Authors, publishers and readers in a time of change: Findings from a national project into global disruption in book publishing and implications for scholarly publishing

Dr Jan Zwar, 31 July 2018
Authors, publishers and readers in a time of change

RESEARCH QUESTIONS

Authors
• How are authors responding to changes in the industry?
• Are authors’ practices as cultural creators changing?
• Are authors better or worse off than previously?
• Can we identify differences between different types of authors? (eg, literary, genre, scholarly)
• What are the implications of changes for the future of the profession?

Publishers
• Are publishers innovating?
• How? Why?
• What the implications of changes for the future of the industry?

Readers
• Do Australians still read – and care about – books? Australian books?
• What are the implications of demographic changes, esp. younger ‘born digital’ readers?
Trade & Education Publishing (Aust.)
$1.4B+ REVENUE IN 2017

Trade publishing (consumer)
Adult fiction, adult non-fiction, children’s (many sub-categories)
Retail trade to end consumers (readers, gifts)

Education publishing
Primary, secondary, tertiary, vocational, continuing professional education
Education publishing: industry disruption x 2

EDUCATION PUBLISHING: ‘WE’RE NOT BOOK PUBLISHERS’

- Learning outcomes
- Services
- Partnerships
- Subscription models

Shorter textbooks, Accessible ‘bites’
Aim to be engaging
## Is the market for books shrinking?

### SALES OF TRADE PRINT BOOKS IN AUSTRALIA

<table>
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</thead>
<tbody>
<tr>
<td><strong>Volume (m)</strong></td>
<td>52.4</td>
<td>59.0</td>
<td>61.3</td>
<td><strong>64.8</strong></td>
<td>66.3</td>
<td>60.5</td>
<td>56.7</td>
<td>54.2</td>
<td>55.5</td>
<td>56.4</td>
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<tr>
<td><strong>Value ($m)</strong></td>
<td>1,036</td>
<td>1,169</td>
<td>1,214</td>
<td><strong>1,290</strong></td>
<td>1,259</td>
<td>1,080</td>
<td>980</td>
<td>919</td>
<td>939</td>
<td><strong>979</strong></td>
</tr>
<tr>
<td><strong>Average Selling Price ($)</strong></td>
<td>19.75</td>
<td>19.85</td>
<td>19.80</td>
<td>19.90</td>
<td>19.00</td>
<td>17.85</td>
<td>17.30</td>
<td>16.95</td>
<td>16.90</td>
<td>17.35</td>
</tr>
</tbody>
</table>

Source: Nielsen BookScan (AP3 Panel) 2016.

### Plus offshore sales of ebooks, online ordering print books: estimated $250 m

- 2011 closure of Red Group Retail
- 20% contraction onshore sales
- $1,259m in 2010 to $919m in 2013
Authors, publishers and readers

Authors
- Online discussion forum
- National survey of 1000+ book authors

Publishers
- 25 case studies of innovative publishers
- National survey of 44 trade book publishers

Readers (with Australia Council)
- National survey of 3,000 Australian book readers & non-readers
- Cultural value & literature survey (Brisbane Writers Festival)
## 2015 survey of Australian authors

<table>
<thead>
<tr>
<th></th>
<th>Literary Fiction</th>
<th>Genre Fiction</th>
<th>Children's Fiction</th>
<th>Creative Non-fiction</th>
<th>Other Non-fiction</th>
<th>Poetry</th>
<th>Sub-total (trade)</th>
<th>Education</th>
<th>Scholarly</th>
<th>Total</th>
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<tr>
<td><strong>number</strong></td>
<td>89</td>
<td>282</td>
<td>99</td>
<td>98</td>
<td>95</td>
<td>84</td>
<td>747</td>
<td>147</td>
<td>99</td>
<td>993</td>
</tr>
<tr>
<td><strong>% of authors</strong></td>
<td>9.0</td>
<td>28.4</td>
<td>10.0</td>
<td>9.9</td>
<td>9.6</td>
<td>8.5</td>
<td>75.2</td>
<td>14.8</td>
<td>10.0</td>
<td>100</td>
</tr>
</tbody>
</table>
Women make up 2/3 of book authors (education & scholarly: closest to gender balance)

Professional book authors are relatively old compared to the general population, most are 40+. (Scholarly authors are relatively older again)

Take up of self-publishing, especially in genre fiction, children’s and education

Trade authors are experimenting: new forms of distribution, new formats, promotion, scholarly authors less so
Authors

SCHOLARLY AUTHORS VS ALL AUTHORS

Older, higher education qualifications
Higher av. total income (96k) vs 62k for all authors
Total income is less affected by changes in the book industry
Much less likely to self-publish books (10% have versus 28.9% for all authors)

Promoting books
24.5% scholarly authors spend more time promoting their work than 5 years ago (47.6% all authors)
39% use social media & websites (60% all authors)
37% do media interviews (41% all authors)
26% create a news/editorial/online article (22%)

Publishers
57.9% are satisfied or very satisfied with their main publisher (54.6% all authors)
8.4% are dissatisfied or very dissatisfied with their main publisher (15.3% all authors)
“They produce quality, are associated with excellence.”
“They’re hopeless in many ways but ... the VERY GOOD editors – are great. And I don’t do it for the money.”
RiP 27 June 2018 Age 37
### Increased role in promotion

