

FACTSHEET - SETTING UP YOUR OWN PRESS

In order to set up a press, you'll need to go through the process of...

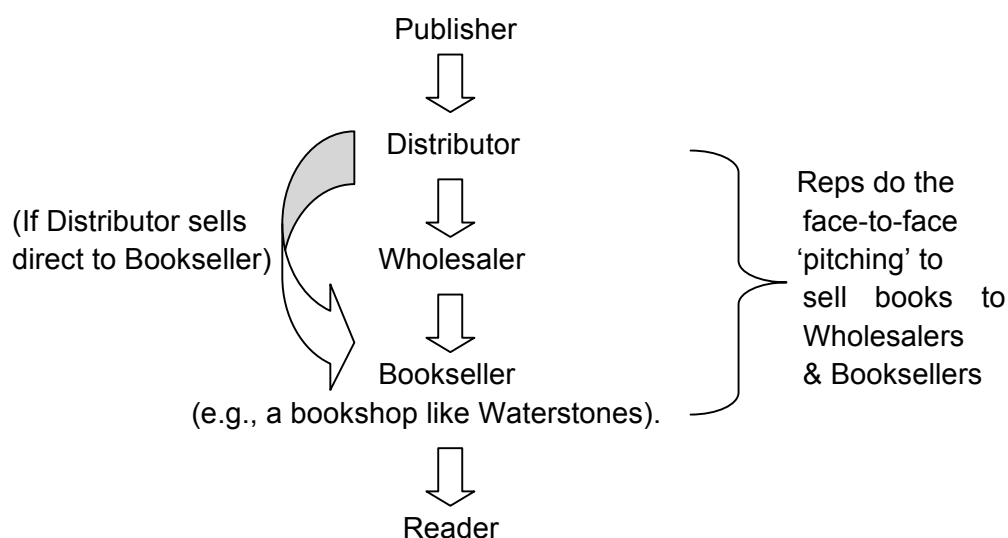
- 1) Striking a distribution deal.
- 2) Web-based model.
- 3) Registering your books.
- 4) Choosing the right name.
- 5) Getting a printer.
- 6) Getting a typesetter.
- 7) Getting a designer.
- 8) Sorting out your contracts.
- 10) Setting yourself up as a company, charity, or artist's collective.
- 11) Opening a bank account.
- 12) Getting funding.
- 13) Marketing your books.

There are quite a few other bits and pieces in between, but these are the main points to be tackled. It should be stressed that they're not listed in strict chronological order – most of them will need to be put into place more-or-less simultaneously as you begin your enterprise.

1) STRIKING A DISTRIBUTION DEAL.

When first setting up a press, some people maintain that they will do the distribution themselves. This means speaking to the shops (i.e. doing the 'repping' – the in-person selling of the books), and the order-fulfilment (posting books out when they're ordered by shops). If you start out doing this, it's almost inevitable that you'll continue to do so, and end up being distributors who do a bit of publishing on the side, rather than being the publishers and editors that you likely wanted to be all along. Therefore it's a *really* good idea to get someone to distribute your books for you, if you can. They'll take a cut, but it will be worth it.

If you're unfamiliar with the journey a book usually makes before it drops into the lap of a reader, this diagram shows the typical stages of distribution:



As the diagram illustrates, by the time you sell a book to a customer in a shop you've actually sold it three or four times. You've sold it to the distributor - a warehouse, essentially - as part of a distribution deal. Then the distributor, with the help of reps, sells it to the shops (on a sale or return basis - in the UK it's usually 6 months; money changes hands between you and the distributor, but if the book is returned money has to go back. When they do return them, they're usually damaged and un-sellable, and a lot of money has been lost). Finally, the shop sells it to a customer. Each party: the distributor, the reps, and the shops take a cut (it's worth noting that some distributors demand a minimum annual turnover¹ of £50K (GBP) per year per publisher). Shops can return unsold books after 6 or 12 months.

- *The 'distributor' is not as active as the name suggests; it's a warehouse that stocks various publishers' books, takes orders (sends books out to shops) and occasionally does a bit of telesales (ringing round shops) when the book's first released or gets reviewed.*
- *The 'reps' (sales representatives) are the people who really get the books out of the warehouse and into shops. They work like door-to-door sales people, visiting branches of bookstores (or in some cases just going to the head office). They show the buyers brochures of AI sheets² for books coming out in 6-to-9 months time.** Note: this is important. You need to have the info about a book, the cover and all the selling points, plus launch info 6-9 months ahead; you can't rush-release a book, if you miss you window with the reps, shops won't take it.*

When you do your deal with the distributors, often they come with reps attached. But you may need to strike a separate deal with freelance reps as well. There is also sometimes a FOURTH party in the publisher-distribution chain, that being the wholesaler.

