A critical appraisal to accompany a range of publications

How books became less 'different'.

An exploration of the rise of marketing within the publishing industry 1980 – 2010, and consideration of how this not only changed the business model, but impacted on the role of the author; with consideration of the likely associated implications of these developments in future

Submitted in partial fulfilment of the requirements of Oxford Brookes University for the degree of Doctor of Philosophy on the basis of published work

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Contents list

Abstract

This research focuses on the history of publishing and authorship and is represented by the following books and articles:

- *How to Market Books* (1990; 1993; 1997; 2000; 2008)
- *Are Books Different?* (1993)
- *Marketing your Book: An Author's Guide* (2001; 2007)
- *Is there a Book in you?* (2006)
- *How to get a Job in Publishing* (2008); and
- two papers from the *Journal of Scholarly Publishing* (2010)

The work, individually and severally, explores how, from 1980–2010, most publishing houses developed the role and efficiency of their marketing processes, whose significance within organisations grew substantially; drew on an increasingly trained pool of labour that had benefitted from courses of professional preparation to support their operation; and became increasingly dependent on the participation of their authors in the marketing of their books. There is consideration of how and why the rise of new technical solutions, and the increased experience of authors in the publishing process, offered them the potential for self-development, without an automatic need for publishers to disseminate their work. The likely consequences for publishers, writers, retailers and all other associated stakeholders are explored. There is investigation of how author empowerment will affect publisher-author relations and new business opportunities in future. Finally, opportunities for additional research are identified.

A detailed approach has been taken in these publications, and the research pursued with a rigorous methodology. Collectively, the work offers a detailed exploration of the structures, processes and individual roles involved, within their local and wider contexts, as well as on an international basis. The work has been informed by, and influences, others working in these fields.

The resulting coherent body of work makes a significant and original contribution to the present state of knowledge in the history of publishing and authorship in particular, and to wider cultural and economic contexts in general.

List of works submitted for the attention of the examiners

Unless otherwise noted, the author has full responsibility for the following publications.

Books:

1. Baverstock, A.M. (1990, 1993, 1997, 2000, 2008) *How to Market Books*. London: Kogan Page.

2. Baverstock, A.M. (1993) *Are Books Different?* London: Kogan Page and Publishing Training Centre (PTC).

3. Baverstock, A.M. (2001, 2007) *Marketing your Book: An Author's Guide.* London: A&C Black.

4. Baverstock, A.M. (2006) *Is there a Book in you?* London: A&C Black.

5. Baverstock, A.M., Bowen, S. & Carey, S. (2008) *How to get a Job in Publishing*. London: A&C Black.

Papers:

6. Baverstock, A.M. (2010) 'What competencies do today's academic authors need?', *Journal of Scholarly Publishing*, April.

7. Baverstock, A.M. (2010) 'Where will the next generation of publishers come from?', *Journal of Scholarly Publishing*, October.

1. Introduction

Whether considering the efficacies of the various processes by which publishers inform their market about their products or services, analysing the various responses sought (attention, time, purchase, adoption, wider recommendation etc.), or examining the effectiveness of initiatives designed to widen participation in reading, my research questions have been consistent: How can those responsible for creating published products communicate the associated benefits most effectively, to both their markets and the wider diaspora of those likely to benefit from access? How can society as a whole promote the value of books and reading?

My research is represented here by a selection of publications, including books for publishers, authors and papers for the scholarly community. I have sought to apply the same rigorous standards of scholarship, consistency and originality of thought to this seemingly wide range of material, and to disseminate my findings in an appropriate manner.

As part of this process I have sought to explore the publishing industry, investigate its practices, procedures and stakeholders and evaluate its likely future development. My research interests have been developed and presented through a series of publications that are widely used and cited within publishing, publishing education, author development and the promotion of literacy, and by those interested in entering these fields, on an international basis.

In the following critical appraisal I intend to show how my published works (both books and journal articles) have added materially to the literature around publishing, writing and reading, and represent a coherent body of original scholarly work. I will discuss how my work is unified by consistent methodology and how it has informed and broadened the discipline. Whereas my first publications were developed as resources for the publishing industry, both those working within it and those aspiring to join, my expanded output has since formed a pivotal body of research within a variety of allied fields: Publishing Studies; Creative Writing; Cultural Studies (in particular, those that centre on the role of the author); Creative Economy; English; History; Sociology; Psychology; Information Science and Librarianship; Marketing and Business Studies. This is promoted through the 'expanding ripple effect' with information spreading outwards through other disciplines, nourishing and promoting further research as the ripples expand, and meeting those generated by the scholarly research and publications of others.

I intend to show how these various publications have been subject to professional review by publishers investing in the work, whether in its original language or through commissioning translation, through the rigorous processes to which all professional publishers submit works they are

considering for publication. I will similarly explore academic peer review, in commentary and further research that references my own.

This critical appraisal is divided into five parts. Section 1 is the introduction. Section 2 describes the background to my research, its methodologies and coherence. Section 3 offers information on context, originality and a literature review. Given that my work was both influenced by and contributed to several specific areas of development, I have set it within the context of three specific themes. Section 4 offers a sequential analysis of the works submitted for the attention of the examiners. It examines the aims of the work, the research problems raised, the critical and scholarly response at the time, and its further and related dissemination, both as a contribution to research and an extension to various disciplines, as well as the work's broader dissemination, largely achieved through more popular media. Section 5 offers a conclusion.

I have structured my submission in this way as a result of my professional and personal interests (described in Section 2.1), the nature of my work and its wider context (described in Section 3). There are separate strands to my research and involvement (with publishers; with authors; with those involved in literacy development) which in both the short and long term are mutually reinforcing. By analysing first the themes the work addresses, then the individual works, and finally their broader influence and outcomes, I will isolate the particular research strands to which my work has contributed, and also observe their wider and overlapping context.

The appraisal continues with a list of secondary references, including many other publications which were not among those included for the PhD submission. There follow statements by co-authors, as well as the texts of the works submitted.

2. Research

2.1 Background

In 1980, I sought to enter the publishing industry. I was equipped with a love of books as objects (and some experience of trying to catalogue them), a strong familiarity with bookshops and imprints, a wide-ranging reading habit, but no family connections in the industry, or prior work experience in that field. The publishing industry did not take part in university-based final year recruitment schemes (no firm had sufficient critical mass to support such an expensive undertaking, and there were no overarching, industry-wide recruitment initiatives) and graduate traineeships were few. The advice available from my university careers service was that publishing was extremely difficult to enter; a secretarial start was the most common entry-point, but speculative applications to individual firms might yield positive responses.

Trying to find out more about the publishing industry, its structure and organisation, with a view to making an informed application, proved difficult. Much of my research was informal and anecdotal: the autobiographies/biographies of writers; discussions with my tutors about their experience of being published; and conversations with a university contemporary, the daughter of a well-known author,[1] who had spent a summer working for his literary agent. The only book I could find to support my investigations was *The Truth about Publishing*, first published by Stanley Unwin in 1926.

The only publishing role which had achieved a general level of understanding outside the industry was editorial, but I was interested in marketing and sales; in persuading more people to access the products and services on offer and, in the process, partake of the pleasure and key life skill that is reading. Here I did have some work experience — in retail sales, in museum and gallery work to widen participation, and in working with youth. With the end of university approaching, the university careers service was resourceful in recommending sideways paths into the publishing industry and I was referred to a traineeship with International Book Information Services (IBIS), a marketing services company.[2]

[1] C. Northcote Parkinson (1957), *Parkinson's Law,* London: John Murray.

[2] IBIS was a relatively unusual example of publisher cooperation. It was the result, in 1971, of the amalgamation of University Mailing Service (UMS) which covered UK lists and the international mailing lists of the International Division of The Publishers' Association. There was a separate company, IBIS Mailing Services Ltd, which handled physical despatch. The original owners of UMS were Oxford University Press (OUP), Cambridge University Press (CUP), Associated Book Publishers (ABP, which included Chapman and Hall and Methuen). The international list merger (pre-Data Protection Act) brought the Publishers' Association (PA) in as a shareholder, and Book Centre as a subsidiary shareholder in IBIS Mailing Services Ltd. IBIS arranged for the Book Centre to be replaced by Pitman (who owned Book Centre) so the initial funders were OUP, CUP, ABP, Pitman and the PA, all owning equal shares in IBIS Information Services Ltd. IBIS was later bought by Mardev and is now part of Reed Business Information.

IBIS heavily influenced my future research into the operation of the publishing industry, so it is worth pausing to consider the organisation. IBIS was the shared response from academic publishers to the difficulties they found in getting campus booksellers to stock and promote the availability of their titles. Although geographically well-placed, university-based retailers were often disinclined to invest capital in stocking a wide range of high-priced academic titles and did not, in general, promote availability to their local market.[3] Consequently, academic publishers decided to promote directly to those who chose set and recommended texts (academics and librarians), encouraging them to 'adopt' titles by adding them to their reading lists, and passing those lists to booksellers and students, hence promoting both bookshop stocking and student purchase. Taking the shared data of various publishers, IBIS built a database of academics and libraries in the UK, later expanding this internationally and augmenting it with the personal and professional details of other professionals (doctors, scientists working in industry and libraries in business). I was given a thorough grounding in the mechanics of publishing, all the more objective for being provided by an agency outside its immediate confines, and a list of central London customers to contact.[4]

The publishing industry, in 1980, was very different from that presented today: most of the imprints we now recognise (and many we do not) were eponymous firms, still being run by those with a working memory, or at least office portraits, of the founders (Hamish Hamilton, Thomas Warne, Michael Joseph etc.). The spirit of the founders flourished in the frequently disorganised nature of their offices, which overflowed with manuscripts. My role was to promote and sell the services of IBIS, but there was not always an immediately obvious starting point within the organisations I visited: marketing in publishing was in its infancy and many firms had no marketing department.

IBIS offered publishers a cost-effective opportunity to rent the mailing lists of potential customers rather than build their own; a rigorous schedule of shared mailings (at the times IBIS' research had indicated customers wished to be contacted); and guidance on planning and executing promotional mailings. Both formal market research by IBIS, and informal feedback gained by me, confirmed that the publishing industry thought IBIS overly commercial (at the time this meant 'downmarket') and well organised, but not always empathetic to publishing. The industry was largely ignorant of the research costs of maintaining a database (given that many of their real costs were absorbed within an overall organisational overhead), and found IBIS' clearly itemised print, despatch and handling costs excessive and suspected profiteering. IBIS had clients in other industries, and publishers did not compare favourably in either their comprehension of marketing or their efficiency.

[3] My central London client list, of previous and potential purchasers of academic mailing lists, included only one bookshop.
[4] Mostly publishers but also arts venues, museums and galleries, charities and others seeking to reach an academic audience.

After a year with IBIS, I began to look for openings within publishing, and three months later secured a job with Heinemann Educational Books (HEB), then part of the Thomas Tilling Group, which was soon the subject of a takeover by British Tyre and Rubber (BTR). HEB were expert educational publishers and I was employed to market their range of products to decision-makers within schools, to influence the educational press, and to investigate potential for new products such as computer software for schools, which was in its infancy. From HEB I progressed to Macmillan, managing in succession the marketing of products and services in medicine and high-level science, including a journals programme, and later business and finance titles.

Now I was working within publishing, as opposed to selling services to it, initial impressions gained while with IBIS were strengthened. Publishing seemed charming but inefficient; relatively isolated from contemporary society and yet producing products that had mass market potential through improved communication; optimistic and yet lacking structures and data through which to assess impact.

