at NIPR

Northern Ireland Publications Resource (NIPR) is an initiative originally sponsored by the Library & Information Services Council (Northern Ireland) and now funded from the Department of Culture, Arts & Leisure (DCAL). Rebranded in 2013 as NIPR, The National Collection of Northern Ireland Publications, it aims to acquire and preserve every book, pamphlet, periodical and report published in Northern Ireland since January 2000, and to create an accompanying bibliography. Thanks to the generosity of local publishers, NIPR is building an archive of Northern Ireland's unique publishing heritage.

NIPR, The National Collection of Northern Ireland Publications

c/o Linen Hall Library,
17 Donegall Square North, Belfast BT1 5GB, tel:
+44 (0) 28 9032 1707, fax: +44 (0) 28 9043 8586,
email: nipr@nibooks.org

Selling to Eason

Eason is a powerful presence in Irish bookselling by virtue of their huge wholesaling operation plus their eleven bookshops in Northern Ireland and fifty-three in the Republic. The headquarters are in Dublin and commercial publishers deal with Eason buyers there through a centralised ordering system. However, because Eason is conscious of its responsibility to the community, they offer a simpler method for new and small publishers in Northern Ireland. With this method, the publisher currently sends an email to the book buying team at buyers@easons.com, giving information about the book. This should include a one paragraph outline of the book, including ISBN, title, author, publication date, contact name, phone number and email address, as well as an outline of planned media promotion for the title. If a copy of the

book is available it should be sent to The Book Buying Team, Eason, Dublin Airport Logistics Park, St Margaret's Road, Swords, Co Dublin. The buyers will decide whether it is best for the book to be distributed centrally from their Dublin warehouse, or directly to stores. Further details of how to proceed will be issued at this point. Discount will depend on the appropriate channel, but all books will be bought sale-or-return, and delivery costs are paid by the publisher. Payment is based on copies sold through the stores, after 90 days, and will be carried out from the St Margaret's office. Where an Eason shop has decided to order your book, it makes sense to develop a good relationship with the manager and staff and to keep an eye on the stock level – remember to avoid over-pushiness and to keep your approach friendly and helpful.

Two to three weeks before publication date, make personal visits to outlets you think might be persuaded to order the book – bookshops, newsagents, village shops, post offices, pubs, hotels, etc. Ask to speak to the manager or buyer – if it turns out to be an inconvenient time, ask for an appointment at a time that suits them. (This is better than making a 'cold' phone call asking for an appointment because if your request is refused – as it almost certainly will be by larger shops – it leaves you stymied.)

When you find yourself face to face with a buyer, explain succinctly what's special about your book and why it will be worth their while to stock it. You may get an order at this point – if not, leave the advance information pack with him or her, making sure your contact details are prominently displayed. Call back in person once you have the finished book in your hand and speak to the buyer. Talk the book up again, emphasising any fresh news, further media promises, etc. Offer to provide 'point-of-sale' material – small posters, flyers, bookmarks, etc. that will draw attention to the book and help the bookseller to sell more.

Finally, and most importantly, don't forget to close the sale by getting an actual order! Ask for an order number and enquire about invoicing requirements and delivery details (some shops may have a back-up store

at another address, for instance, or there may be strict rules about times of delivery). Where possible, get an order in writing – there is nothing worse than an oral promise that mysteriously fades away come delivery time.

Your attitude during sales calls is all-important. Naturally, you should be enthusiastic and positive about the book but always treat buyers and their colleagues with politeness. Put yourself in their shoes: try to foresee reasons why they might be reluctant to stock your book and be ready to counter them in a pleasant manner. It's galling to be dismissed with a small order or even none at all, but losing your cool is counter-productive as well as unprofessional.



Selling to Waterstones

Waterstones have five retail bookshops in Northern Ireland and their buyers are very much geared to dealing with representatives from larger publishers, wholesalers and distributors.

Waterstones welcome submissions to stock books from publishers large or small, old and new, provided they carefully follow Waterstones' guidelines. These can be found on their website under [Independent Publishers and Waterstones](#).

For new books of specifically Irish interest, the information should be sent to Alyson Wilson (alyson.wilson@waterstones.com) only once the steps outlined on the Waterstones' website have been followed and you have been given permission by the Central Buying Team.

In Ireland, Waterstones use Argosy Books, Gill & Macmillan and Irish Book Distribution as recognised distributors in addition to the ones listed on the website. For information about Argosy Books, Gill & Macmillan and Irish Book Distribution, see under **Distributors/Wholesalers** in the **Appendices** of this book.

Selling to libraries

Northern Irish libraries obtain their books from a variety of sources, including local booksellers and specialist library suppliers in Northern Ireland, the Republic of Ireland and Great Britain. Your sales approach to libraries needs to be two-pronged: to the libraries themselves and to their suppliers.