- *Wholesalers buy books in bulk (from the distributor) and then sell them on in smaller quantities to shops, libraries and internet sales points - like Amazon. (n.b. the Amazon chain is: publisher-distributor-wholesaler-buyer).*

Securing a distribution deal requires a lot of work, and is incredibly difficult if you've only got one or two titles to sell. One easier way of doing it is to approach a larger press and ask them if they would distribute your books for them and take a cut. While this type of arrangement, in essence, means they're taking your press on as an imprint³ (in distribution terms), you may find they're happy with you retaining complete editorial autonomy.

¹ Annual turnover: the gross annual income at 'point of sale' (i.e. bookshops) for a given publisher.

² AI sheets: Advanced Information Sheets (sometimes known as 'Additional Information Sheets'). These documents list all the important selling points and release information about a book. Distributors' sales reps use Advanced Information Sheets to pitch books to stock buyers at booksellers (like Borders and Waterstones).

³ An imprint is usually a sub-department, or subsidiary, of a publishing house. Imprints often publish titles aimed at a different demographic to that of the parent publisher (e.g. genre titles).

At this point, it might be a good idea to ask yourself whether you know anyone at any of the bigger independent presses, or any existent press, whom you trust. Before you go in and ask them, it would be best to find out how they work - do a bit of research from afar and then go in equipped with knowledge. In short, don't be flaky.

2. WEB-BASED MODEL.

Some smaller publishers opt to sell their books exclusively from their own website, especially when they're first starting out. There are some advantages to this:

- 1) Increased net profit⁴ for each book you sell, as you don't have distributors, reps and booksellers each taking their cut of the RRP⁵.
- 2) You're in control of your own schedules, and don't have to spend time worrying about distributors' requirements, sending out AI sheets, etc.
- 3) You know immediately whenever you sell a book (which helps you keep track of stock-levels, and lets you know when you need to do more promotion).
- 4) Driving sales is entirely in your own hands. You don't have to rely on the enthusiasm of a third party (such as a rep) to take your book to market.

And of course, a number of disadvantages.

- 1) You can spend an inordinate amount of time and resources on driving traffic to your website.
- 2) You can spend an inordinate amount of time and resources on order-fulfilment (posting the books out).
- 3) Many book buyers prefer to browse books before they purchase, and/or don't trust the internet to buy from.
- 4) The 'footfall' (customers passing the point of sale) in a bookshop is likely to reflect a broader demographic than the traffic on a specialised literary website.
- 5) You might, in the eyes of some, lack credibility as a 'proper publisher' (one knock-on effect might be that it's harder to attract quality submissions from writers, if the book isn't available to buy in shops).

3. REGISTERING YOUR BOOKS

Until a book is registered on all the bibliographic reference systems (used by Amazon, bookshops, libraries, etc) your book cannot be ordered - and therefore bought - from bookshops, Amazon etc.

To register your books, you will need to buy a bunch of International Standard Book Numbers (ISBN), which are the numbers found next to the bar code on all books. These can be obtained from the ISBN Agency (http://www.nbdrs.com/isbn_agency.htm). You then assign them to forthcoming, planned books via a registration agency, i.e. Nielsens Bookdata (<http://www.nielsenbookdata.co.uk/>). Once the books are registered, wholesalers and bookshops can order the books and supply them.

⁴ 'Net income': the money left over when the entire cost of producing a book and getting it to the customer is deducted from the 'gross income' - the money you receive from sales.

⁵ RRP: 'Recommend Retail Price' - the price of a book as it appears on the jacket, before any discount.

This is actually quite an easy process, and once you've sent off the information – e.g., that ISBN 1-905583-01-X is *The Book of Leeds*, published by Comma Press and edited by Tom Palmer and Maria Crossan - a customer can walk into a branch of Waterstones or Borders, and ask the staff to search for the book on their system by either its ISBN number, title, author/editor or publisher. What's more, even though the book may not yet *actually* exist at this stage, it will now exist according to most shop's stock ordering systems, and can be pre-ordered by customers.