Industry resistance to the commerciality of IBIS was reflected in a lack of internal prestige for marketing: it was standardised and formulaic, and yet imprecisely understood by management; widely relied upon to spread information about new products and yet often the first area to be cut when financial crises loomed; specifically costed and yet often drained by the decision to fund last-minute special offers on advertising; tightly timetabled and yet subject to slippage owing to delays outside departmental control (the rewriting of marketing materials at proof stage; late delivery of material by the author). Key parts of the marketing process were located in departments that had small appetite for their management (the most notable example being editorial preparation of cover copy), and the frequent geographical and cultural separation of those planning the marketing from those they were instructing exacerbated the situation. For example, HEB had a database of schools which was held manually in the marketing service department of the organisational warehouse forty miles away; miscommunication was common.

Having worked to comprehend the systems established, I sought to both regularise and innovate; exporting good practice from one department to another as my role developed. I applied the research skills gained during my history degree to analyse and systematise, as my department both marketed existing product ranges and developed plans for new products.

In 1986, spotting a developing demand for direct marketing and expert management of associated services, I set up an agency, Direct Contact, with a colleague from Macmillan. We offered a range of direct marketing services to publishers and others, and quickly found ourselves in demand to deliver training.

In 1987, I was asked to deliver a seminar at the newly established Book House Training Centre in Wandsworth. I was offered a fee in two parts: first for the planning and delivery of the training day on marketing in publishing; and second for the preparation of a supporting handout. In trying to provide coherent notes on the objectives and various processes I wrote an extended outline, and became convinced of the need for a longer publication. I drafted a contents list and sample chapter, and approached Heinemann. Their commissioning editor thought the idea good, but suggested I contact Kogan Page where it was quickly approved by Sales and Marketing Director, Tom Davy. *How to Market Books* was researched and written over the next two years, completed in May 1990, and published that autumn (Baverstock, 1990).

The book sold well within the industry but also to the wider diaspora of those involved — publishers, would-be publishers and authors — and, in time, an appreciation of the specific needs of these wider markets, supported by my wider role as a marketing and management consultant within the publishing industry, led to further research and publication of new titles. As these books were published, I gained a wider appreciation of the role of the author myself, and given that my career in publishing had begun from the outside, from a marketing service organisation, my objectivity was enhanced. The associated research and publications that ensued form the substance of this submission.

2.2 Research programme and methodology

The research programme reflected in this dissertation spans over thirty years (1980–2010) of observation, study and involvement within the publishing industry: its participants; associates; funders; enthusiasts; commentators; beneficiaries and consumers.

Early investigations of the area were based on personal experience, and associated subjective reflection, expanded through wider exploration of marketing theory. Full-time employment with IBIS (1980–1981), HEB (1982–1993) and Macmillan Publishers (1984–1987), followed by personal experience through freelance marketing and consultancy work for a wide variety of firms, in the UK and internationally, from publicly quoted corporations and independents to government-funded and charitable organisations, has provided high-quality access to a wide range of stakeholders in the industry, at all levels of seniority.

My observations, supported by wider reading, prompted an awareness of a gap in the research – a systematic exploration and analysis of marketing in publishing – and the validity of that gap as a basis for investigation. As my research developed I discovered a similar lack of systematic exploration and analysis of the author's responsibilities and associated role within the marketing of published products. As new marketing channels developed, and author involvement in the process of marketing increased, this was a similarly valid area for exploration. The research programme that ensued contributed both to the theoretical underpinning of the discipline and its more conceptual development.

After leaving full time employment in 1987, I developed a programme of qualitative research within publishing to explore both publisher marketing systems and the anticipated/actual response of the associated markets. I sought to explore both how publishers were choosing to communicate with their markets, and the response of their designated customers; I probed their reactions and motivation to respond through a combination of interviews and access to wider theoretical reading, cross-referenced to statistical information available from industry sources, related organisations and both trade and mainstream press.

This was developed through a wide-ranging programme of semi-structured interviews within the industry, conducted in person or over the telephone and then followed up with a written transcript, which was checked with the interviewee. Questions posed were open-ended and with a range of associated stakeholders, not just publishers (a sample questionnaire is attached as Appendix A).

Interviews were written up as individual reports, filed and cross-referenced, and only assembled into units of text once a critical mass of evidence and opinion had been obtained, and a consistent picture

of the issue or area under consideration was emerging. The finalised sections were then checked with the original interviewees, as well as with new contacts, who commented on the overall thesis and often provided additional supporting information and quotations. I sought to achieve balance by including a wide range of publishing organisations, involving employees from a broad spectrum of roles and seniority levels. For early versions of the work I interviewed within the UK only, but the advent of the internet and developing relationships within the international field of Publishing Studies, enabled me to interview worldwide. Those interviewed were credited in the various works included within this submission, or contributed anonymously if they preferred.

Research and study was supported by access to empirical measurements and published statistics, for example the number and type of different publishing companies in existence, their areas of publishing and respective outputs in various specified markets, levels of staffing and turnover, information obtained from industry bodies and other sources such as The Publishers' Association, The Booksellers' Association, The Independent Publishers' Guild, Nielsen BookScan UK, Book Marketing Ltd, The Society of Authors and Public Lending Right (PLR) as well as industry sector coverage in both the trade and national press.

As an example of this process in practice, various professional organisations and associated media offered a range of differently accounted bestseller lists; these provided an interesting comparison with the figures for the most borrowed authors available from PLR, and discussion with John Sumsion, first Registrar of PLR, and his identification of titles that were 'natural to borrow' as opposed to 'natural to own', led to my consideration of the 'increasing availability of information on what goes on in libraries' and a deduction that in the longer term 'this will enable publishers and librarians to see that they are complementary parts of the same leisure industry, capable of working together in the future to their mutual benefit and profit' (Baverstock, 1990 p.219). The links between the publishing industry and libraries have been a growing area of both my own and colleagues' wider research and the basis for a wide range of collaborative involvements ever since.

Similarly, examining the market for children's titles in the 1993 edition of *How to Market Books* (Baverstock, 1993b) figures from *Whitaker's Cumulative Book List* are examined in the context of a *Bookseller* article by Brough Girling, Head of the Children's Book Foundation; a *Readership Report* by the Scottish Arts Council and Book Marketing Ltd's *Books and the Consumer Survey*. Supported by actual sales figures from the publishers Penguin, my conclusion was that gloomy press coverage belied the true extent of children's reading habits, and I offered considerations for wider thinking about this market. (Baverstock, 1993 pp.269-271)

Turning to a specific analysis of the research basis for the individual titles that form part of this submission, the research programme for *How to Market Books* grew from two surveys commissioned

by IBIS from market research specialists Gallup in 1976 and 1986 to explore the information-gathering and book-buying habits of academics. In 1989/90 I built upon the Gallup research with a survey of my own, this time of the academic community of the University of Exeter.

For the 1976 IBIS survey, a postal questionnaire was sent to 1,000 academics drawn at random from the IBIS database of academics at UK universities, asking how they heard of new publications. 75% responded either through the post or subsequent reminder telephone calls. The result was the identification of direct mail as the second most useful way of finding out about new publications (after review articles). All other promotional methods over which publishers exercised control (e.g. advertising, representation and bookshop promotion) scored low. In 1986 IBIS repeated the experiment. Gallup questionnaired nearly 2,000 individuals, this time both academics and librarians and 340 replied (17%). The list of suggested information sources for hearing about new publications was expanded and the survey specified the type of publication on which opinions were sought (set texts, reading lists, research monographs and journals). Direct mail was revealed to be even more significant to academics in providing information on new titles than the previous survey had implied and this time emerged first overall (broken down into types of book, it was first in every category apart from academic monographs, where it was second to review features).

Building on this research, I conducted a smaller-scale study of the opinions of academics from the University of Exeter in December 1989/January 1990 collaborating with Dr Alex Gibson of the Department of Geography. A total of 200 questionnaires were circulated, 68 were returned (34%); the response being greatest from the social studies faculty and the over-36 age group, both of which echo the population of the University of Exeter's teaching staff. A similar emphasis on the value of direct mail to academics was revealed (Baverstock, 1990) which was further disseminated to academic publishing houses in the UK by the Publishing Training Centre (Baverstock, 1991). The results are featured in Appendix B.

Marketing your Book: An Author's Guide, drew on qualitative research into the relationship between authors and publishers, and an exploration of the associated balance of power between them, as well as investigations into how the key stakeholders regarded each other. The work involved a programme of semi-structured interviews with authors, drawn from both membership of The Society of Authors and local networks, in particular participants in The Kingston Readers' Festival which began in 2001.

The coherent theoretical grounding for marketing within publishing that was established with the first edition of *How to Market Books* (Baverstock, 1990) was subsequently extended on an international basis in *How to get a Job in Publishing* (Baverstock, Bowen and Carey, 2008), this time working with two publishing colleagues in Australia, both former publishers involved with Publishing Education within a university. An international survey of publishing companies (both book and magazine) was

undertaken by the authorial team, circulating questionnaires to publishing companies, and following up with telephone calls, emails and longer interviews. Making cross-cultural and international comparisons permitted the identification of a number of organisational systems, professional aptitudes and personal characteristics that – it emerged – applied worldwide (Baverstock et al, 2008:pp.12–17). The research drew attention to two particular features of the international market place. Firstly, the augmented significance of rights. Initially the property of the author(s), ceded through various processes to others, the sale of rights at an early stage in a product's development now made publishing's output viable on an international basis, and the predicted level of interest became a key part of deciding whether or not a product merited further consideration (p.20 & pp.105f). Secondly, the resourcing lines for publishing were extended internationally as the component parts of the publishing enterprise (e.g. copy-editing and proofreading, customer services, production etc.) were sourced worldwide, from wherever was able to provide the most cost-effective and reliable service (pp.18–28). This placed a strong emphasis on the need for clear communication.

Having established a strong theoretical, and discipline-building, grounding to my work, I was able to embark on more conceptual research; proposing hypotheses which I then sought to test. *Are Books Different?* , *Is there a Book in you?* and the two papers that form part of this submission all proceeded from original concepts, re-examining previous findings, exploring industry assumptions and undertaking new research into both the publishing industry and its main content providers, the authors.

Is there a Book in you? is based on a qualitative research programme carried out among authors and publishers, including those who had not managed to obtain external investment in their work. Similar research was also undertaken with those occupying a wide range of job functions and types, with the intention of identifying non writing-related opportunities for creativity and associated fulfilment, and this was presented in the chapter 'What if there is *not* a book in you?'.

In addition to ongoing monitoring of the processes of publishing and key stakeholders, specific research for particular publications was also conducted. Exploration of the academic market has already been mentioned, but other specific projects included research with library users, librarians and local government staff involved with a reading scheme in Hampshire, Berkshire, Wiltshire, West Sussex and Oxfordshire. This involved close observation of library visitors and members, including recording and analysis of behaviours on first entering the library and the mechanisms and processes used to prompt borrowing such as copies of reviews, lists, notes of personal recommendations, the 'just returned' shelves and specific library ordering mechanisms. Observation was supported by a face-to-face interview, wherever possible (McKearney & Baverstock, 1989). Other specific research included interviews with members of The Society of Authors (Baverstock, 2001b); teenagers and parents of teenagers in the London Boroughs of Richmond and Merton (Hines & Baverstock, 2005);

textbook publishers and academics teaching marketing (Masikunas & Baverstock, 2010); and other specific cohorts (all are credited within the 'acknowledgements' of the associated publication). The establishment and development of the MA in Creative Writing (2003/4) and later MA in Publishing at Kingston University (2006/7) provided further opportunities for both quantitative and qualitative research among potential writers and publishers.