Libraries NI is now Northern Ireland's sole Public Library Authority and is always keen to be informed of new works. Their preferred method of contact is by email to enquiries@librariesni.org.uk. You should ask for the details to be forwarded to the stock manager. You should include your advance information sheet or a copy of the jacket image, a brief synopsis, and the retail price of the book.

For other libraries in Northern Ireland, you should send your advance information sheet to the librarian in the case of smaller libraries and to the local studies librarian in the larger ones. At the same time, send the sheet to booksellers and library suppliers: you'll find a list of them in the 'Directory of useful publishing resources' at the back of this book. There is no standard discounting system – if you are sent an order from a library supplier it will probably specify an expected discount level, but it's worthwhile trying to negotiate this down if you're uncomfortable with it.

Many librarians welcome publishers using their libraries as venues for launches, talks and readings – this is a promotional opportunity that you should grab with both hands.

Direct sales

Many small and some not-so-small publishers avoid the problem of high trade discounts by selling directly to the public. This can be done the old-fashioned way by mailshot, where potential customers are sent an attractive flyer about the forthcoming book along with an order form inviting them to reserve a copy or copies, usually on a money-up-front basis. Properly planned and costed, this can be an effective sales method – the publisher gets a better feel of likely sales and sensible print runs, receives a higher proportion of the retail price and doesn't have a long wait for payment. It also gives the publisher room to offer incentives to the customer in the form of free post and packaging and/or a small discount.

Almost all publishers now sell directly via the internet, having set up their own websites and ordering systems. It's probably best to pay an IT expert to do this for you, unless you are really confident that you can deal with issues like customer security during credit card transactions etc. Small publishers can sometimes hitch a ride on the websites of other publishers – for example, in Northern Ireland the Ulster Historical Foundation (www.booksireland.org.uk) and the Ultach Trust (<http://www.ultach.org/>) will occasionally include details of books from other publishers on their online selling sites if they are felt to be compatible with their own publications. Books of local interest are also sold online through www.colourpoint.co.uk.

Trading terms

DISCOUNTS In general, independent booksellers will expect a discount of at least 35 per cent off the retail price, and, as outlined earlier, bookselling chains like Eason and Waterstones will want to impose their own terms. Other outlets like village shops, etc. will probably not have a set discount for books as they are not their normal stock-in-trade, but you could offer, say, 25 per cent and be prepared to go higher (always within your budget, of course).

If you would like your book to be sold online by Amazon, you should be prepared to give them around 60 per cent off the retail price. Contact them via their website www.amazon.co.uk and also consider joining their Advantage Scheme – see www.amazon.co.uk/advantage.

LENGTH OF CREDIT In the book trade, the notional standard for length of credit is thirty days from invoice, generally interpreted to mean the last day of the month following the month of the invoice date. Do remember that larger chains routinely take more than this – often up to ninety days or more. On the other hand, a small shop like a newsagent may be prepared to pay cash on delivery, perhaps for a slight increase in discount, but this is comparatively rare.

RETURNED BOOKS Painful as it seems, book-trade custom accepts that booksellers can return unsold books ('returns') and receive back the price they paid for them provided they are in resaleable condition. If possible, avoid selling on a sale-or-return basis, by which the publisher receives no payment at all until the bookseller either sells all the books or returns unsold ones. The retail book trade



usually works on a 'see-safe' basis, which means that the publisher gets paid for the full consignment within an agreed time and then, if there are subsequently any books returned in a resaleable condition, reimburses the bookseller for them. On the other hand, wholesalers like Eason insist on dealing on a sale-or-return basis and if you want your books to be in their shops you really have no option but to comply.

Distribution

First things first: as soon as you receive your consignment of multiple copies from the printer, store them carefully in a clean, dry place with some low background heat – the slightest hint of damp will cause paper to swell and warp, making books unsaleable.

After sending the author the agreed number of free copies, the next priority is to despatch review copies to targeted media with all haste, together with an eye-catching press release and any extra material such as author photographs. Send the books and information in padded envelopes to the individual journalists you have already identified as most appropriate for your book. While it's important to generate media attention, put a sensible limit on the number of review copies you send – as well as costing money to post, every free copy represents potential lost income.

Now turn your attention to fulfilling collected orders. You should have systematically filed all advance orders as they came in. Go through them and prepare invoices and/or delivery notes, carefully following any instructions from the customer regarding order number etc. Make up the orders, ideally using robust cardboard boxes and plenty of packaging to stop the books sliding about and getting scuffed. Don't forget to include the invoice and/or delivery note and add 'INVOICE ENCLOSED' to the address on the outside of the box. Also remember to include any previously ordered point-of-sale material like posters and bookmarks. If there are multiple boxes in an order, clearly mark them '1 of 4', '2 of 4', etc.