4. CHOOSING THE RIGHT NAME

One of the most important things to think about is your name. If you have a good one the rest will be easy (!) and you will make your press work out of a sense of obligation and duty to fulfil the potential of your great name. On a more practical (and truthful) level, the more unique the name, the easier it is for people to find your website using an internet search engine.

5. GETTING A PRINTER

Your printer needs to be high-quality, reliable, cheap and know how to do the KIND of books you want. It's a good idea get one recommended by someone whose books you admire the look/feel of. Otherwise, scrutinise the first 'verso' page of a book you think is well printed (the left-hand page, opposite the frontispiece). Towards the bottom, it'll generally say something like 'Printed and bound in the UK by Example Printing Ltd, Manchester'.

In the UK, the printers you go for may be determined by the print runs⁶ you're thinking of - short runs are cheaper with one type of printer, longer runs with others. When the books are printed, the vast majority of them will be shipped by the printers straight to the distributor (warehouse) with only a few dozen going to your office (you'll need some for review copies, and to fulfil direct website orders). Talk to a number of printers before you make a decision, taking into consideration your needs and your budget, and compare the services they offer. If you want all the books you publish to have a cohesive look and feel, It's very important to get the right printer the first time and not chop and change later on.

There follows a (far from exhaustive) list of UK printers who are able to facilitate short print runs (less than 1000 units).

Short Run Press (SRP): www.shorrunpress.co.uk

Books On Demand: www.booksondemand-worldwide.com

Birkenhead Press (Countryvise): www.birkenheadpress.co.uk

Antony Rowe: www.antonyrowe.co.uk

Biddles: www.biddles.co.uk

Book Printing UK: www.bookprintinguk.com

Creative Print and Design (Wales)

⁶ Print run: the amount of books printed in any one go.

Digital Print On Demand.

Digital Print On Demand (sometimes referred to as POD) technology allows printers to print books one at a time, on demand, and send them out directly to fulfil your orders.

Reasons to use POD

- POD can reduce some of the financial risk a publisher undertakes. It's difficult to predict how many copies of any given book you will be able to sell. With POD, you don't have to tie-up capital in printing books that will gather dust in a warehouse for years before (or if) someone buys them. Even major publishers sometimes use POD printers, when they need to print advance review copies of a book before its official publication.

Drawbacks of POD

- The unit cost per book is generally far higher than if you were to order a print run of even a couple of hundred copies.
- It's often said that the quality of POD printing and binding can be inconsistent (though it improves as POD technology gets better, year on year).
- With POD, the books are sent out directly – the publisher wouldn't necessarily be aware of inconsistencies in the printing or binding of the book the customer receives.

The following UK printers also specialise in POD printing:

Biddles: www.biddles.co.uk

Antony Rowe: www.antonyrowe.co.uk

Book Printing UK: www.bookprintinguk.com

Lulu: www.lulu.com/uk

6. GETTING A TYPESETTER

A typesetter gets the text of your book ready for the printer (in XML format - the file format printers usually require). They make sure the text is laid-out properly, all the characters are in place (for example symbols, accents), and resolve problems like *widowing*⁷ and *orphaning*⁸.

While some publishers don't feel the need to use them (or learn to typeset themselves), a good typesetter can make the difference between a book looking shoddy and poorly laid-out, and looking really professional (doing justice to all the hard work you and the author have put in so far).

Typesetters:

⁷ Widow: when the *final* line of a paragraph falls at the *top* the following page of text.

⁸ Orphan: when the *first* line of a paragraph appears on its own at the *bottom* of a page (with the remainder of the paragraph appearing on the following page).

XL Publishing Services, Lurley, Tiverton
Wilmaset Ltd, Birkenhead, Wirral.

7. GETTING A DESIGNER

While people don't necessarily judge a book by its cover, they're certainly more likely to pick it up and read the blurb if it has an appealing jacket design. On the other hand, if the cover is cluttered, out-of-focus, shoddily produced, or otherwise unappealing, it doesn't bode well for the contents of the book. Unfortunately, start-up independent presses are pretty much synonymous with poor jacket design, which makes the already difficult task of selling their books (or finding a distributor) even harder. If you're resistant to the idea of shelling out money to a designer, bear in mind that major booksellers are well known for ordering titles on the strength of the jacket design *alone*, and distributors only want to take on titles that booksellers are likely to order.