The body of work that emerges is unusual in that it represents all stages of, and roles within, the publishing process and, similarly, reflects the priorities, working practices and development of all parties: publishers; retailers; authors and investors, as well as the much wider diaspora of potential stakeholders and influencers. My role both as publisher and published author furnished me with access to representation on both sides of the industry, and a broad appreciation of the associated perspectives. As a case in point, *Marketing your Book: An Author's Guide* (Baverstock, 2001a) included research into how authors regard publishing and publishers, as well as information on how publishers regard the relationship with their authors.

A research programme that depends on interviews with key stakeholders within the area being studied may be vulnerable to bias in presentation. There may be a tendency for those participating to view their contribution as a form of marketing, or public relations, rather than an opportunity to be objective. The effects of this tendency have been mediated in all my research by the breadth of the interview programme, covering all sectors of publishing, the rigorous cross-referencing of research and comparison with broader statistics compiled by associated organisations such as The Publishers' Association (PA), The Society of Authors and The Independent Publishers' Guild (IPG). The views of those within the publishing industry were compared regularly and contrasted with external analysis and both the professional and general press. There was also a sustained attempt to record and analyse the views of those new to the industry, whether approaching with a desire to work in it, or be published by it, and those in receipt of its products and services (e.g. booksellers, wholesalers, other retail sectors). Research among a broad range of authors (both published and unpublished) was complemented by research within other creative fields, such as the theatre, music and the visual arts, and associated consideration of both creativity and the role of the content provider within these fields (Baverstock, 2006b).

Taken as a whole, this is a coherent body of original scholarly work, which offers a systematic analysis of the structure and dynamics of marketing in publishing, informs and broadens the discipline of Publishing Studies, supports the development of related concepts and hypotheses and makes an original and pivotal contribution to the current state of knowledge. The work offers a research platform on which others can build. The work has been widely cited, and by scholars from a variety of disciplines, for example by those exploring the literature from Publishing Studies (Kovac, 2007), by publishers (Thatcher, 2012), by those considering the perspective of retailers (Laing and Royle 2005),

by those interested in resourcing education within specific markets (Odendaal and Crink, 2008) and by the Creative Industries (Higgins, 1997).

As proof of the value of this methodology, the work was assessed by the usual review mechanisms for professional academic publishers: manuscript review by experts. A sample response may be indicative. In a reader report from 2007 Dr Stuart Hannabuss, Reviews Editor of *Library Review*, Lecturer in Law and Management at Aberdeen Business School and Research Fellow at Gray's School of Art, Aberdeen, tutor in finance, human resource management, and marketing on the post-graduate course in Publishing Studies at Aberdeen Business School commented:

> Coming from the *Library Review* direction, first of all, I'm thinking of what library and information people will get out of it. A great deal. The chapters on selling to public and academic libraries are street-wise about marketing itself. They're wise too about how the mutual interests of publishers and librarians reflect also an apparent difference between them – entrepreneurial for the first and access-based for the second...
>
> Coming from another direction, that of someone who has taught finance and marketing on a publishing/book trade course for over ten years, Baverstock remains fresh and relevant. It's a book that is not parochially 'British' and travels well into other parts of the world. Checklists are helpful and practical but not simplistic. Marketing is shown as a grown-up subject and it is not merely advertising. There are financials (usually elusive).
>
> Baverstock is a wise guide on the information and she gets the tone right as well... This is a book that should never be out-of-print.

Within universities, the work has entered the stream of critical thinking. It was the basis on which I was asked to research and write the standards for Marketing in Publishing for the QAA. More recent publications have been presented for consideration as part of Kingston University's submission for the mock REF, and were the basis of a seminar for the Higher Education Policy and Practice Network at Kingston in February 2012.

The body of work was quickly adopted within universities offering courses in Publishing Studies, Creative Writing, Cultural Studies, Creative Economy, English, History, Sociology, Psychology, Information Science and Librarianship, Marketing and Business Studies. It has been widely translated and remains the basis of publisher education within universities and the profession worldwide. The work has also been much more widely communicated, and has associated impact, through a range of other media: professional and trade publications; writing magazines; training seminars within publishing companies and to professional bodies; seminars to groups of writers at all stages of

progression; training days for potential publishers; and through the media, notably news broadcasts covering publishing and specific book-related programmes.

Conceptually based, the work has also remained relevant. First published in 1993, *Are Books Different?*, draws on a famous opening argument presented by Arthur Bagnall as to why books should be treated differently from other types of retail purchase. Yet despite a decision to no longer uphold the legal principle to which this refers in 1995, just two years after publication, the initial (and unrevised) edition of the book has remained in print ever since. Indeed the chapters on publisher-book trade relations and industry recruitment practices anticipate problems that are still being addressed in 2012.

Finally the work continues to offer a valuable theoretical grounding to the publishing industry; particularly valuable to all concerned in the context of today's fast-developing market, where an appreciation of marketing principles and their specific application within publishing needs to be weighed against the ability to communicate very quickly.

2.3 Coherence

The various publications presented in support of this submission may appear diverse, but the research behind them reveals a coherent body of work, linked by methodology, as well by the similar processes and stages of publishing throughout the period considered, and indeed throughout the history of publishing in codex form (e-books require the same attention to presentation, usability and quality as the earliest codex).

For the process of the submission, I have isolated specific examples of my research and the associated publications, identifying three particular trends within the publishing industry and the wider social, environmental, political and technological contexts that the work was influenced by, helped to shape, and to which it continues to contribute. These trends are: the rise and gradual acceptance of the marketing function within publishing; the growth of publishing education; and a widening awareness of the authorial role, including the author's increasing involvement in the publishing process and later the independence that this promoted.

The establishment and growth of marketing, as a discipline and a practical process, was a trend in publishing in the 1980s, as gradually all firms gained a marketing department. Previously publicity had routinely been part of another role such as management support or secretarial. The increasing role of marketing as an organisational function was explored within the work presented, and conclusions accepted as a valid and indeed valuable contribution to the practical implementation of associated processes.

For example, various editions of *How to Market Books* and *How to get a Job in Publishing* explore the developing role of marketing staff within the publishing industry, and the titles document changes in their associated role, responsibilities and the means at their disposal. In the first edition of *How to Market Books* the need to make connections with publishing colleagues is suggested, within the context of an editorially dominated industry (Baverstock, 1990 p.76) and this theme is developed in subsequent editions. By the time *How to get a Job in Publishing* appears however, the route of marketing staff to senior positions is much more assured (Baverstock, Bowen and Carey, 2008, p.28). The material has consistently drawn positive reviews for its understanding of the role of marketing within the industry:

> I would recommend this book wholeheartedly – not just to the new promotions assistant in the department, but to all the marketing, publicity and sales staff. *Learned Publishing,* review of *How to Market Books* 1990

> The first half of the book is a quite brilliant overview of this industry in all its multifarious parts and dimensions: how it's structured, what all the different departments do, what all the jargon means. I would highly recommend it for publishing courses of all types, and for new

> entrants to the business. Peter Donoughue, former MD of Wiley Australia (Amazon review of *How to get a Job in Publishing*, 2008).

The work isolates the role of Publishing Education, as Publishing emerged as a subject for university study and professional training. For example, the first edition of *How to Market Books* makes reference to the limited availability of training to new publishing staff (Baverstock, 1990 p.11), and this is updated to reference to Publishing Education in the 3rd edition (Baverstock, 2000 p.5). *How to get a Job in Publishing* has a whole chapter on university courses and work placements (Baverstock, Bowen and Carey, 2008, pp. 82-99). The work presented was continuously adopted, both in Publishing Studies and Creative Writing, and other allied fields:

> Year after year *How to Market Books* features at the top of our recommended reading list for students of book marketing. The straightforward, sensible and practical nature of the advice found within it ensures that it is much trusted and respected, by staff and students alike.' Dr Caroline Copeland, Programme Leader MSc Publishing, Napier University. (Source: private correspondence, 2008)

The body of work explores and reflects a widened appreciation of the importance, role and impact of marketing within the authorial community; increasing familiarity prompting both a more fulsome contribution to the promotion of their work and, later, to consideration of replicating or replacing the publisher's role. Although specifically written for publishers rather than authors, in response to the first edition of *How to Market Books*, author Dame Margaret Drabble commented in private correspondence (1990):

> I think this book will be of considerable interest to authors as it brings together a good deal of information from different areas in the trade to which authors rarely have access. Most authors have contact only with their editor…and have no idea what goes on in the rest of the organisation. The information about selections and acquisitions in libraries is valuable, and much of it was new to me. In short the sections are useful, readable and helpful.

A growing awareness of authors' desire for more information on the processes of publishing, and marketing in particular, was the genesis of the commission from The Society of Authors (Baverstock and Charley, 2000) and two editions of *Marketing your Book: An Author's Guide*, (Baverstock, 2001; 2007) with a third one in commission. In an Amazon review, author Michael Faulkner commented:

> This book opened my eyes, as a first time author, to the fact that when you scribble 'The End' on your manuscript, you should in many ways be thinking 'The Beginning'. There are any number of books out there about the process of writing, and the do's and don'ts of submitting to agents and publishers, but Alison Baverstock has addressed the rather daunting business of what authors themselves can do, before and after getting into print, to give the

> precious fruits of their labours the best chance of actually selling.
>
> As she points out, the frightening reality is that in the UK there are likely to be some 400 other titles published the same day as yours, and unless you have an established track record you can't assume that the publisher, who has to operate in a pretty tough commercial environment, will be able to put extra resources into your particular book.
>
> Like it or not, the author is part of the marketing mix and should be ready not only to work constructively with the publisher, but to be imaginative and proactive on his or her own behalf. This book explains how, and I must say I found it invaluable: lots of clear, practical guidance (with real examples) on publicity and promotion, press releases, interviews, events, readings and the rest – in short, the wherewithal to get your book in front of potential buyers and keep it there.

This has continued. Authors value an exploration of their role, and appreciate the opportunity to understand its development in the context of the fast-changing means of marketing communications available. Dr Livi Michael, author and lecturer in Creative Writing at Sheffield Hallam, and winner of many literary prizes for her novels commented in private correspondence on the first edition of *Marketing your Book: An Author's Guide* (2007):

> An invaluable resource for authors, students and indeed anyone who wants to venture into the writing world. Thorough, comprehensive and enlightening.

The coherence of my research, however, lies mainly in the application of a consistent and rigorous methodology across the work. This methodology is outlined in Section 2.2 and is explored further in Section 4, which isolates the various publications presented. The result is a body of work with a consistent and coherent research programme.

3. Context and originality: An identification of key themes and an associated literature review

It is ironic that the book industry, while prolific in the number of products generated (Baverstock, 1993a:pp.16f) has produced such a sparse quantity of literature on its own operation. The one consistent point of reference, *The Truth about Publishing* (Unwin, 1926, and subsequent editions), remained in print for many years, and although the author's profile grew — with his career portfolio of industry positions, an honorary degree and eventually knighthood listed on the covers of subsequent editions — no consistent research or literature stream emerged to support, extend or develop his work. This 'strange irony that there are so few books about book publishing' is the starting point for *Marketing for Small Publishers* (Smith, 1980 p.1). 'There is a steady trickle of memoirs issuing from the retired chairmen of established publishing houses but very few British books that will tell you how to publish.' (ibid) However, Smith's book, while useful to publishers of all sorts, was targeted at two specific groups of readers:

> Firstly to publishers working within voluntary organisations, campaigning groups and what are often termed alternative publishers. These publishing operations are not in the business primarily to make money but in order to spread a message. To do so their marketing must be as effective as any commercial publishing house's marketing. Yet they have to achieve this with slimmer resources and often an uninterested environment. ... Secondly this guide is addressed to those in small, new publishing houses outside the voluntary and campaigning sector. (ibid, pp 1-2)

Or what we would, today, call independents. Published by a small organisation the book was not well distributed, and no complementary title emerged to concentrate on larger publishing organisations, or offer a more general exploration of the industry as a whole until much later in the century, with first *Inside Book Publishing* (Clark, 1988) and then *How to Market Books* (Baverstock, 1990); titles which were being drafted contemporaneously, with mutual lack of awareness by the authors.