Selling by subscription

In the eighteenth and nineteenth centuries, many books were sold by subscription, i.e. a number of people reserved a copy of a forthcoming book by paying the publisher for it in advance; in return, they would often have their names displayed in a list of subscribers at the end of the book. Although rare, this method is still occasionally used – it might work well with, say, a history of a golf club, with members invited to become subscribers. An attractive and informative flyer should be distributed to likely subscribers, with an order form setting out the

price plus any post and packaging costs (you might decide that because you are not having to offer a discount you can afford to offer free p & p). While selling by subscription would certainly be one way to get around the usual cash-flow problem of production bills having to be paid before any sales income is received, it would of course entail keeping a meticulous record of subscriptions and ensuring that subscribers' names were included in the printed list and that they received their copies in pristine condition immediately they were printed.

Local orders can be delivered from a car boot or a borrowed van. If you have time, deliver them yourself and seize the opportunity for a cheery word with the staff as you unload. By the way, it's worth checking that busy booksellers are actually unpacking your consignments and setting the books out on the shelves, and that wholesalers aren't delaying in distributing copies to their outlets. For more distant deliveries, use the post or a delivery service, having worked out in advance which is more cost-effective. Use good quality padded envelopes for individual books, remembering to enclose an invoice, or a delivery note if the customer has paid already.

Once you have despatched author copies, review copies and customer orders, your next job is the distribution of free copies. These include legal deposit copies and copies (if stipulated) to anyone who has given permission to use copyright material. You may also want to present a few copies to local celebrities or people of influence, thus creating photo-opportunities that will raise the profile of the book. Finally, if you are publishing in Northern Ireland, don't forget to send one copy to NIPR, The National Collection of Northern Ireland Publications. You may also wish to employ the services of a book distributor, such as Colourpoint Creative Ltd. They typically charge a higher discount in return for managing all the sales, distribution and invoicing.

Sales accounting

Make sure that your invoices are clear and user-friendly, with your details prominently displayed as well as the customer's order date and number. The invoice should show delivery date, book title, quantity delivered, discount applied and net amount owed, as well as the required payment date. At each month's end, send a statement presenting a detailed list of all invoices still owing and follow it up with a phone call if you feel that any payments are overdue.

Don't be embarrassed to chase money owed to you – there's no need to be aggressive, but you will often need to be assertive to get to the top of a customer's 'issue payment' list. Cash-flow problems are especially prevalent in publishing, where printing and other bills have to be paid long before a book's sales income is received and it's crucial that you narrow this financial gap as much as possible.

Legal deposit copies

Publishers in the UK and Ireland have a **legal requirement** to send one copy of each of their publications to the Legal Deposit Office of the British Library within one month of publication. In addition, the Universities of Oxford and Cambridge, the National Library of Scotland, the Library of Trinity College Dublin and the National Library of Wales have the right to request one copy each; these can be supplied via the Agency for the Legal Deposit Libraries in Edinburgh (see 'Directory of useful publishing resources').

Publishers in Northern Ireland are also requested to donate one copy of each publication to NIPR, The National Collection of Northern Ireland Publications. (See inside front cover of this book for address details.)

Remaindering

If the worst comes to the worst and you are left with a quantity of books that isn't shifting in spite of your best efforts, or is even increasing because booksellers are returning unsold copies, then it's time to consider selling them off at a reduced price. It's good practice to give authors first refusal in these cases: it can save them the embarrassment of seeing their books marked down and they may well be content to have a stockpile of copies they can distribute as gifts or sell at talks and readings over a period of years.

After the author, talk to the booksellers and wholesalers you have been dealing with and try to negotiate some special deals – some

bookshops may have seasonal sales, for instance, and be willing to add your book to the 'special offer' table. Another possibility is to approach those bookshops that specialise in bargain books.

With all of these outlets, be prepared for tough bargaining as the booksellers will want the books at a very low price. It's up to you whether or not to accept their terms, but bear in mind that it's probably better to have the unsold stock generating *some* financial return for you rather than gently mouldering away somewhere.

Follow-up sales

Let's assume that your publicity and sales campaign turns out to be more successful than you could have dreamed and that your book starts to sell really well. Don't sit waiting for booksellers to phone in re-orders – with so many other books in the shops, they may not even have noticed that your pile of copies was diminishing. Have a look in bookshops and other outlets yourself and if your book appears to be out of stock or approaching that state, politely suggest a re-order. Drop into the conversation any interesting news about the book. If it has had rave reviews, show the cuttings. Again, good humour and good manners will get you further than petulance and over-pushiness. Keep your temper even if you are not getting the response you think your book deserves and remember the buyer is used to every publisher insisting their latest book is the greatest thing since Harry Potter.