Common Jacket Design Blunders

- Over-complicated design (image and/or typography).
- Murky design (too many dark colours, not enough contrast). Images on screen *always* look brighter than they do when printed.
- Design dimensions incorrect for book dimensions (e.g., the wrong spine width).
- Forgetting to take the fold line⁹ into consideration when placing text.
- Poor quality photograph used as basis for design.
- Amateurish painting/illustration used as basis for design.
- Edge of text 'bleeds' into background image.
- Typos in blurb on back cover.
- Poor quality/inaccurate barcode image (which won't scan).
- A 'literal' design (i.e., an attempt to visually represent the themes or events of the book) doesn't always work – be prepared to consider using abstract designs.
- The publisher has generally let him/herself be overly influenced by an author who has no visual sense – be strong!

N.B., If you're doing a reasonable-sized print run (as opposed to POD), your printer will usually be happy to send you a proof of the jacket to approve before you give the go-ahead.

8. SORTING OUT YOUR CONTRACTS

It's vital that you sign contracts with your authors before you publish their work, be that a novel, story, poem or illustration. The contract is a legally-binding agreement that specifies exactly what the author will deliver (in terms of the work, any promotional obligations [such as unpaid reading events to promote the work]), and what your rights and obligations are as the publisher of that work (such as the fee you will pay them, how long you retain the exclusive rights to publish the work [if at

⁹ Fold line: the indentation that runs alongside the right hand edge of a paperback book cover, allowing you to open the book more easily.

all], the percentage payable to the author in the event that you sell the foreign or translation rights to the work).

Here's a brief summary some of the points you might expect to include in a standard contract. N.B. In an actual contract, these would be expressed in rock-solid legalese:

- The date of the agreement and name and address of both parties.
- The name of the 'work' (novel, collection of poems, story, article, etc) that the author undertakes to complete.
- A description of the work (e.g., 'a collection of 30 original, previously unpublished poems').
- The date you expect the completed manuscript to be delivered by the author to the publisher.
- An agreement that the author will work with the editor on revisions and amendments to the manuscript in any way deemed necessary by the publisher to comply with professional standards required by the publisher.
- The fee the author will receive (be it an advance on royalties, or a one-off payment).
- If an advance on royalties, state the schedule for payment (e.g. 50% on receipt of the completed manuscript, 50% on publication).
- How the royalties due to the author are to be calculated¹⁰ (usually expressed as a percentage of *net* monies received from sales, rather than a percentage of gross, or RRP cover price. This is to protect the publisher from the discounting of the RRP that booksellers are wont to do).
- A statement that the contributor agrees to grant the publisher a percentage of certain rights income: (for translation, dramatic adaptation, large print, audiobook, etc), for a certain period (e.g. 12 months). The percentage (that both the publisher and the author will receive) of rights income for each type of media should be stipulated.
- A statement that the contributor agrees to take part in certain promotional activities (press and radio appearances, reading events, etc.) free of charge.
- A passage to indemnify the publisher against any legal action taken as a result of the author including any material in the work which is actionable by law (e.g., the contributor confirms that the work does not infringe any copyright; is not libellous or defamatory; that all statements purporting to be fact are true; that any recipe, instruction or formula in the work will not cause any injury, illness or damage to the user; that the work contains no obscene, blasphemous or improper material, and it is not actionable by law in any way, **and that this indemnity survives the termination or expiry of the contract**).
- It's common to include a clause that stipulates that, in the event of the book going out of print (i.e., all copies of the print run have been sold [including any returns], and no more are being published), the full rights revert back to the author after a period of 1 year or 18 months. If you're using print on demand, the book need never go out of print, technically speaking. In this case, the

¹⁰ NB, if the author has been paid an advance, you only need to pay them more money when the total amount of royalties they've earned exceed the advance amount! Each year you should send them out a royalty statement. If the royalties they've earned on their book are less than their advance, the statement expresses that you owe them minus £x. If their total royalties earned exceed their advance, their statement expresses that you owe them £x, and should be accompanied by a cheque.

author might reasonably expect the insertion of a clause that sets out what happens when the annual POD sales drop below a certain number.

- Any free copies of the published work that the author is entitled to, and any discount for further copies (if applicable).
- A statement that the copyright of the work will remain with the author and that he/she asserts his/her moral right to be identified as the author of that work.
- The author and publisher sign each page.
- You usually sign two copies of the contract - one for the author to keep, and one for your records.