In addition to its contribution to the field of publishing in general, the work presented for consideration for this degree highlights the development of three specific themes. I propose to investigate each in greater detail, in order to provide greater context for the submission.

3.1 The rise and gradual acceptance of the marketing function within publishing

In the 1980s, an enthusiasm for marketing, and an accompanying awareness, was growing, with the rise of broadcasting channels,[5] the increasing popularity of marketing as an academic discipline, and

[5] In 1970, the Conservative Party made a manifesto promise to permit the launch of commercial radio, as a complementary development to commercial television. Following their election, the Sound Broadcasting Act

the Betjeman-parodied emergence of a distinctive vocabulary. His poem 'Executive' (Betjeman, 1974) drew attention to the growing specialist vocabulary:

> You ask me what it is I do. Well, actually, you know,
> I'm partly a liaison man, and partly P.R.O.
> Essentially, I integrate the current export drive
> And basically I'm viable from ten o'clock till five.

Between 1996/7 and 2008/9 the number of students in higher education increased by 26.7% (from 1,756,179 to 2,396,050). Over the same period, the number studying Marketing grew by 49.89% (from 11,880 to 23,710). By comparison, the percentage rise for the subject of Accountancy (27.97%) was much closer to the overall percentage rise for student numbers as a whole (Higher Education Statistics Agency, HESA).

Meanwhile, the publishing industry's enthusiasm for marketing was much more measured. In 1980, the UK publishing industry was editorially-led; the prestige and influence of marketing and sales staff was not high (see 2.1). This was matched by a lack of information on marketing processes within the industry.

The Truth about Publishing (Unwin, 1926, and subsequent editions) offered information on what may today be termed 'marketing' in a series of specific locations: the costs of advertising are discussed in Chapter 3 ('The Price of books and over-production'); the selling process in Chapter 6 ('The actual selling'); and publicity in Chapter 8 ('Publicity, etc.'). Each of the subsequent editions maintains this structure; there was a single mention of the term 'marketing' in the index, but this was a regionally specific term, referring to the 'granting of the monopoly of the sale in Australia and/or New Zealand to one retail bookseller'.

The eighth edition (Unwin & Unwin, 1976) published after the original author's death and updated by his nephew, maintains the structure but subdivides information on selling into two separate chapters on home and export markets, adding other relevant information to an upgraded chapter called 'Advertising and Publicity' (which replaces 'Publicity, etc.'). But despite signifying the wider scope of the role, the chapter comes eighth, after consideration of the manuscript, rights (called 'Agreements'), and sales and production. The publication of *How to Market Books* (Baverstock, 1990) gave prominence to the marketing role within general publishing for the first time.

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became law on 12 July 1972, and the Independent Television Authority (ITA) changed its name to Independent Broadcasting Authority (IBA) the same day. Capital Radio and London Broadcasting Company (LBC) both aired for the first time in 1973. Channel Four (television) was launched in 1982.

Since then, marketing within publishing has gained much more prominence, and the information available to support decision making (BookData was founded in 1987 and merged with Whitakers in 2003), the range of supporting literature (see under next section), and the effectiveness of publisher activities in this area have increased greatly. Today there is a broader strategic view which includes marketing within the publishing process and pays particular attention to branding of lists and authors. At the same time the challenges have increased, with the growth of chain bookselling, the demise of the NBA (1995) and the rise and now near dominance of Amazon, but the role of market research and marketing have been of fundamental importance in promoting the value of publishing products to both established and new audiences.

3.2 The growth of publishing education

Stanley Unwin, chronicler of publishing, came from a line of other publishers. Publishing recruitment had tended to be informal and nepotistic; staff selected from a background of traditional universities and subjects, often similar to that of the recruiters (Baverstock 1993a:p.27). There was no expectation that those recruited would have prior commercial understanding, and it was common practice for the industry's only recruitment agency of the time to begin an interview for marketing staff by asking candidates what they understood the term 'marketing' to mean (Baverstock, 1993a: p42).

Expenditure on training for publishers was not a high priority, and many staff learnt on the job through shadowing a designated role while working as a secretary (e.g. Liz Attenborough, MD of Puffin; Kate Wilson, MD of Macmillan Children's Books, Scholastic and Headline and now MD and owner of Nosy Crow). The Publishers' Association piloted training for publishers in the early 1970s and the first, industry-sponsored training organisation was opened at Book House in Wandsworth in 1979. The first suite of courses was entirely editorial. Sales and marketing appeared on the programme in 1980, although the balance of courses available, and the numbers attending, remained heavily editorially-weighted. A training course on establishing and maintaining effective relationships between publishers and authors was not introduced until 2002, after specific and public comment by the then Chair of The Society of Authors, Deborah Moggach.

Publishing entered the university academy. Oxford Brookes and Stirling both began offering degrees in Publishing in 1982, Robert Gordon and Napier followed in 1995, City University in 2000 and, by 2010, there were twenty-one universities and other organisations in the UK offering related full- and part-time courses, all of which included modules on marketing.

The pattern of publishing education was also changing, with a developing tendency for the subject to be taken as a postgraduate degree rather than an undergraduate one (HESA). In 1996/7 there were 56 postgraduate students out of an overall total of 446 (12.6%); by 2008/9 this had risen to 455 out

of 920 (49.5%). Although the precise location of Publishing within universities varied according to which department or faculty had set it up, for the purpose of acquiring statistics, Publishing (and Journalism) also became part of a larger subject area within universities.[6] Until 2001/2 it was classed within Librarianship and Information Science (32,570 students in 2001/2), and after 2002/3 within the larger grouping of Mass Communication and Documentation (42,175 students in 2002/3).

While generic titles were available (Philip Kotler and Michael Baker on marketing; Laurie J Mullins and David Buchanan on organisational behaviour), the growth of publishing education was matched by associated literature specific to book and journals publishing, a list that was of value both to the industry and those seeking to enter. To take the example of book publishing and a sample range of titles, Giles Clark was commissioned by the Society of Young Publishers (SYP) to write a guide to the publishing industry and having first been published in 1988, *Inside Book Publishing* (Clark, 1988) has been updated regularly ever since, the fourth edition gaining Angus Phillips, Director of the Oxford International Centre for Publishing Studies, as co-author. *How to Market Books* (Baverstock, 1990) and *Everything you need to know about Marketing* (Forsyth, 1990) followed, and shortly afterwards the first edition of Lynette Owen's *Selling Rights* (Owen, 1991) and *Clark's Publishing Agreements: A Book of Precedents* (Clark, Owen & Palmer, 1997). Gill Davies' *Book Commissioning and Acquisition* (Davies, 1994) and Carole Blake's *From Pitch to Publication* (Blake, 1999) ensued, with Thomas Woll's *Publishing for Profit* (Woll, 1999), Robin Birn and Patrick Forsyth's *Marketing in Publishing* (Birn and Forsyth, 1997), Claire Squires' *Marketing Literature: The Making of Contemporary Writing in Britain*, (Squires, 2008) and Paul Richardson and Graham Taylor's *A guide to the UK publishing industry* (Richardson & Taylor, 2008).

Turning to book history, the first edition of John Feather's History of British Publishing appeared in 1987, and an edited collection of essays, *The Book History Reader* (Finkelstein & McCleery, 2002) was followed by the second edition of John Feather's title (2005), and John B. Thompson's *Books in the Digital Age: The Transformation of Academic and Higher Education Publishing in Britain and the United States* (2005) and *Merchants of Culture* (2010). Iain Stevenson's *Book Makers: British Publishing in the Twentieth Century* (Stevenson, 2010) closed the first decade of the twenty-first century. This was supplemented by what Professor Stevenson identified as a steady trickle of publishing memoirs from those who had run publishing companies, from classics such as Michael Joseph's *The Writing Business* (1931) and Stanley Unwin's *The Truth about a Publisher* (1960) were added occasional new volumes such as J.E. Morpurgo's biography *Allen Lane, King Penguin* (1979), Jeremy Lewis' biography of the same figure 26 years later (Lewis, 2005) and Alan Hill's *In Pursuit of Publishing* (1988).

[6] It was part of the Business School at Robert Gordon University, part of Librarianship and later Information Science at Loughborough, and part of Humanities within Kingston.

In addition to these valuable resources, publishing education and professionals are today drawing on a broader general body of work on marketing, such as research into segmentation and branding, and there is improved access to relevant developments in other sectors and through associated professional bodies. An appreciation that 'books are different' is less widely accepted.

3.3 A widening awareness of the authorial role: the increasing involvement and later independence that this promoted

If the publishing industry communicated little with itself about the publishing process, authors were distanced further still. Unwin states in his first edition (Unwin, 1926) that his main reason for writing the book is to help 'inexperienced writers to understand some of the technicalities of publishing and thereby to assist them' (Unwin, 1926:p.2), and the opening chapter offers advice that a request for an interview with a publisher is unlikely to be helpful until the publisher has read the work in question: 'an unknown author, who insists upon a personal interview beforehand with a principal of the firm, is prejudicing, not advancing, his cause' (p.17). By the fourth edition this has grown into a separate 'Preface to authors' where the same theme is enlarged upon:

> … the publisher is not interested in you until he is interested in your work. Let your manuscript be your ambassador and do not mar its chances by insisting upon a quite unnecessary interview. The publisher will request you to call fast enough if he finds your work attractive. (Unwin, 1946:p.11)

This theme was expanded in later editions: 'Every moment of the publisher's time you waste on needless interviews may be a moment less for the task of attending to your offspring' (Unwin & Unwin, 1976:p.16). This was the last revision of Unwin's book. Former publisher and fiction author Michael Legat's *An Author's Guide to Publishing* (Legat, 1982), published just six years later, barely mentions Unwin, let alone his book, which had by then been in print for fifty years. Legat's work was revised twice, in 1987 and 1991, and while adopted widely in libraries (and still consequently available therein, along with his other titles on publishing) the author's particular style meant the book dated quickly.

Information on the practical craft of becoming an author was promoted through association with the courses in Creative Writing that emerged in the UK, firstly at the University of East Anglia (UEA) and later elsewhere. *Becoming a Writer* (Brande, 1936) considers the craft of writing and, in particular, how to isolate time for writing and concentration, and her ideas were kept current with a new edition of the book in 1976, significantly with a forward by Malcolm Bradbury, one of the founding directors (along with Angus Wilson) of UEA's creative writing course in 1970 (Brande & Bradbury, 1996). Similar themes were developed in *The Artist's Way* (Cameron, 1994); *The Courage to Write* (Keyes, 1995); *Creative Writing, A Practical Guide* (Casterton, 1998); *The Creative Writing Handbook*

(Singleton & Luckhurst, 2000); and *The Creative Writing Coursebook* (Bell & Magrs, 2001). *The Writers' and Artists Yearbook* was first published in 1907 (A&C Black) but, in 1987, it was challenged for the first time by a similar volume, *The Writers' Handbook*, published by Macmillan. Bestselling horror writer Stephen King published a literary autobiography, *On Writing* (King, 2001), the same year that *Marketing your Book: An Author's Guide* came out (Baverstock, 2001a). Issues of writerly craft — the concentration, time and space required — are explored in various publications (Baverstock, 1993a; 2006b; 2007c), as well as in journalism for the writing press, notably *The Author*, (which often reported writers' feelings of isolation from the marketing process, supported by observations that it was not being very well managed) *Writers' Forum*, *Writing Magazine* and *Mslexia*. Further titles followed on the process of how to publish, all of which attended to author marketing (Stock, 2006); some were self-published (Keeth, 2008).