If sales are really booming, you may have to consider ordering a reprint. Bear in mind that sales can tail off as well as gallop and don't get too carried away in the heat of the moment. The weeks before Christmas are especially dangerous here. Because your book is flying out of the shops at the beginning of December and the shops are putting in big re-orders, the temptation is to place an order for a large reprint. But printing takes time and even the most accommodating printer may be chock-a-block with seasonal work for other publishers. As a result, your reprint may not arrive in the shops until a few days before Christmas, too late for most of them to be sold before the rush stops.

Even the most experienced publishers have found themselves with mountains of returned books in January and facing a large printer's bill for a reprint that has turned out to be unnecessary.

However, you may have a real runaway bestseller on your hands, with bookshops and the public clamouring for copies and no time constraints (like the Christmas scenario mentioned above) to worry you. In that case, it's happy days for you and the author, provided you keep a cool head as you order reprints, generate extra publicity, collect new orders from the shops and achieve fast turnaround times for those orders when the reprinted books are delivered.



In conclusion

As I said at the outset, publishing can be both frustrating and rewarding.

I hope that this book will help to eliminate some of the frustrations and enhance some of the rewards for you. It doesn't pretend to be comprehensive – publishing is far too complex and dynamic for that to be achieved in such a slim volume. Nor is it intended to be prescriptive – there are as many ways to publish books as there are publishers.

The tips and suggestions presented in the previous chapters are based on long experience and on numerous conversations with other publishers over the years. There is a tradition of co-operation among Irish publishers that sometimes surprises publishers from other countries – it arose from the fact that most Irish publishing houses operating today were founded in the 1970s and weren't able to rely on a settled tradition or an inherited set of publishing systems. We had to make it up as we went along, and comparing notes with each other became a lifeline for many of us.

If you are a new publisher, remember that this tradition of co-operation still exists and that most publishers will be prepared to share their experience and expertise with you. You may get the odd dusty answer, or a publisher may simply be too busy to speak to you just at that moment (don't make the classic mistake of approaching a publisher at a book launch when he or she is frenetically busy) but as the saying goes, if you don't ask, you won't get.

We hope that becoming a publisher will turn out to be one of the most interesting things you've ever done and we're greatly looking forward to seeing a new wave of local books that not only look confident and professional, but are backed by imaginative publicity and effective sales and distribution.

Good luck!

Appendices

Funding sources in Northern Ireland

Before you undertake any publishing venture you must consider the high costs entailed. If you decide to try for external funding to help you with production costs, you should bear in mind that getting financial backing for any Northern Ireland publication is very difficult, as there is only a limited number of grants available and competition for these is high. In addition, the application procedures can be quite time consuming, so you need to factor that into your schedule. Here is a list of possible funding sources.

Arts Council of Northern Ireland

The Arts Council of Northern Ireland (ACNI) offers a wide range of funding opportunities through their exchequer and National Lottery Funds. If your organisation is applying for a grant of up to £10,000, you need to apply to the Small Grants Programme. If, however, you require more substantial funding, you should contact ACNI. All funding programmes are available online.

www.artscouncil-ni.org

Awards for All Northern Ireland

Awards for All Northern Ireland is supported by the Big Lottery, the Heritage Lottery Fund, the Arts Council of Northern Ireland and the Sports Council of Northern Ireland. It offers awards of between £500 and £10,000 to non-profit-making organisations. One of its aims is 'to bring people together and increase community activity', which of course can be achieved by recording people's memories, producing a local history or celebrating a significant anniversary through the medium of print.

www.awardsforall.org.uk/northernireland/

The Belfast Society

The Belfast Society will consider applications for financial assistance with publications relating specifically to Irish historical studies. The society will assess each application, and grants of up to approximately £1,500 are available. In return, publishers must acknowledge the society in the publication and give the society two copies.

www.belfastsociety.com

Bord na Leabhar Gaeilge/Foras na Gaeilge

Publishers seeking funding to assist in the publication of Irish-language books should in the first instance contact Bord na Leabhar Gaeilge. All the contact details are available on their website www.leabhar.ie. Where Bord na Leabhar Gaeilge is unable to assist, Foras na Gaeilge can consider an application for part-sponsorship for a book in Irish or a book related to cultural aspects of the Irish language.

www.gaeilge.ie

Community Foundation for Northern Ireland

The Community Foundation for Northern Ireland manages a number of funds which aim to tackle poverty, social inclusion and social injustice. The Telecommunity Programme, in conjunction with BT, provides grants of up to £1,000 to community-based organisations in socially disadvantaged areas which work with older people, teenagers and people with disabilities.

www.communityfoundationni.org

Community Relations Council

The Community Relations Council (CRC) offers financial support and advice to projects run by community or voluntary groups that have a community relations purpose or value. The Publications Grant Scheme awards grants of up to £7,000 and it aims 'to encourage the production and dissemination of publications that will contribute to greater understanding and better community relations in Northern Ireland'.