This is intended as a very basic outline of some of the major items you might expect a contract between author and publisher to include. You are strongly advised to seek professional legal advice before entering into a contract.

9. SET YOURSELF UP AS A COMPANY, CHARITY OR ARTISTS' COLLECTIVE

You'll save yourself a lot of hassle later down the line if you establish your business as an organisation from the outset (rather than working as an individual). First you must decide what kind of organisation you want to be, the options of which range as follows:

1. Unincorporated Association (aka Artists Group)
2. Company Ltd by Guarantee
3. Company Ltd by Shares
4. Either 1.,2. or 3. + Charity Status
5. Either 2. or 3. + CIC (Community Interest Company)

There are, of course, further variations of these. The main distinctions are that companies 2-5 have to be accountable to Companies House (in terms of tax returns and general governance situation).

- Companies are made up of a group of Company Members and a (usually smaller) group of Directors (Board Members) who steer the company, but who are elected by the Members.
- A Charity must have a separate Trust running it, which cannot include employees of the charity. A charity cannot have more than 25% of its income from trade (i.e. selling things).
- A Community Interest Company has an asset lock, which prevents the assets being put to any other use at any later time. A CIC cannot at any later time become a Charity, whilst a Company Ltd by Shares can.

For more info go to

<http://www.companieshouse.gov.uk/about/gbhtml/gbf1.shtml#one>

and for CIC information go to:

<http://www.cicregulator.gov.uk/articles/introInfo.shtml>

10. OPENING A BANK ACCOUNT

The next step is to get an appropriate bank account. When you set up your organisation (be it an Unincorporated Association, or a Company Limited by

Guarantee) it's imperative that your organisation has a separate bank account, and that you keep clear records of any income and expenditure the organisation makes. It's well worth setting up a meeting with an accountant at an early juncture, regardless of what type of organisation your publishing company is. The accountant will be able to advise you on what financial records you're legally obliged to keep, and how to present them – this will save you weeks of work (and stress) when it comes to presenting your annual accounts.

11. GETTING FUNDING

You're going to need some money to set up your press and publish your first title. Even if you're doing the editorial work for free and the authors are prepared to contribute work for the love of being in print alone, you'll need to pay for design, typesetting and printing, and earmark as much money as possible for marketing your book. Assuming you don't have a few grand down the back of the sofa (or a benevolent relative), you're going to have to persuade someone to help you fund it. You're frankly unlikely to get a bank loan (particularly in today's financial climate), as start-up publishing ventures are risky at the best of times (and rarely yield massive returns when they do succeed). Which means that you're going to have to approach grant-making organisations.

Rule #1 of fundraising: it's far easier to raise funds for a *specific project* than for on-going running costs of an organisation.

Drawing up a budget

Before you approach a grant-making organisation, draw up a comprehensive budget for your project (for a fledgling press, this might mean the publication of a novel, or the first four issues of a magazine, or whatever). The budget should be divided into two sections: **Income** and **Expenditure**. First comes **Expenditure**. You need to list *everything* that's required to publish, distribute and promote the book.

- Divide the expenditure into sub-categories (e.g. Editorial, Production, Administration, Marketing, Design, Legal, Launch Events, and list all the individual expenses you'll incur in each sub-category).
- Get quotes for as many of these outgoings as possible (especially services such as printing and design).
- Don't forget the smaller things you'll need (such as printer cartridges, paper, postage), and make sure you include office utility bills for the duration of the project.
- Even if you're not going to pay *cash* for something, it should be listed in the income column if it's necessary to the completion of the project (for example, a computer you're borrowing; or if another organisation – a university, say - is letting you use their office space for a few hours a week. Calculate how much you would need to pay them for that service, and add it to the expenditure column. This is known as **in-kind**).

When you've done that, calculate the **income** (this is inevitably going to take a certain amount of informed guesswork). It should include the income from:

- The books you expect to sell (remember that if you're selling them directly over the internet, in bookshops, and at reading events, the net income you receive for each unit will differ according to where the book is purchased).
- Income from tickets sold at launch events (assuming you're charging an entry fee).
- All in-kind income (you'll already know the value of this from your expenditure calculations).
- Income expected from any third party or grant-making organisations (and indicate on your budget whether or not this income has been confirmed).
- Any pre-existing funds you or your organisation are putting into the project.