4. Publications

4.1 ***How to Market Books*,** Kogan Page (Baverstock, 1990)

4.1.1 Background

Despite a growing acceptance of the role of marketing within publishing, when economic pressures increased, marketing and training budgets were frequently an early casualty and marketing staff found themselves under-resourced and ill-placed to fight for their function within an editorially dominated environment (Baverstock, 1993a:p.53f). Decisions about what to publish tended to be made at editorial meetings to which a representative sales/marketing staff member might be invited, but once present the role tended to be for information acquisition rather than equal voting rights (Baverstock, 1993a:p.42). Within the publishing industry as a whole, there was little cooperation over processes that depended on (and often competed for) largely the same range of suppliers (wholesalers, booksellers, printers and freelance staff) and a dearth of formal resources to offer guidance (see Section 3). This absence of information, and an appreciation of resulting inefficiencies, led to the concept and commissioning of a book on marketing for publishers: *How to Market Books* (Baverstock, 1990).

4.1.2 Content

How to Market Books investigates and records in a comprehensive manner, and for the first time, the emergence and role of the marketing function within the publishing industry, both as a whole and within specific genres; with an examination of the rationale, range and effectiveness of the processes employed.

4.1.3 Initial response

The book quickly established itself within the industry, winning early and positive comment: 'This is excellent. The clarity of the whole thing is beyond praise – let alone the gargantuan task of compilation on such a comprehensive scale. It deserves to become the "bible" of marketing in publishing' (Professor Emrys Jones of the London School of Economics). In her review of the title for *Bookseller*, Wendy Tury of West Herts College commented: 'There is a dearth of up-to-date information about the theory and practice of book marketing. Alison Baverstock has filled the gap admirably; her book should be required reading for the novice and will provide an informative guide for the experienced practitioner.' (*Bookseller*, 1990)

Alan Hill, former Chairman of Heinemann Educational Books, wrote in his foreword to an updated edition that 'nothing is too small or too large for her agenda' (Hill, 1993:p.4). Hill further compared it with Unwin's classic title (Unwin, 1926 and subsequent editions), lamented that it had not been available previously and commented that: 'Through extensive research she has concentrated into this one volume a range of detailed issues unequalled elsewhere' (Hill, 1993:p.5). The book went on to

secure worldwide adoption within the increasing number of universities and colleges offering education in publishing, was recommended by The Society of Authors and the IPG, and drew an increasing following. It became commonly known as 'Baverstock'.

Subsequent editions (1993b; 1997b; 2000; 2008a) were published. In private correspondence, Gian Lombardo, Publisher-in-Residence, Emerson College, USA and Director, Quale Press (2008) commented: 'It is an indispensible teaching tool and guide.' The same edition drew the following review from Sheila Lambie of Oxford Brookes in *Bookseller*:

> Since this book was first published in 1990, and through its revisions in 1993, 1997, and 2000, it has been the bible for book marketers in publishing, and this new edition has been too long in coming, as publishing has changed dramatically in seven short years.
>
> It's been worth the wait: marketing is so critical to success that everyone involved in publishing needs to have access to a copy, and that includes editors, production staff, web editors and, not least, the financial managers of publishers large and small.
>
> Furthermore, booksellers should stock it, not just in their academic sections, but also on the shelves that cater to the growing band of self-publishers and would-be authors: its wit and wisdom--not to mention its realism--are crucial aids to any writer.
>
> *How to Market Books* has, from its inception, been a byword for sensible advice and practical tips; this derives from its author's constant and reflective honing of skills and techniques through personal experience: she is senior lecturer at Kingston University Business School, teaches regularly at the Publishing Training Centre, and has published 15 books.
>
> But *How to Market Books* is much more than a guide: it is also an up-to-date picture of the publishing world today. In some of the radically revised chapters, specifically 'Using the Internet to Sell', she addresses the key issues that concern publishing people: internet use by publishers and consumers, improving online marketing, and managing blogs and emails, to name a few. In an expanded chapter on Direct Marketing, the timeless advice is kept much as in the previous edition (the advantages of telemarketing, for example), while new areas such as email marketing are provided with the author's trademark list of hints, the examples are updated where necessary, and coverage of techniques no longer in general use is appropriately curtailed.
>
> The only criticism of the book relates to the lack of one element: a companion website. Many textbooks now provide this as standard, and I can well imagine that the author has plenty of information that would provide perfect value-added material, both for students and their lecturers. But this thorough and comprehensive new edition is indeed a 'remarkable book'

(according to Martin Neild, Hodder Headline Chief Executive, in the foreword), and it will certainly top our reading lists at Oxford Brookes.

The publishers estimate that the English language edition has lifetime sales of around 20,000. The book has been translated into Serbian, Chinese, Russian, Ukranian, Lithuanian, Korean and Arabic. The original and extensively researched and original glossary of publishing terms supported wider understanding within the discipline. The title's themes were extended in my further research and published writing (Baverstock, 1993a:pp.53f; 1995a; 1997a; 1999a; 1999b; 2001a; 2002a).

4.1.4 Further and related dissemination of this work

The contents of this book and the results of the research have been widely cited in the academic press and further disseminated through the professional writing press and professional societies such as The Society of Authors (Baverstock, 1996b; 1997a:pp.5–8; 2004b). The extension of the research with Exeter academics was published in extended form by Book House Training Centre and disseminated amongst academic publishers (Baverstock, 1991).

Publication of *How to Market Books* played a key part in the rise of the role of marketing within publishing. By the late 1990s, marketing and sales were considered effective paths to all jobs within publishing, including that of commissioning editor and senior management (Baverstock, 1996a:p.4; 1997a; 2000; Guise, 2010). Progress towards this was slow — for a long time, the editorial strategies of publishers remained focused on product development rather than markets (Baverstock, 1993a:p.49); direct marketing was actively resisted by booksellers and marketing in publishing was consistently more influenced by publishing industry practice than how marketing was being conducted outside the industry (Baverstock, 1993a; 1994). But the book played a key part in the acceptance of marketing, as well as an appreciation of its key functions and driving mechanisms, and in the process this information began to leak out to other stakeholders. In the long run, this heralded the increasing involvement of the author.

Looking more widely at the title's significance, the first edition of *How to Market Books* (Baverstock, 1990) discussed expenditure on book marketing in the context of effective planning: isolating the most effective methods of spreading awareness and promoting sales from the wide range available, but at the same time ensuring tight control of costs and value for money. These themes remain of continued relevance to the industry and have been widely propagated.

Since the first publication of this book, financial pressures within publishing have tightened. The demise of the Net Book Agreement in the UK in 1995, the rise of discounting in bookshops and the arrival of new selling locations (primarily online book retailers and supermarkets) reduced bookseller profits, hence the introduction of charges for what had previously been a standard part of their role, such as prominent (front of store) and window display, mounting promotions and highlighting as

'recommended reads' (Baverstock, 2008a). What had been dubbed 'shared expenditure' became publisher subsidy (through additional discount) or invoiced support.

Intense pressure on margins encouraged publishers to reduce costs further, both through spending less on marketing (Baverstock, 2010i), and by offering either lower levels of editorial intervention or requiring more involvement by the author (Baverstock, 1995b; Winskill & Baverstock, 2010). New business models emerged such as The Faber Academy,[7] Authonomy[8] and Macmillan New Writing[9] (Baverstock, 2010a; 2010b), all of which involved increased levels of partnership with the author, and a more proactive role, particularly in generating enthusiasm for their writing: as author Jodi Picoult said, 'you can't just be a writer, you also have to be your own cheerleader' (Picoult, 2008). When putting forward publishing proposals it became routine practice for academics to be asked if they had any 'institutional support' from their university, and they were encouraged to seek the collaboration of their colleagues in promoting their work (Masikunas & Baverstock, 2010a).

Throughout the period, and as a result of my research and publications, I was in demand to advise publishers on effective marketing through reduced budgets, and I developed seminars on low-cost marketing for publishers and authors. The work was spread further through addresses to a variety of organisations (The Society of Authors, Writers' Guild, IPG, SYP, Women in Publishing), and was expanded into distance-learning resources on cost-effective marketing for the Publishing Training Centre (Baverstock & Douglas, 1999; 2010) and Kingston University (Baverstock, 2006f; 2008d), West Herts College, as well as online resources for Oxford Brookes University in 2000.

4.2 ***Are Books Different?*** Kogan Page (Baverstock, 1993a)

4.2.1 Background

This title grew out of the research for *How to Market Books,* (Baverstock, 1990). Investigations into the various methods of marketing published products, their itemisation and exploration, revealed a gap in the research. Whereas the basic principles of marketing had been identified and considered, there had been no sustained investigation as to whether a published product could or should be treated in the same way as other types of product or service. The title of the new book came from Arthur Bagnall's 1962 defence of the Net Book Agreement, which argued that books should be treated differently from other types of retail purchase. Bagnall's thesis was eventually agreed; that books were and should be handled differently, and that in order to support the stocking of a wide range of titles, booksellers needed to be assured that they would not be undercut by other, principally larger, retail outlets charging less, and retail price maintenance was upheld for just two categories of

[7] www.faber.co.uk/academy
[8] www.authonomy.com
[9] http://www.panmacmillan.com/imprints/macmillan%20new%20writing

product: books and pharmaceutical medicines. By 1990, the hypothesis of the differentness of books was under pressure, with major booksellers and publishers wanting to benefit from the leverage they were sure price-cutting would offer in promoting sales, but it had not been examined formally since.

4.2.2. Content

Are Books Different? (Baverstock, 1993a) offers an exploration of the meaning of marketing in the book trade; an examination of its specific industrial practices; consideration of its wider social, technological, economic and political contexts; and an exploration of whether techniques applied to other types of merchandise can work for books. The associated research was broad-ranging, including qualitative research with industry personnel, as well as contributors from other fields of marketing, marketing service industries and professional organisations.

4.2.3 Initial response

The book drew a foreword from Paul Scherer, then President of the PA, coverage in the trade press, and was quickly adopted worldwide by courses on publishing and related areas of study – it has been continuously recommended ever since. The UK edition of the book has sold an estimated 2,000 copies and the book was also translated into Russian.

4.2.4 Further and related dissemination of the work

Although the title's starting point, a reference to the Net Book Agreement, was finally formally abandoned in 1995, two years after the book was published, the question it posed remains relevant and remarkably prescient; the chapter on distribution, customer care and other services foreshadows the outcome of the Skillset Survey into industry practices and future requirements of fifteen years later (Skillset, 2008) and, similarly, it heralds many other developments within the book trade. Twenty years on, without having been updated, it remains a classic and highly original text that examines both publishing and its much wider social, technological, economic and political contexts. It is widely referenced and continues to contribute to the debate about the nature of publishing.

Research for this title was influenced by my increasing involvement in initiatives to promote the value of reading, and its extension to demographics which saw little value in the process. This was based on an appreciation that while the number of people trying to get published was growing significantly, the number reading that was created was not expanding at the same rate (Baverstock, 2002b; 2002c).