www.community-relations.org.uk

Esmé Mitchell Trust

The Esmé Mitchell Trust is particularly interested in assisting charitable projects in Northern Ireland, with a particular emphasis on cultural or artistic endeavours. Individuals cannot apply. The Trust has no website. Further information contact:

Esmé Mitchell Trust
c/o Mrs Lisa Smyth
Cleaver Fulton Rankin, Solicitors
50 Bedford Street
Belfast, BT2 7FW

Local councils

At present, local administration in Northern Ireland is carried out through twenty-six local councils, but the current reform of local government will see the reduction of the twenty-six councils to eleven. This process will be completed by 2015. Each council is keen to promote culture and arts in their own area and the majority have employed dedicated arts officers to ensure this happens. Many *but not all* councils offer small grants to publishers who are producing publications about the culture or heritage of the local district. To find out if your council offers any such funding schemes you should contact the local arts officer.

www.nidirect.gov.uk/local-councils-in-northern-ireland

Ulster Garden Villages

Ulster Garden Villages 'primarily allocates funds to projects within Northern Ireland that will have a positive impact in Northern Ireland'. In addition to outright grants, financial assistance may be given by way of loans which may carry certain conditions at the discretion of the committee. Individuals may not apply but there is no restriction on the amount that can be applied for.

www.ulstergardenvillages.co.uk

Ulster Local History Trust

The Ulster Local History Trust aims to raise the standard of local historical work and local history publishing by giving financial assistance and advice to individuals and to local history societies throughout the nine counties of Ulster. Check the website for current availability of grants.

www.ulht.org.uk/

Ulster-Scots Agency

The Ulster-Scots Agency aims to promote the conservation, development, study and use of Ulster-Scots as a living language. The agency runs a financial assistance scheme with grants available to promote a 'greater awareness and use of Ullans and Ulster-Scots cultural issues, both within Northern Ireland and throughout the island'. There is no restriction on the amount that can be applied for.

www.ulsterscotsagency.com

Directory of useful publishing resources

For more comprehensive lists of resources, see our website (www.nibooks.org) under 'Local Resources for Authors'.

Publishers Associations

Independent Publishers Guild (IPG)	www.ipg.uk.com
Professional Publishers Association (PPA)	www.ppa.co.uk
Publishers Association (PA)	www.publishers.org.uk
Publishing Ireland	www.publishingireland.com
Publishing Scotland	www.publishingscotland.org

Training courses

Publishing Scotland	www.publishingscotland.org
Publishing Training Centre at Bookhouse	www.train4publishing.co.uk
Society for Editors and Proofreaders	www.sfep.org.uk

Freelance editorial associations and directories

Association of Freelance Editors, Proofreaders and Indexers (AFEPI)	www.afepi.ie
Editors' & Proofreaders' Alliance of Northern Ireland (EPANI) (incl.a directory of local editors & proofreaders)	www.epani.org.uk
Society for Editors and Proofreaders (SfEP)	www.sfep.org.uk
Society of Indexers	www.indexers.org.uk

Designers in NI

There are many design companies and freelance graphic designers in Northern Ireland. Not all of them will specialise in design for print or in book design, so do your homework and ask lots of questions. You can find the right one for you by asking others who have had a book designed, or you could look in Yellow Pages (www.yell.com) or on Google. Some printing companies can offer their own in-house design services if you are having your book printed with them. The following short list gives a selection only of book designers in Northern Ireland. (NIPR does not endorse any one individual or company.)

Alicia McAuley Publishing Services

www.aliciamcauley.com

Based in Belfast

Email: info@aliciamcauley.com

April Sky Design

www.aprilsky.co.uk

Based in Newtownards; part of Colourpoint Creative Ltd.

Email: info@aprilsky.co.uk

Dunbar Design

Based in Holywood; specialise in book design for print

Email: dunbar.design@ntlworld.com

Flixx Graphics

www.flixxgraphics.com

Based in Downpatrick

Email: info@flixxgraphics.com

Joan Shannon Publishing Services

www.joan-shannon.co.uk

Based in Ballymoney

Email: joanshannon@aol.com

Leslie Stannage Design

www.l-s-d.com

Based in Belfast; specialise in web design and apps

Email: hello@attopartners.com

Mark Thompson Design

www.markthompsondesign.com

Based in Ballyhalbert

Email: contactme@markthompsondesign.com

Sean Lynch (formerly Tenpoint Design)

www.tenpointdesign.com

Based in Kircubbin

Email: info@tenpointdesign.com

Shanway Press

www.shanway.com

Based in Belfast

Email: info@shanway.com

Tandem Design

<http://www.tandemdesign.co.uk>

Based in Holywood

Email: andrew@tandemdesign.co.uk

Zing Design & Print

<http://www.zingdp.com/>

Based in Coleraine; do both design and print

Email: info@zingdp.com

Printers in NI

There are many printers in Northern Ireland, but not all of them will be experienced at book printing, so do your homework, get quotations and ask lots of questions. You can find the right one for you by asking others or by finding out who printed local books that you admire. You could look in Yellow Pages (www.yell.com) or on Google. The following short list gives a selection only of printers in Northern Ireland. (NIPR does not endorse any one individual or company.)