Now subtract the total income from the total expenditure, and that's how much money you need to raise.

Rule #2 of fundraising: be prepared to apply for funding for different facets of your publishing activity from a variety of sources. You'll find that some grant-making organisations won't fund the actual production costs of your books but *will* fund reading events; others will only contribute to projects that involve a particular group they're interested in helping (e.g. older people, or people living in a specific geographical area).

There are many different types of funding that fledgling presses can apply for, such as lottery funding (through organisations such as Arts Council England and Awards For All), donations from grant-making organisations and charitable trusts. You might also try for corporate sponsorship of some kind (or even making friends with a rich celebrity bookworm).

When seeking funding, you can save yourself a lot of heartache by making sure you don't waste time by applying to totally inappropriate sources. You will be impressed, for example, by the long list of charitable trusts that you will find on the *FunderFinder* database (which you can access for free by making an appointment with your local Arts Council England office), but sift these out carefully, as only a small percentage will be able to offer funding towards the publication or promotion of a book or magazine. Save yourself unnecessary hassle by doing some careful research - and if in doubt, drop the grant-making body an email of enquiry.

Making a funding application

Some grant-making organisations require you to fill in an application form when applying for a grant, while others require you to draw up a proposal. It should go without saying that in either case, make sure you study their guidelines carefully, and follow them to the letter.

When preparing a proposal, make sure you include the following information, unless advised otherwise:

About Your Organisation – provide a brief overview of your organisation's activities and achievements, with particular reference to any projects you've delivered in the past that are similar to the one you're applying for funding for (if you haven't actually

done anything yet, explain what your organisation has been set up to accomplish). Do keep this brief and to the point – you can provide further details in an appendix.

About Your Project – explain in straightforward terms what your project will achieve. In this section, don't get bogged down in the details of how the project will be delivered – this is your opportunity to 'sell' the idea to a funder.

Why Your Project is Needed¹¹ - This is often the most difficult part to write. It may seem obvious to you that your town needs a poetry imprint dedicated to publishing anthologies about cats, and that this will be of benefit to everyone living in the region, but it might not be clear to a prospective funder. You need to make as strong a case as possible. Ask yourself these questions: Who will actually benefit from your project? (e.g. it provides access to the arts for people who find it difficult to participate; it develops the careers of writers and illustrators you'll employ; it helps your own professional development as a publisher). What will your project achieve that other, similar, projects aren't already achieving? If you're applying for funds to publish a specific book, why is this book different, and important? And why is no one else publishing this kind of thing? Provide evidence to back up your case, if it's available (e.g. quotations from studies and reports, and relevant statistics) in an appendix where appropriate.

How Your Project Meets the Aims of the Funder - Refer to the funder's own stated aims, and explain how your project will help to accomplish them (if you're applying to a charitable trust, for example, the objectives of the trust will usually be published online). Don't be shy about quoting one or more these objectives word-for-word, and giving a brief explanation of how your project addresses them.

Delivery – Provide details of what will be accomplished (e.g., the publication of 3 novels) and the time-frame in which this will happen. Include all the key stages for editorial, production, publication and promotional events. This section is very important, as it should help to convince the funder that you know what you're doing.

Budget – Provide a project budget, laid out as explained above, with full details of expenditure and income. It's common to add 10% to the Expenditure column under the heading of 'Contingency' (to ensure the project will still go ahead in the event that you incur any unforeseen costs beyond your control). **Include the funds you hope to receive as a result of this funding application in the 'Income' section. This should mean that your Total Expenditure and Total Income are the same amount.**

Evaluation – How will you evaluate the success of your project? If you are involving members of the public, how will you gather audience feedback? What kind of data will you collect? Will you provide the funder with photos of any events related to your

¹¹ It's sometimes appropriate to put these sections in a different order, depending on the emphasis of your project, e.g. if your project will involve workshops with people who have difficulty accessing cultural activity, it's advisable that your proposal makes a case for the *need* for this activity at the start. Provide concise, hard evidence to support your case, and if necessary include 3rd party data in an appendix).

project? Will you provide the funder with accounts, or receipts for purchases made in connection with the project?

Acknowledgement - How will your project acknowledge the support of the funder (e.g the funder's logo on your book, website, and any publicity material pertaining to the project; an announcement acknowledging their support at events)?