An examination of the appropriateness of general marketing techniques to the promotion of reading matter became part of a wider debate — how to engage a higher proportion of society in reading.

The social benefits of confident reading were widely acknowledged, and schemes to promote and extend reading began to attract public resources.[10]

I was funded by Southern Arts to establish a reader development scheme across three counties, and following extensive research in public libraries the scheme I established, Well Worth Reading, attracted national attention (Baverstock, 1989; McKearney & Baverstock, 1990) and won an Arts and Business Award in 1997, before eventually being absorbed into The Reading Agency. This early initiative became part of a growing trend: the Bookstart project aimed to engage much younger children with books, through encouraging their parents to read to them, was developed by Book Trust, and research into the educational and social development of babies who were part of the project identified a correlation between being read to as a child and subsequent engagement at school (Hines & Brooks, 2005). The 1989 'Opening the Book' conference in Sheffield, organised by community arts officers working for the local authority, highlighted much of this work (Baverstock, 1989).

It is significant that such initiatives to promote reading and literacy were funded regularly from outside the traditional publishing industry; although arguably a major beneficiary of such initiatives, publishers were not early enthusiasts (Baverstock, 2008a; 2008b; 2008c). The piloting and success of such enterprises spread an awareness that literary events did not have to be London-based, or publisher-grounded, in order to be successful. My work on the marketing of published materials to widen participation, first discussed in *Are Books Different?* and my role as an independent consultant within the book world, led to frequent involvement in this area, and continuing research/support of such initiatives has been a strong theme of the MA Publishing at Kingston.

4.3 ***Marketing your Book: An Author's Guide*** A&C Black (Baverstock, 2001a, 2007c)

4.3.1 Background

Desmond Clarke, MD of Thomson Publishing Services Ltd, who provided an endorsement for the front cover of *How to Market Books* (Baverstock, 1990) remarked privately that while comprehensive, it made little mention of the author. Subsequent editions (Baverstock, 1993b, 1997b, 2000) offered increased coverage of their role, as it developed, and the initial manuscript of the fourth edition (Baverstock, 2008a) devoted a whole chapter to effective author involvement in marketing. But this was deleted by the title's commissioning editor, late in the production process and without consultation, when space needed to be saved. The role of the author had increased greatly, but was evidently still not fully appreciated by the publisher.

[10] From arts organisations such as Arts Council for England (ACE) and Book Trust, see www.booktrust.org

With notable exceptions (e.g. Charles Dickens' tours of North America), authors had, traditionally, relied on the mediation of publishers to manage communication with their readers and promote their sales. Admiring readers would write to authors care of their publishing houses, and the latter would consolidate and pass on the correspondence, or sometimes answer it themselves (Baverstock, 2001a:pp.1–7). Publishers retained guardianship of the marketing and publicity functions; author publicity forms were routinely sent out with the contract, but their function or value to the process was seldom explained (Baverstock 2001a:pp.34–38).[11] While they appreciated author support with publicity at publication time, publishers seldom sought to share theory or ideas with authors, and were particularly ineffective at managing authors' expectations (Baverstock, 2001a:pp.3–6; p.44).

Relationships between authors and publishers were often marked by miscommunication: authors accused publishers of treating them as unreliable suppliers; of being too fond of their own literary ambitions and too closeted from society to be able to recognise merit in styles of writing or subject matter that differed from their own preferences (Baverstock, 1993a:pp.100f; 2001a:pp.5–7; 2001b, 2004b; 2008b). This failure to communicate effectively with authors was mirrored by a response from booksellers, who felt insufficiently consulted and similarly patronised by publishers (Baverstock, 1993a:p.77).

Subsequent editions of *How to Market Books* offered increased coverage of the role of the author, as it developed, but the demand grew for more guidance; much of the debate coordinated by The Society of Authors. In 1999, the Society commissioned me to write a short guide for authors on marketing their work (Baverstock & Charley, 2000) and to deliver a seminar on the same subject. Such was the demand, the seminar had to be re-run a further four times. Publishers A&C Black observed this trend and responded positively to the suggestion of a title on marketing for authors for their *Writers' Guides Series*, which up to then had concentrated on different types of writing (for children, freelance articles, etc.) rather than the mechanics of the publishing process.

4.3.2 Content

Marketing your Book: An Author's Guide, was the first book on marketing for authors and offers a sustained examination of what marketing is, and how the author can contribute to both the promotion and sale of their work.

4.3.3 Initial response

The book was greeted with enthusiasm by the authorial community; gained an endorsement from Mark le Fanu, General Secretary of The Society of Authors, and a foreword from bestselling children's author Jacqueline Wilson. The chapter on how authors feel about publishers was featured in

[11] There is an interesting comparison with methods used by the government to ensure recipients understood the function of the Census and, in the process, boost the response. (Baverstock, 2001d; 2001e)

Bookseller in the month of publication (Baverstock, 2001b), highlighted in an associated editorial (*Bookseller*, 2001) and produced a lively debate about the nature of the publisher-author partnership. It was widely reviewed in writing blogs and online fora. The following is typical:

> I have been writing books since 1984 but it taught me a lot... The author's experience is uniquely useful, since she is an experienced writer and publisher and knows how writers can optimise their relationship with the publisher, and their sales. I have recommended it to other writers but cannot bear to part with my own copy.' Dr Penny Darbyshire, Reader in Law, Kingston University (Source: Amazon review, 2011)

Within UK markets, the title has sold around 4,000 copies, with further English language editions of both the first edition, and a second in 2007, being published through Unistar Books in India, Pakistan, Sri Lanka and Bangladesh, and through Allen & Unwin in Australia and South East Asia.

4.3.4 Further and related dissemination of this work

This was the first book on marketing for authors. Since publication, an appreciation that involvement in the marketing is part of the authorial role has become established, and the debate that began with this title has been widely extended.

While for some authors there remains an innate distaste for marketing terminology — 'I write books, I do not produce content' (Jauncey, 2008) and, not infrequently, an associated 'learned helplessness' (Darwin, 2008) — I promoted a wider understanding that writers did need to understand the process by which their work reaches their readers (Baverstock, 2007a; 2007b; 2009a; 2009b). My contribution to Edinburgh University Press's *The Handbook of Creative Writing* (Baverstock, 2007b) within a section on *The Writer's Life*, confirmed this wider appreciation of the author's role and responsibilities.

These developments have supported an increasing willingness among authors to pay for professional services to support their writing ambition. Competition to achieve a place on a respected Creative Writing course has grown (Baverstock, 2009a). Literary consultancies have accustomed authors to the practice of paying for editorial feedback and most literary festivals now offer a range of paid-for events exploring how to get published. I established the Kingston Writers' Conference in 2009 and it ran again in 2010.

Author contacts, affiliations, memberships and associations became more valuable as the media fragmented, meaning it was progressively more difficult to isolate specific audiences and target them through advertising and I explored the means through which this might still be achieved (Baverstock 2001b; 2001c; 2001d; 2003a; 2008b). The broadcast media, always keen on an adversarial structure

for programming, were particularly keen to feature those who could articulate an argument and substantiate it with reference to what they had published, and this opened up an additional source of income for some authors. Authors arguably received a disproportionately greater share of media attention compared with other 'creatives' and 'celebrities', perhaps because they were generally more articulate, and often provided cheap copy (Baverstock, 2002d; 2004a; 2006b; 2006c; 2007a:p.3 & pp.129–152; 2010f; 2010g). At the same time, there was a strong correlation between my work on the relationships between adolescents and their parents/teachers/carers and how to communicate in emotionally charged situations between authors and publishers; setting and maintaining boundaries and managing expectations were key issues for both groups (Hines & Baverstock, 2005:p.9; 2009:pp.63–90; Baverstock 2009b; 2010e).

The longer-term consequences of increased understanding of marketing within the authorial body have been to polarise success; authors who are able to participate in marketing tending find their efforts are supported by their publishers, with the allocation of more budget and attention. With only a modest grasp of technology, authors who embraced the principles of marketing found they could reach throughout the territories first established and then maintained by their publishers through traditional means (e.g. rep visits; the establishment of local offices; mailings), and could do so at a fraction of the investment taken to develop the network. Many authors grew negligent of the development costs of the work they were selling, and of the multi-layered meaning of the verb 'to publish' — which was not infrequently dismissed as 'pressing a few buttons' (Baverstock, Bowen et al, 2008g:pp.23f; Baverstock 2010d; 2010i).

But while viral connectedness opened up new opportunities for some authors, it left others at a disadvantage. Just as the last Labour Government viewed families that did not have access to a computer at home as underprivileged, so now the author without a wider connectedness to contemporary society, or sufficient sales to justify someone else doing this on their behalf, was increasingly left behind.[12]

The emergence of the individual author, more valuable than the rest, echoed developments in sport during the same period, where the international footballer became more important than the team they belonged to. In *Observer Sport Monthly* Paul Hayward commented:

> With good reason do today's top football managers emphasise 'the group' and the collective will. Mourinho, Wenger and the rest know they must resist the shift of power from the club to the individual. The modern sporting superstar is a floating corporation. Over the next ten years he might go freelance too. (January 2010, p19)

[12] 11 January,2010, the then UK Prime Minister Gordon Brown announced the 'Home Access Scheme' to give 270,000 low-income families home computers and free broadband access, with the aim of closing the digital divide between richer and poorer families and keeping parents in touch with their children's progress at school.

Within publishing, the process of disintermediation was much discussed (Baverstock, 2008b; 2010i), with authors concluding that as controllers of content their position was strong (Baverstock, 2003b; 2008d; 2008e). Some authors took this a stage further, effectively becoming a publishing enterprise in their own right; employing editorial services, or contracting them from the house with which they temporarily collaborated (Baverstock, 2008c; 2008d). This mode of operation is close to that of the Renaissance artists and associated *scuole* — they provide the outline, others do the colouring in. Team writing also leads to quicker production, and hence better satisfaction of reader demand. Some were highly successful: Public Lending Right figures for 2008/9 revealed that James Patterson and Daisy Meadows, two of the three most borrowed authors, were 'team writing' (BBC News, 2009).

Since publication of this book, an appreciation that involvement in the marketing is part of the authorial role has become established, and the debate that began with this title has been widely extended. A second edition was published in 2007 (Baverstock, 2007a) and a third has been commissioned for 2012.

4.4 ***Is there a Book in you?*** A&C Black (Baverstock, 2006b)

4.4.1 Background

Throughout the period considered, there was a rise in the public's exposure to books. Waterstone's Booksellers was launched in 1982 by Tim Waterstone, with the express intention of offering books for sale in high street locations, and James Heneage widened book prominence and availability further when he established Ottakar's in 1987, seeing a similarly lucrative market in smaller cities and market towns which lacked a Waterstone's branch (Baverstock, 2000:pp.12–14; 1993a:p.51).

Finding books for sale in more mainstream locations was accompanied by a consciousness among large sections of society that publishing a book themselves was a realistic ambition. Writing, finishing or getting a book published scored consistently high in popular magazine features of New Year's resolutions each January. Membership of The Society of Authors grew steadily from 3,066 in December 1980 to 8,907 in April 2010, and there was significant growth too in the sales of magazines marketed to aspiring authors. Launched in 1990, by 2010 *Writing Magazine* had a circulation of 20,000, *Writers' Forum* of 9,000, and both boasted much larger readerships. Local authorities were finding that their creative writing classes were heavily oversubscribed and universities benefited from the demand for related courses which, because they were not career-stage/age-dependent, proved relatively resistant to economic recession (Baverstock, 2009a). Literary festivals expanded their related programmes.