GPS Colour Graphics Ltd (Belfast)	www.gpscolour.co.uk
Impact Printing (Ballycastle)	Tel: 028 2076 2469
Nicholson & Bass (Newtownabbey)	www.nicholsonbass.com
Peninsula Print & Design (Newtownards)	www.peninsulaprint.co.uk
Print Factory Printers (Enniskillen)	www.theprintfactory.com
W&G Baird (Antrim)	www.wgbaird.com

Independent Booksellers

An Ceathrú Póilí (Irish-language booksellers; Belfast)

www.an4poili.com

Email: eolas@an4poili.com

Book Nook (Larne)

www.facebook.com/Booknook1

Email: booknook96@yahoo.com

Camerons (Ballymena), Book Department

www.facebook.com/cameronsbmena

Tel: 028 2564 8821

Carlisle Bookshop (Omagh)

<https://www.facebook.com/pages/Carlisle-Bookshop-Omagh/167786109914944>

Email: info@carlislebookshop.com

Foyle Books (Derry)

www.facebook.com/FoyleBooks

Tel: 028 7137 2530

Little Acorns Bookstore (Derry)

www.facebook.com/LittleAcornsBookstore

Email: wonderfulworldofworders@yahoo.co.uk (Jenni Doherty)

No Alibis (Belfast)

www.noalibis.com

Email: david@noalibis.com (David Torrans)

Page 1 Books & News (Newtownards)

Tel: 028 9181 3072

T. Sheehy & Sons (Cookstown)

Tel: 028 8676 3301

Smyth's Musique & Books (Newcastle)

Tel: 028 4372 2831

Stewart Miller & Sons

Tel: 028 9085 4433 (Abbeycentre)

Tel: 028 9145 5711 (Bangor)

Tel: 028 9042 8725 (Holywood)

Tel: 028 9266 2607 (Lisburn)

Tel: 028 9181 9510 (Newtownards)

Distributors/Wholesalers

Argosy (Dublin)

www.argosybooks.ie/submissions

Bertrams (UK)

www.bertrams.com

Book Depository (UK)

www.bookdepository.com

Colourpoint Creative (N'ards)

www.colourpoint.co.uk

Columba (Dublin; European

distributor for religious publishers) www.columba.ie

Cottage Publications (Donaghadee)

www.cottage-publications.com

Eason Ltd

www.easons.com

Gardners (UK)

www.gardners.com

Gill & Macmillan (Dublin)

www.gillmacmillan.ie/distribution

Irish Book Distribution (Dublin)

www.irishbookdistribution.ie

Library suppliers

Argosy (Dublin)

www.argosybooks.ie

Askews & Holts (UK)

www.askewsandholts.com

Book Nest (Sligo)

www.booknest.ie

Coutts Information Services

(UK; part of the Ingrams group) www.ingramcontent.com

Dawson's Books (UK)

www.dawsonbooks.co.uk

Eason Ltd (Dublin)

www.easons.com

Irish Library Suppliers/

Alan Hanna's Bookshop (Dublin) www.alanhannas.com

O'Mahony's Library Supply (Limerick) www.omahonys.ie

The Open Book Company (Dublin) www.openbook.ie

Legal Deposit/Copyright/ISBN

Agency for the Legal Deposit	
Libraries	www.legaldeposit.org.uk
British Library	www.bl.uk
NIPR, The National Collection of	
Northern Ireland Publications	www.nibooks.org/
Bibliographic Data Services Limited	www.bibliographicdata.co.uk
Copyright Licensing Agency	www.cla.co.uk
UK ISBN Agency	www.isbn.nielsenbookdata.co.uk
Authors' Licensing and Collecting	
Society (ALCS)	www.alcs.co.uk

Print On Demand

CreateSpace (Amazon)	www.createspace.com
IngramSpark	www1.ingramspark.com
Lightning Source	www1.lightningsource.com/default.aspx
Lulu	www.lulu.com

Ebooks

Amazon's Kindle Direct Publishing	kdp.amazon.com
NOOK Press	www.nookpress.com
Kobo Writing Life	www.kobo.com/writinglife
Smashwords	www.smashwords.com
ebook conversion and distribution	www.ebookpartnership.com

Other Resources

Alliance of Independent Authors	allianceindependentauthors.org
<i>Bookseller</i> (magazine)	www.thebookseller.com
Booksellers Association	www.booksellers.org.uk
Irish Writers' Centre	www.writerscentre.ie
Irish Writers' Union	www.ireland-writers.com
LitNet NI	www.litnetni.com
Publishing NI	publishingni.org
Society of Authors	www.societyofauthors.org
Society of Young Publishers	www.thesyp.org.uk
Vanity Publishing (advice & warnings)	www.vanitypublishing.info
Writer Beware (advice & warnings)	www.sfwaweb.org/other-resources/for-authors/writer-beware
Writing.ie	www.writing.ie

