

## THE LOVEMANUSCRIPT GUIDE TO PUBLISHING

*[encoded as a PDF document]*

Publishing is one word which covers a multitude of processes and skills. The following sections briefly explain the main processes involved in publishing a book. As you'll see many of these processes can nowadays be bought from freelancers so that, if you're willing to spend the time and energy managing the process yourself, it is in fact possible to publish your own book. However, we at Lovewriting are convinced that the easier and cost-effective path is to offer your manuscript to our partners, [Matador](#), who will manage and co-ordinate the process for you.

### Submitting a manuscript

Most publishers – overwhelmed by material - don't now accept manuscripts direct from an author, but prefer manuscripts to be submitted by agents. Agents themselves are reluctant to take on an author unless the manuscript is in a highly finished state. At the very least a manuscript should be typed out in double spaced format and clearly paginated. A list of agents and publishers is contained in the [Writers and Artists' Yearbook](#).

### Critical Assessment

If you're lucky enough to persuade an agent to read your manuscript they will probably submit it to some kind of critical assessment before returning it with comments. If you want to pay for this kind of objective critical assessment a number of agencies offer the service, including [The Literary Consultancy](#) and [The Writers' Workshop](#).

### Acceptance and Contract

If you are taken on by a publisher the first thing that will happen is the Contract. Although there are industry-wide standards every contract will tend to vary a little to reflect the unique character of the book and the nature of the publisher. At this stage it is handy to have an agent or a publishing lawyer at your side to ensure that all the terms are favourable (from the basic question of the percentage of sales you are paid, to more esoteric issues like the cost of remainders or the warehousing costs).

### Editing

If your book is accepted by a publisher it will be allotted an Editor. An Editor works with an author to improve a book (usually, but not exclusively, in fiction), a process that usually happens before a book goes into print. You can pay for editors to comment on your book. A full list of freelance editors is available from the [Society for Editors and Proofreaders](#).

### Copy Editing

Copy editing involves an independent party checking through your manuscript to look for spelling mistakes, grammar mistakes and so on, and correcting them. You can approach and pay for copy editor services to a freelance copy editor via the [Society for Editors and Proofreaders](#).

## Typesetting

Typesetting involves taking a manuscript and converting it into the way it will look in the book. There is obviously a large number of variables involved, from basic layout and design, to including photographs and graphics, choosing colours, page size, type size, etc. Each of these variables has a huge number of options to choose from, which is why publishers employ professional designers for the job.

## Text and Cover Design

All publishers know how untrue the old saying is about not judging a book by its cover. In fact cover design is one of the most important aspects of a book. Which is why publishers use professional designers, artists and photographers to create high-impact covers which will catch the eye in crowded bookshops.

If you want to publish and print a book entirely by yourself, then you could contact freelance book designers, beginning your search with the relevant pages of the [Writers and Artists' Yearbook](#).

## ISBN Registration

There is no legal requirement to give your book an ISBN number. However, without an ISBN number, a book cannot be ordered through any bookshop (physical or online) as the books ordering systems all work using the unique ISBN number, not a book's title. The ISBN number is unique to every book, and it enables a bookshop to identify the book's publisher, and thus be able to order it. Without an ISBN number on your book, you are effectively limiting yourself just to private sales.

The UK ISBN agency is run by [Nielsen](#).

## Printing

Once all these processes have been completed your book is ready for printing a publisher will send your book to the printers. Of course big publishers achieve significant discounts and good rates with their regular suppliers. The first-time author can find local printers through the [Yellow Pages](#) etc, or contact the [British Association for Print and Communication](#) although there are a surprising amount of issues to consider when it comes to printing: which process do you prefer, lithographic or digital? Which is appropriate for your book? How do you tell a good printer from a poor one? How many copies should be printed? What will reprints cost?

## Copyright Registration

On publication you are required by law to send one copy of your book to The British Library, Boston Spa, Wetherby, West Yorkshire LS23 7BY tel. 01937-546268, Email: [legal-deposit-books@bl.uk](mailto:legal-deposit-books@bl.uk). One copy should also be sent to each of the other five legal deposit libraries: The Bodleian Library, Oxford, The University Library, Cambridge, The National Library of Scotland, The Library of Trinity College, Dublin, The National Library of Wales. You can do

this in one package by sending five copies to [Copyright Libraries Agency](#), 100 Euston Rd, London NW1 2HQ, telephone 020 7388 5061.

### Bibliographic Registration

Booksellers know which books are available by using bibliographic databases run by [Whitakers](#), [Book Data](#) and [Bibliographic Data Services Limited \(BDS\)](#). These companies supply data to the high street and online bookstores so you need to register with the databases so that your book appears on the stores' computer

### Sales and Customer Invoicing

Publishers will then act as sales agent, taking orders and fulfilling them on your behalf. Depending on the terms of the contract you have signed with a publisher, they will send you payment on a percentage of your sales, at regular intervals.

### Distribution and Warehousing

You may find that a publisher charges you, the author, the cost of warehousing your books, although warehousing and distribution costs should be specified in the Contract.

### Publicity & Marketing

Publicity and Marketing are two different - though related - activities. Both aim to achieve the best possible exposure of your book to the market.

**Publicity and PR** is aimed at the journalist, the person who can get your book reviewed, written about, noticed, in local and national press, radio and TV.

**Marketing** is advertising aimed at the consumer - via a range of strategies, through conventional adverts, leaflets, posters, displays in bookshops, and so on.

### Conclusion

Virtually every book ever published is now available via the internet so that we are in danger of being overwhelmed with choices.

This is why Lovereading was set up – to provide guidance to people on what to read next.

Now we have set up Lovewriting to do something similar for unpublished authors – to provide guidance through the publishing process. And – having explained it all – to recommend to you [Matador Publishing](#) as a reputable and well-established self-publishing company.

Finally, once your book is published – to offer you a range of marketing services to bring your book to the attention of a wider book-buying public – and help you sell it!