Initial coverage on television of the annual awarding of the Booker Prize followed the broadcasting career of Melvyn Bragg as he moved from BBC1 to ITV to Channel Four (Bragg, 1998). In 2004, the British Book Awards were broadcast for the first time, about the time that Amanda Ross, MD of Cactus Television (the company that produced the afternoon chat show *Richard & Judy*) began experimenting with more book coverage. Despite the US precedent of Oprah Winfrey featuring books, UK publishers were initially resistant to the idea of books on chat shows, but Cactus' experiment proved highly successful. The Richard & Judy writing competition ('How to get published', Channel Four, September 2004) produced 47,000 responses within a six-week deadline, and a further 6,000 afterwards. Such was the quality of what was submitted that the sponsoring publishers, Macmillan, awarded a contract to the entire shortlist. Publishers commented in the trade press on the evidently high level of latent writing talent that was still undiscovered (*Bookseller*, 2005), the coverage of books on *Richard & Judy* won the 2006 HarperCollins Award for Expanding the Book Market (*Bookseller*, 2006) and an *Observer* poll voted Amanda Ross the most important figure in British publishing (McCrum, 2006). The trade press repeatedly reported the 'transforming' effect of their selections on subsequent sales (*Bookseller*, 2004). As Category Manager in charge of buying books for Tesco, David Cooke recognised the impact of *Richard & Judy*:

> They have brought different books to new people. Probably 50–60% of all the books they have chosen we wouldn't have listed otherwise. The typical Tesco book buyer only buys one or two books a year, driven by covers and what's very popular.
> (Cooke, 2008)

The first Harry Potter novel was published in 1997 (Rowling, 1997) and the author's writing herself out of penury added to the impression that becoming an author was a relatively straightforward path to riches. The rise in demand for therapy and counselling, and the therapeutic writing produced in the process, further increased the demand for publishing and agenting services (Baverstock, 2005a). Some of this was met through the emergence of literary consultancies, offering a new business model of paid-for editorial advice; the first of these, The Literary Consultancy,[13] was launched in 1996, and Cornerstones[14] followed in 1998.

With increased participation in writing, and a widespread search for publishers and agents to invest, I speculated on the required qualifying factors: which personal skills and competencies would enhance the would-be author's prospect of success? Based on my experience as both author and publisher, I began to research a list, in preparation for a talk at the Kingston Readers' Festival in May 2005, continued at the Edinburgh Book Festival Edinburgh in August 2005. This grew into a questionnaire that was trialled with groups of writers; in particular, the new intake of MA Creative Writing students

[13] http://www.literaryconsultancy.co.uk
[14] http://www.cornerstones.co.uk

at Kingston. Early feedback was reported in an academic paper presented at the International Conference of the Book in the autumn of 2005, and subsequently published in the *International Journal of the Book* (Baverstock, 2006g). The ideas were also discussed with publishers; with those offering services to all parts of the industry, such as literary agents and business services; with creatives in other fields; and with the media — and the approach taken has been widely validated.

4.4.2 Content

The book identifies, isolates and explores ten characteristics and aptitudes that the author in search of a publishing deal from an external investor (agent or publisher) should consider important to their chances of success. These range from an ability to handle rejection to the possession of a writing habit. A particularly original feature of the book was the extension of the research on creativity into its demonstration through activities other than writing.

4.4.3 Initial response

The work drew a foreword from journalist Katharine Whitehorn, endorsements from Mark le Fanu and others, and a variety of other positive comments, from various stakeholders within the publishing process. I was interviewed on BBC Radio 4's *Open Book* programme by Mariella Frostrup. Professor John Carey commented:

> I must say I am very impressed. It's not so much an instruction manual as a huge consultation panel drawn from a whole range of different experts and I can't imagine any writer, aspirant or established, not finding it absorbing and enlightening. The Questionnaire gives it a real punch, and I thought the section on 'Is There Not a Book in You' particularly heartening and intelligent. (Private correspondence, May 2007)

UK edition sales are 11,000 and an edition for the Australia and SE Asia market was published through Allen & Unwin, Australia.

The work reached a wider audience through a variety of presentations to groups, literary festivals, the professional and writing press, and through informal publications (Baverstock, 2006a; 2006b; 2006d; 2006e; 2007c; 2009c). In the process, author understanding of the publishing process as a whole was raised; confidence levels improved.

4.4.4 Further and related dissemination of the work

There is now a widened understanding among authors of the various factors that impinge on their success as published writers; for some, this has led to an appreciation of their role in relation to the process as a whole — and the identification of new opportunities. A notable one is self-publishing.

The first publishers were also booksellers, and it was not uncommon for authors to 'privately publish' a first edition of their own work at their own expense. Publishers would advance the costs of publication, pay themselves back as the titles were sold and then charge a commission for every title sold, paying the balance to the writer. If a novel did not recover its costs through sales, the author was responsible for them (Fergus, 1997; Raven, 2006). All of Jane Austen's novels (apart from *Pride and Prejudice*) were published at the author's financial risk — or 'on commission' as it was termed.

Over time, the two functions of bookselling and publishing separated; publishers, and later agents, began to dominate access to book management; booksellers to selling what was produced. A dependency culture was established: authors on publishers for access to the market; booksellers on publishers for product. And as in any market where the manufacturer controls access to the market, a confidence bordering on arrogance was frequently reported by would-be suppliers (Baverstock, 2001a:pp.1–7; 2001b; 2008c). Poorly published and easily identifiable 'vanity publishing' became the only alternative.

In the 1990s, with the wider availability of computers, publishing organisations began to emerge which empowered authors to publish their work themselves with complete editorial and copyright control, buying in previously publisher-dominated services (editorial, marketing, distribution) according to need. I outlined this availability as a useful option; an artistic decision or a process of self-actualisation, which allows the artist to park a project in a finished format and move on with something else, in the process giving them more control over the finished product and how and where it is sold. Others found it a means of creating a discrete personal project without the need to pursue (and be rejected by) publishers or agents (Baverstock, 2010a; 2010b; 2010c; 2010d; 2010g; 2010h; 2010i; 2010j; 2010k; Robinson, 2010).

Publishing was emerging as no longer the monopoly of conventional publishing houses and an image change for self-publishing became overdue — my suggestion of 'bespoke publishing' (Baverstock, 2010a; 2010b; 2010m) drew a lively debate. It is probable that the students currently enrolled on postgraduate courses in publishing will be presented with job opportunities in both the traditional and self-publishing sectors, and the differences will blur, particularly if publishers' initial forays into charging for specific services become more standard (Baverstock, 2010l).

4.5. ***How to get a Job in Publishing*** A&C Black (Baverstock, Bowen & Carey, 2008)

4.5.1 Background

The background to the commissioning of this title was the increasing professionalism and structured entry to the publishing industry, with the rise of specialist recruitment agencies, and the formalisation

of the HR role within publishing.[15] Internal training budgets declined and there was a distinct shift towards entrants training themselves before seeking employment (Baverstock, 1993a, pp.153-157).

4.5.2 Content

This book, with a title that is ostensibly non-academic, offers a research-based overview of the publishing industry for those seeking employment therein. This publication was co-written with Susannah Bowen and Dr Steven Carey. My particular contribution was the early chapters of the book: 'Why publishing and why you?'; 'Where publishing is heading'; 'About book publishing'; 'About journal publishing', and sections on marketing in publishing, although all authors reviewed all material, and subsequently edited and corrected the whole work (Baverstock et al, 2008).

4.5.3 Initial response

Launched at an event hosted by The Society of Young Publishers, the book quickly drew enthusiastic response, in both formal and informal media. The UK edition has sold 4,000 units and there is an edition for Australia and SE Asia published through Allen & Unwin, Australia. MD of Strathmore Publishing, Nicholas Jones commented in an Amazon review (2008):

> Having worked in publishing for thirty years and lectured to careers services about what it is like as an occupation for much of that time, I bought this book to see how how another's approach matched my take on the industry. I knew of Alison Baverstock's involvement in training and advice through her long-time work at the Publishing Training Centre and Kingston University. Her (and her fellow writers') love of the industry comes shining through, but the views are not through rose-tinted spectacles. It is honest and direct, and captures both the frustrations and rewards of the work. It gives realistic and practical advice with checklists and anecdotes, and is thus an ideal companion to Giles Clark's *Inside Book Publishing* which is more analytical and textbook-like. Anyone seriously considering applying to work in book publishing should read both books — and *How To...* has the added benefit of covering magazine publishing too.

4.5.4 Further and related dissemination of the work

This book has been widely adopted within universities teaching Publishing Studies and has influenced the academic and practical content of related courses. It has contributed significantly to the debate about recruitment within publishing, as well as a wider appreciation that continued recruitment from a largely undiversified demographic — in the process remaining white, middle-class, and seemingly incurious about who else might read or what they might like to access — would not help widen participation in publishing, and hence in book purchase and reading (Dipnet, 2007; Baverstock, 2008a; 2008b; 2008c; 2008e; 2008f; 2009a; Baverstock et al, 2008).

[15] Compared with previous informality, see Section 2.1

4.6 'What competencies do today's academic authors need?', *Journal of Scholarly Publishing*, University of Toronto Press, April 2010 (Baverstock, 2010g)

This paper examines a changed situation within the publishing industry, in which the emergence of new technologies and globalisation has impacted on the profession, its key stakeholders and beneficiaries. It explores the new opportunities open to authors as creators of the content on which the industry is reliant. It considers the benefits, from the author's point of view, of an increasing awareness of the value of content; the importance for authors of developing both connectedness and proactivity; explores and advises on how to work with a publisher for more effective publication; and considers the key importance of timing within publishing. It considers the value of brand (of author, publisher and university) and the cross-funding and selling opportunities created by its widening appreciation; the value of the authors' involvement in marketing and the cultivation of memorability in developing an appetite for both their publications and informed opinions. Finally, it suggests that rather than considering academic publishing as a means to an end in achieving academic promotion, academic authors should, in future, consider and develop its ability to contribute to an enhanced role, within their academic institution, publishing house and wider society.

This paper was based on international research into the relationship between publishers and their academic authors; and, in particular, the growing independence of authors, newly empowered with an understanding of the marketing function and an appreciation of the means through which they can promote their titles.

4.7 'Where will the next generation of publishers come from?', *Journal of Scholarly Publishing*, University of Toronto Press, October 2010 (Baverstock, 2010j)

This paper considers how the role of both publishing and publishers is understood within society, and how to broaden an appreciation to promote wider entry. It explores the various competences sought by the industry; their past and current resourcing and how would-be publishers can gain experience of the industry; the role of temporary placements and their effective allocation. The role of universities and organisations offering training is examined, in both spreading understanding of the industry, its processes, the wide range of products and services available, and the associated satisfactions of employment therein. It considers the importance of spreading an awareness of the word-based needs of the full range of society in order to produce a corresponding range of products and services, and the importance of widening participation in order to do this effectively. The paper concludes with a series of associated recommendations.

The paper draws on international research into the structure and marketing of university courses in publishing, and their perceived value within both academia and industry. It drew a lively correspondence from those who read it, in both published form (Thatcher, 2011) and via email to the author.

5. Conclusion

So in the period 1980 – 2010, did the rise of marketing within the publishing industry, associated developments in the business model, and in particular the author's growing involvement, mean that in the process books became 'less different'?