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Glossary of publishing terms

acknowledgements

a statement, usually printed at the beginning of a book, expressing the author's or publisher's gratitude to others for help or ideas, and/or for permission to use copyright material

app

abbreviation for 'application'; a stand-alone program or piece of software, usually designed to fulfil a particular purpose, that runs on a computer, smartphone or other electronic device

appendix (appendices)

a section at the end of a book presenting subsidiary material

artwork

(1) non-textual material e.g. illustrations, photographs, maps, etc., *or*
(2) typeset material presented to a printer in electronic form

bibliography

a list of books or other texts referred to in a book or containing related material

bleed

an illustration printed so that it runs off a trimmed page, leaving no margin

blurb

a short promotional description of a book, printed on the front flap of a hardback or the back cover of a paperback

Cataloguing-in-Publication (CIP)

a process whereby the British Library creates a catalogue record for books not yet published, based on the details supplied by the publisher

copy

raw text prior to copy-editing

copy-editing

preparing a text for typesetting by correcting errors, checking for consistency, etc.

copyright

a property right belonging to the creator of a work, e.g. the author of a text, who may exclusively license it to, e.g. a publisher under certain agreed conditions

cropping

removing unwanted parts of illustrations

dedication

an inscription printed near the beginning of a book in which the author dedicates the work to a named individual or individuals

displayed quote/quotation

quoted material that is differentiated from the main text by being displayed with an increased indentation and often using smaller type

dust jacket (also jacket)

a removable paper cover, usually decorative, protecting a hardback book

ebook

an electronic copy of a book that can be read by means of a PC or similar device

editing

the process of preparing material for publication, including, where necessary, making corrections and suggesting other amendments

edition

the entire number of copies of a publication issued at one time or from a single setting of type

em

a measure of width used for type (equivalent to the width of a roman capital M in the typeface being used)

en

a measure of width used for type that is half the size of an em

end matter

(also endlims) pages that follow the main text in a book, including appendix, bibliography, index, etc.

endnote

a note printed at the end of a book or chapter

endpapers

leaves of paper pasted to the inside front and back of a hardback book's boards to secure the binding

epigraph

a short quotation at the beginning of a book or chapter

e-publishing

abbreviation for electronic publishing; the process of publishing and distributing information by means of the internet or in a format for use with electronic devices

e-reader

an ebook-dedicated device (often handheld) on which electronic versions of books, newspapers, magazines, etc. can be read

errata slip

a list of errors and their corrections inserted in a book after printing

face

the front cover of a book; also used as an abbreviation for *typeface*

final read

the last reading of a typeset proof for errors before it goes to the printer

flush

text aligned with a straight edge to the left or right, as in *flush left*, *flush right* (see justified setting)

flyer

a small handbill promoting a book

flyleaf

a blank page at the beginning or end of a book

folio

- (1) the page number in a book, *or*
- (2) an individual leaf of paper

font

a complete set of characters of one size of the same typeface

footer

a line at the bottom of each page of a book containing, for example, the book or chapter title (see also header and running head or foot)

footnote

a note printed at the bottom of a page, usually in a smaller type size

foreword

a commendatory introduction at the beginning of a book, written by someone other than the author

format

the shape, size and binding of a book

frontispiece

an illustration placed opposite the title page of a book

genre

a particular style or type of writing, for example science fiction, romance, or mystery

glossary

an alphabetical list of terms and their definitions, usually relating to a specific subject or text

grid

a design technique used to determine the internal divisions of a page

gsm

the measurement of the weight of paper (grams per square metre)

gutter

the inside margin between facing pages of a book

half-title

the first page of a book, bearing only the title

hard copy

the printed-out version of a document

header

a line at the top of each page of a book containing, for example, the book or chapter title (see also footer and running head or foot)

heading

a title at the head of a page, chapter or section of a book

house style

the textual presentation (including spelling conventions etc) and general layout style preferred by a specific publisher

imprint

the name and address of a book's publisher and/or printer, usually given on the verso of the title page

index

an alphabetical list of names and/or subjects contained in a book, with references to the pages where they occur

ISBN (International Standard Book Number)

an international system by which each book title published is assigned a unique 13-digit number

ISSN (International Standard Serial Number)

an international system by which each journal title published is assigned a unique 8-digit number