Appendix – provide any supplementary evidence. This might include references to any statistical data or reports to support your case for why the project is necessary; your own personal CV, if it demonstrates that you have relevant skills and experience to help you deliver the project; your own organisation's reports of any similar projects delivered in the past; a list of other reputable organisations you've worked with; a list of referees (this might include library staff you've worked with, a council employee, or your arts council officer, if you have one); a few tasty press quotes in praise of your previous publications and/or events.

The web addresses below provide some useful information about grant applications and funding bodies. The Publishing Training Centre, also listed below, offers short courses on publishing and may also be able to provide you with discounts on training.

If you ever feel totally depleted by this aspect of your project, take a look at publishers who started out just like you and are now very much up and running! It's inevitable that you'll have to beg, borrow, and generally struggle at first, to get your first few titles published. But do persevere, because it will get a little easier to attract funding and sponsorship as your press becomes more established; you'll have a track-record of delivering projects successfully, and will have worked with other organisations (e.g. libraries) who can provide references to prospective funders.

Useful addresses:

The Independent Publishers Guild – www.ipg.uk.com

The Arts Council – www.artscouncil.org.uk

Business Link – www.businesslink.gov

The British Business Angels Association – www.bbaa.org.uk

FunderFinder – www.funderfinder.org.uk

The British Council – www.britishcouncil.org

The Publishing Training Centre – www.train4publishing.co.uk

12 MARKETING

This is THE MOST IMPORTANT, AND MOST FREQUENTLY OVERLOOKED, aspect of publishing a book. This is often because, as a small publisher, it's easy to get drawn into expending all your energy (and financial resources) on producing the book, and then when it's published, switching your attention to the next title in your schedule. Of course, getting a book back from the printer is only the first step, and should be where the real hard work begins.

The term '**marketing**' covers a variety of different ways of spending financial and labour resources on developing and promoting your product. It can be separated into two subcategories: 'Outbound marketing' is when you make potential customers aware of your product through a variety of means including advertising (e.g., paying

for an advert in a newspaper), publicity (e.g. press reviews of books and events) and direct marketing (e.g. sending emails to people you think might be interested in buying your book). 'Inbound marketing' includes things like market research (asking potential customers what kind of products they want), analysing your own sales data, and studying the strengths and weaknesses of your competitors in order to develop your own business strategy.

It's advisable to devise a dedicated marketing strategy for each book you publish, rather than adopting a formulaic approach for all your titles. In simple terms, don't waste time and money marketing the book to people who are unlikely to buy it, but target it at people who are.

Advertising means paying to bring your book to the attention of potential customers through tangible means (e.g. paying for an advert in a newspaper, magazine, on a website, or billboard). It's often prohibitively expensive for a start-up publisher to pay to take out an advertisement (even in a local newspaper); however, some local newspapers may agree to run a competition (for example, to give away 50 free copies of the book) in exchange for an 1/8^t or 1/4 page ad.

Publicity is (technically speaking) supposed to be the free stuff, for example book reviews, or mentions of your events in newspapers and online, or having your authors interviewed on the radio. Bear in mind, however, that there are hidden costs associated with getting publicity (e.g. for each review copy you send out, you're sacrificing the RRP cost of the book, plus postage, plus the printing costs for the accompanying press release, plus the price of a jiffy envelope. Send out 50 review copies and it really starts to add up, and even then there are no guarantees that the book will be reviewed, or that it will be reviewed positively, or that anyone will read the review, or that anyone who reads the review will buy the book...).

Byline publicity is a type of 'second-hand' publicity that astute publishers often try to harness. 'Byline' in this context refers to the byline of a newspaper or magazine article, which traditionally gives a line of information about its author, e.g., "Joe Bloggs' novel *Doorstopper* is published by Example Press, RRP £12.99". If your author writes for a newspaper or website, make sure their byline publicises the book you're publishing. It's also worth encouraging your authors to take part in local TV and radio shows (particularly if they happen to be an authority on a particular area of public interest) and plug the book on air. Nb. An author's agent will often encourage them to do this anyway, and have established contacts with newspaper, radio and TV editors. Another way of generating byline publicity is to organise a newsworthy launch event for your book (e.g. an event that takes place in an unusual venue, or with a local angle that a newspaper might be interested in). Contact the picture desk of your local newspaper and (try to) persuade them to send a photographer to take a photo of the event. Make sure the newspaper has a press release with full details about the book, and request a byline to go with the picture of the event.