The archetypal and accepted wisdom up until the late 1990s that 'books were different' was supported by a range of ideas and business models, from idiosyncratic distribution methods based on loaning stock to retail outlets and pressurised pricing strategies as typified by the Net Book Agreement, to the relative professional isolation of publishers, who tended to remain within the industrial sector they had initially joined, rather than pursuing a career in a specific role but over a range of sectors. There was frequent speculation in both trade and general press that consciousness of this 'differentness' promoted tolerance of practices whose challenge was long overdue. Over the period of time covered by this thesis the publishing industry, and its chief suppliers of content (the authors), were influenced by trends prevailing within society and the wider economy. A growing popular fascination with marketing, and the widespread adoption of its terminology and practices, promoted a realisation of the significance of marketing within publishing, and the eventual establishment of associated strategies and practices within the book world.

Within publishing, an awareness of the concept of marketing grew, prompted by the body of work presented. Publishers gradually implemented the marketing function within their organisations and a path was established towards senior roles for those from a marketing background; recognition of the value of an ability to predict and orchestrate product sales increasingly challenged the previously established editorial route to higher influence. The book industry and with it, by implication, the book, began to be less different as its output came to be treated as an ordinary commodity rather than a cultural icon.

Publishing also moved into the academy. With much wider participation in undergraduate education, graduates sought to differentiate their applications within the job market, and the acquisition of a degree that offered preparation for a specific profession indicated that they were potentially employable as well as academically qualified. Courses in Publishing Studies within universities became popular, and recruiters within publishing began to find those with an associated degree to be well-equipped employees, leading to demand for more of the same. The body of work presented played a key part in the growth of Publishing Studies as a discipline.

Authors, the foundation of written work who provided a unique, external resource not available to other business sectors, were becoming increasingly part of contemporary business models, finding themselves drawn into marketing in both their everyday lives and the presentation of their work. In a

bid to offer 'category clues' to time-pressured, pre-identified markets, content was increasingly packaged to augment a collective impression. Similarly, marketing budgets were curtailed — or supplemented — according to 'market forces'. No longer did every title get a guaranteed, if limited, associated marketing spend. An emerging business model relied on the success of certain high-profile, and often celebrity-based, titles being budgeted to succeed, in the long term hopefully subsidising those for which there were lower expectations. At the same time marketing media were diversifying fast, with new television and radio channels and the huge expansion of the internet; predicting what the market was likely to be doing at any given time became increasingly difficult. Publishers turned to authors to help them reach the market for their books, deploying them at the increasing number of literary festivals, and asking them to recruit endorsers, share their contacts and participate in communication through social media. But an ability to write does not necessarily confer an associated ability to talk about the process in public, and as the range of promotional and sales opportunities expanded, many authors felt unqualified to participate; speculating in the writing press about what 'being published' really meant if the process relied on their provision of so much more than just original content. A minority of high-profile authors were provided with media training and support, but the vast majority resourced their own associated learning, and the authors' expectations and increasing involvement in marketing was analysed, chronicled and shaped by the body of work presented.

This dissertation presents for consideration by the examiners a body of work that has investigated, explored, monitored and sought to explain, over the period in question, the basic and developing structures of, and the significant changes experienced by, the publishing industry, its stakeholders and beneficiaries, and has been relied on by all parties seeking to consider both the changes and their likely future development. The limited number of titles offered in support of this degree has been supported by a much broader body of work that extends and disseminates the research more widely.

In the broader contexts of the development of the marketing function within publishing, the rise of publishing education and the changing role of the author, my work has significantly expanded and advanced the disciplines through the originality of the research itself (exploring aspects which had not previously been examined), through the clear and coherent methodology and the structuring of that research, and by the considered manner in which the results have been presented.

The work makes an original and important contribution, which has played an important part in exploring and predicting developments that have ensued, and linking parallel trends. It has been part of a strengthening of research interest and associated publishing in these fields. In all the work the reader will find the same consistency, attention to detail and originality and will be able to take the

work as a base for their own research and publications. The cultural links and resonances of the work are many, and I have consistently sought to place the work in a wider social, economic, technological and environmental context. The 'ripple effect' of the work can be seen in the research and publications of others, within the specific areas I have studied, as well as throughout the broader disciplines of Publishing Studies, Creative Writing, Cultural Studies, Creative Economy, English, History, Sociology, Psychology, Information Science and Librarianship, Marketing and Business Studies.

The significance and originality of my work has been formally recognised by Women in Publishing, who, in 2007, presented me with the Pandora Award 'for a significant contribution to the publishing industry by a woman', by many invitations to speak at national and international organisational and public forums, and through its wide reference and citation. Within academia, I was instrumental in the establishment of the MA Publishing at City University in 1999, jointly set up the MA Publishing at Kingston University in 2005/6 and was the external panel member for a similar degree at Anglia Ruskin University in 2008/9. I am a regular speaker at Napier, Loughborough and Sheffield Hallam and an external examiner at Anglia Ruskin and Robert Gordon University. I was made an honorary member of the Society of Young Publishers in 2005 and Women in Publishing in 2008.

I see my publications as forming a coherent body of scholarly work, through which I hope I have, as far as possible, answered my original research questions: How can those responsible for creating published products most effectively communicate the benefits they offer to both their markets and the wider diaspora of those likely to profit from access? How can society as a whole promote the value of books and reading? The recent commissioning of a new title from me, to explore the role of self-publishing as an outlet for publishers and authors, is significant (Baverstock, 2011).

Looking to the future, the likely consequences of the developments charted by this thesis are significant. Authors empowered to promote their own material without publisher involvement, combined with the new availability of technology and potential staffing for the alternative production and dissemination of content, are likely to become better negotiators – and may find self-publishing an attractive medium. Publishing has long relied on a mutuality of interests to bind together their stable of authors, and if those with high sales decide they would rather have their own bespoke team, than share with fellow writers, this could have a serious impact on the publishing business long term. As the key content provider, the author is well placed for the future, not least because developing involvement created by contemporary marketing models and the vitality of self-publishing are enhanced by growing opportunities within digital publishing. Books in the process may have become 'less different' – but so arguably have their creators.

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Appendix A

A range of open-ended questions for use in face-to-face and telephone interviews with various stakeholders within the research programme associated with the submitted publications

1. Please tell me about your current professional role including job title and reporting structure.
2. How long have you been in this role?
3. Please give details of your previous professional experience.
4. Do you have any professional experience outside the publishing industry? And if so how is this relevant to what you do now/how you see the industry you have joined?
5. What are your academic and professional qualifications? What subject did you study at university (if appropriate) and do you have any professional qualifications?
6. Considering your particular professional role, what are the main responsibilities and key colleagues/collaborators, both in house and externally?
7. Who is your customer and what do you understand about the nature of their demands/satisfaction points?
8. Who are your competitors?
9. Can you make predictions for the future development of your markets?
10. What are the particular satisfactions/frustrations of your role?

Appendix B:

December 1989 – January 1990 Survey of academic staff at Exeter University; text and results of questionnaire

Questionnaire to Academic staff: December 1989
As publishers we are always seeking the best way to present details on our forthcoming titles to the designated readership. The information you provide by filling out this questionnaire will be of great help to us in this.

Alison Baverstock, Book House, 45 East Hill, Wandsworth, London SW18 2QZ

Academic subject_____

Job title: _____

Age range: (please ring) up to 35, 36-45, 46+

Breakdown was as follows:

age:	**under 35**	**36-45**	**over 46**	**total**
Subject:				
Applied Sciences	0	5	8	13
Natural Sciences	3	2	4	9
Social Studies	2	18	10	30
Humanities	8	5	3	16
Total	13	30	25	68

Total distributed: 200 Total returned: 68 Percentage response: 34

1. How valuable are the following sources of information in keeping you **up to date with what is being published** in your field? (Please ring.)

	Very				**Not at all**
promotional material received through post	1	2	3	4	5
	24%	37%	25%	14%	0
space advertising (in journals etc)	1	2	3	4	5
	2%	20%	31%	36%	11%
book reviews	1	2	3	4	5
	22%	35%	30%	13%	0
browsing in bookshops	1	2	3	4	5
	14%	30%	24%	22%	10%
bookshop recommendation	1	2	3	4	5
	1.5%	1.5%	9%	14%	74%
discussion with colleagues	1	2	3	4	5
	11%	39%	23%	20%	7%
library recommendations	1	2	3	4	5
	0	6%	5%	21%	68%
exhibitions/conferences	1	2	3	4	5
	6%	25%	20%	26%	23%

2. How effective do you believe the following sources of information to be in leading you to **seriously consider buying books**?

	Very				**Not at all**
promotional material received through post	1	2	3	4	5
	16%	34%	27%	15%	8%
space advertising (in journals etc)	1	2	3	4	5
	3%	9%	33%	38%	17%
book reviews	1	2	3	4	5
	29%	27%	35%	7%	2%
browsing in bookshops	1	2	3	4	5
	34%	23%	22%	13%	8%
bookshop recommendation	1	2	3	4	5
	5%	0	6%	14%	75%
discussion with colleagues	1	2	3	4	5
	11%	30%	33%	17%	9%
library recommendations	1	2	3	4	5
	0	8%	0	19%	73%
exhibitions/conferences	1	2	3	4	5
	6%	19%	21%	24%	30%

3. How valuable do you find the following information/features when included in the promotional material you receive through the post?

	Very				**Not at all**
list of contents	1	2	3	4	5
	52%	29%	12%	3%	4%
extracts from review coverage	1	2	3	4	5
	3%	24%	31%	25%	17%
brief summary of main features	1	2	3	4	5
	28%	48%	14%	8%	2%
detailed description of contents	1	2	3	4	5
	35%	40%	12%	10%	3%
information on the author	1	2	3	4	5
	5%	15%	30%	36%	14%
designated readership and level	1	2	3	4	5
	9%	22%	36%	19%	14%
photograph of cover (to aid recognition in bookshops)	1	2	3	4	5
	0	6%	12%	21%	61%
sample pages	1	2	3	4	5
	1%	13%	25%	21%	39%

4. Where do you tend to obtain titles that you decide to purchase on the basis of promotional material received through the post?

Purchase/order from a bookshop	Order from the publisher	Both
34	28	6

5. Approximately how many book have you bought over the last 12 months?

Less than 5	6-15	16+
20 30%)	36 (54%)	11 (16%)

6. How many journals do you subscribe to at present?

0-3	4-6	7-10	11+
45 73%)	13 (21%)	3 (5%)	1 (1%)

7. What do you tend to do with the promotional material you receive from publishers?

	Very likely				**Never**
throw it away without opening	1	2	3	4	5
	0	5%	24%	24%	47%
selectively open and read it	1	2	3	4	5
	27%	19%	30%	8%	16%
throw it away having once read it	1	2	3	4	5
	38%	33%	16%	13%	0
keep it (or parts of it) on file for ref.	1	2	3	4	5
	17%	26%	26%	19%	12%
pass it on to a colleague	1	2	3	4	5
	3%	9%	28%	40%	20%

8. Approximately how many different leaflets do you receive from publishers each month?

less than 5	6-10	10+
21 (33%)	30 (47%)	13 (20%)

9. How important do you consider an inspection copy system to be in persuading you to purchase particular titles?

Very				**Not at all**
1	2	3	4	5
61%	25%	5%	6%	3%

10. How valuable do you find a 'money back if not completely satisfied' guarantee?

Very				**Not at all**
1	2	3	4	5
32%	14%	15%	15%	24%

Have you ever returned a book under such a guarantee?

Yes	**No**
26%	36%

Do you have any comments or complaints about the information you receive from publishers through the post? (Incorporated in the text of the chapter)