JPEG (Joint Photographic Experts Group)

data file format used to store and display graphics and images digitally

justified setting

the process of adjusting the spacing between characters to ensure the even alignment of text against the book's right or left margins

kerning

adjusting the space between letters to avoid large gaps or squeezing

lamination

a layer of protective plastic film covering a dust jacket, paperback cover or binding board

landscape

the shape of an illustration or book where the width is greater than the height (see also portrait)

layout

the design of a page showing the positioning of text and illustrations

leading

a measured blank space between lines of print

leaf

a single sheet of paper, forming two pages in a book

Legal Deposit

the requirement in law in the UK and Ireland for a publisher to donate one copy of each publication to the British Library and also if requested to the five other Legal Deposit libraries

libel

the publication of an untrue statement damaging to a person's reputation

limited edition

a publication which is produced in a specified small quantity and often numbered and signed by the author

lowercase

small letters such as *a, b, c*, as opposed to uppercase letters such as *A, B, C*

manuscript (MS)

a handwritten or typed text before it is typeset and printed (see also typescript (TS))

mark up

to annotate or amend a text in preparation for typesetting or printing

matt finish

a non-glossy cover or paper finish

mock-up

a sample of what a page or book will look like when printed

opening

adjacent left-hand and right-hand pages, sometimes called a *spread*

orphan

the first line of a paragraph appearing on its own at the bottom of a page

pagination

page numbering

PDF (Portable Document Format)

a data file format that captures and sends an electronic document in exactly the format intended by the originator

perfect binding

a method of binding the pages of a book using adhesive (as opposed to sewing)

permission

authorisation to reproduce copyright material

plagiarism

copying another person's work without permission and passing it off as one's own

point size

height of a letter or character

portrait

the shape of an illustration or book where the height is greater than the width (see also landscape)

preface

an introductory note by the author at the beginning of a book

prelims

pages preceding the main text of a book, including half-title, title page, imprint page, contents list etc

print-on-demand

the means whereby copies of a book may be printed as and when required

print-ready copy

material that is supplied digitally to the printer as part of the book production process

print run

the number of copies of a book printed at the one time

proof

a photocopy provided by the typesetter or printer to allow for checking and correction in advance of a book going to press

proofreading

reading and, if necessary, correcting proofs provided by the typesetter or printer

publication date

(1) the year in which a book is published, *or*
(2) the specific date on which a book is released for sale (e.g. 6 March 2008)

ragged

text set with an uneven margin, as in *ragged right* and *ragged left* (see also flush and justified setting)

recto

the right-hand page in a book, always an odd number

reissue

to republish a book after it has been out of print for a period of time

remaindering

selling off books at reduced prices to clear stock

reprint

an uncorrected republication of a book, sometimes with a new title page, foreword or cover

returns

unsold books that are sent back by a bookseller to the publisher (see also sale-or-return and see-safe)

review copy

a complimentary copy of a book provided by the publisher in the hope of generating a review or notice

rough

(1) a rough drawing by the author, or presented by an illustrator, that will need to be redrawn before presentation to the printer, *or*
(2) sample work presented by designer for approval

royalty

an agreed percentage of the revenue made on the sale of a book to be paid to the author

running head or foot

a repeated line of type, such as the book or chapter title, that appears at the top or bottom of every page

sale-or-return

a system allowing booksellers not to pay for a consignment of books until they know how many they have sold (unsold books in sellable condition may be returned at this stage and their value deducted from the original invoice)

see-safe

a system that requires a bookseller to pay the full invoice amount for a consignment of books within an agreed payment period, but which allows him or her to return unsold books in sellable condition at a later date in return for a credit note or repayment

serif/sans serif

kinds of typeface: *serif* is slightly more formal and generally preferred by publishers when text is being typeset

small caps

small capital letters, often used for acronyms (e.g. UNESCO) and approximately the same size as a lowercase x in the same typeface

specification

detailed instructions regarding a proposed book, such as the number of pages, size, binding and schedule

spine

the part of the book that connects the front to the back and which can be seen when a book is upright on a shelf

spread

a pair of facing pages (left-hand and right-hand) that are treated as a single entity and designed together

style sheet

(1) a list of variable spellings, capitalisations, etc. made by the copy-editor for the attention of the typesetter and proofreader, *or*
(2) a set of style and typography guidelines issued by the publisher to the author, to ensure uniformity throughout the book

subsidiary right

the right to publish a book in ways other than its original form, for example as a paperback, a film or an audio book

title page

a page at the beginning of the book that lists the complete title of the work and the names of the author and publisher

typeface

the style and size of the type used in a document, for example, Times New Roman, Arial etc, sometimes loosely referred to as the font (see also font)

typescript (TS)

a typed or word-processed version of a document

typesetting

arranging type or data in preparation for printing

typo

typographical error

uppercase

large letters such as *A, B, C*, as opposed to lowercase letters *a, b, c*

unjustified setting

text with ragged margins (see also justified setting)

verso

the left-hand page in a book, always an even number

widow

the last word or line of a paragraph when it appears on its own at the top of a page

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