**MOST IMPORTANT PEOPLE FOR PROMOTION OF OWN WORK: PERCENT WITHIN EACH GENRE**

<table>
<thead>
<tr>
<th></th>
<th>Literary fiction</th>
<th>Genre fiction</th>
<th>Children's</th>
<th>Creative non-fiction</th>
<th>Other non-fiction</th>
<th>Poetry</th>
<th>Sub-total (trade)</th>
<th>Education</th>
<th>Scholarly</th>
<th>Total (all authors)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>My agent or manager</strong></td>
<td>3.1</td>
<td>2.4</td>
<td>0.0</td>
<td>6.8</td>
<td>0.0</td>
<td>0.0</td>
<td>2.1</td>
<td>0.0</td>
<td>0.0</td>
<td>1.6</td>
</tr>
<tr>
<td><strong>My publisher</strong></td>
<td><strong>35.9</strong></td>
<td>20.7</td>
<td>40.0</td>
<td>18.6</td>
<td>30.3</td>
<td>20.0</td>
<td><strong>67.6</strong></td>
<td>53.2</td>
<td><strong>34.8</strong></td>
<td></td>
</tr>
<tr>
<td><strong>My readers</strong></td>
<td>14.1</td>
<td>20.2</td>
<td>12.5</td>
<td>16.9</td>
<td>13.6</td>
<td>12.7</td>
<td>16.4</td>
<td>4.9</td>
<td>9.7</td>
<td>14.1</td>
</tr>
<tr>
<td><strong>Me</strong></td>
<td><strong>39.1</strong></td>
<td><strong>52.9</strong></td>
<td><strong>45.0</strong></td>
<td><strong>54.2</strong></td>
<td><strong>51.5</strong></td>
<td><strong>63.6</strong></td>
<td><strong>51.1</strong></td>
<td><strong>20.6</strong></td>
<td><strong>27.4</strong></td>
<td><strong>44.5</strong></td>
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<tr>
<td><strong>Book sellers</strong></td>
<td>6.3</td>
<td>2.9</td>
<td>2.5</td>
<td>0.0</td>
<td>1.5</td>
<td>0.0</td>
<td>2.4</td>
<td>6.9</td>
<td>4.8</td>
<td>3.3</td>
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<tr>
<td><strong>Other</strong></td>
<td>1.6</td>
<td>1.0</td>
<td>0.0</td>
<td>3.4</td>
<td>3.0</td>
<td>3.6</td>
<td>1.7</td>
<td>0.0</td>
<td>4.8</td>
<td>1.7</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100</td>
<td>100</td>
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<tr>
<td><strong>n</strong></td>
<td>64</td>
<td>208</td>
<td>80</td>
<td>59</td>
<td>66</td>
<td>55</td>
<td>532</td>
<td>102</td>
<td>62</td>
<td>696</td>
</tr>
</tbody>
</table>
Scholarly authors

IN SUMMARY

- At this stage, scholarly authors have been less affected by changes in the industry than trade authors
- Scholarly authors rely more on publishers to promote their books
- Their income is more stable
- They do not self-publish books
- But the role of scholarly authors is changing too – driven by government policies, by institutional expectations, by publishers
### Education and trade publishers in Australia

**AUSTRALIAN PUBLISHERS ASSOCIATION & SMALL PRESS NETWORK**

<table>
<thead>
<tr>
<th>Category</th>
<th>Turnover</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Large publisher</td>
<td>$10 million+</td>
<td>24</td>
<td>13</td>
</tr>
<tr>
<td>Small publisher</td>
<td>$100,000 to $9.99m</td>
<td>67</td>
<td>37</td>
</tr>
<tr>
<td>Micro-publisher</td>
<td>Less than $100,000</td>
<td>90</td>
<td>50</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>181</strong></td>
<td><strong>100</strong></td>
<td></td>
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</table>

Plus 170-240 micro-publishers (via Thorpe Bowker data)

Our estimate:

**375-470 specialist book publishers**

but could be 100’s more micro-publishers
I feel liberated by the market as it is now because we have the opportunity to speak to readers via social media.

We are talking directly to the readership here. That has never happened before in terms of the book industry.

That’s great, it’s also a bit scary.

Larissa Edwards  
Former Head of Publishing  
Simon & Schuster Australia
## Case studies of innovative publishers

### TRADE

<table>
<thead>
<tr>
<th>Category</th>
<th>Publishers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genre Publishers</td>
<td>Momentum, Harlequin Enterprises, Pantera Press</td>
</tr>
<tr>
<td>Multinationals</td>
<td>Hachette Australia, Simon &amp; Schuster Australia</td>
</tr>
<tr>
<td>Large Independent Publishers</td>
<td>Allen &amp; Unwin, Hardie Grant Books</td>
</tr>
<tr>
<td>Literary Publishers</td>
<td>Spinifex Press, Seizure, Pitt Street Poetry, Overland, If:book Australia</td>
</tr>
<tr>
<td>Community-Based Publishers</td>
<td>Malarkey, Kids’ Own Publishing, Magabala Books</td>
</tr>
<tr>
<td>Education Publishers</td>
<td>Pearson, Cengage, OUP, John Wiley &amp; Sons</td>
</tr>
</tbody>
</table>
Publishers

HOW PUBLISHERS ARE RESPONDING TO & INSTIGATING CHANGE

• Market research: types of market research, amount of market research
• Human resources: creation of new types of non-traditional roles, amount of staff training
• Business operations: changes in products, changes in workflow planning and management, distribution, retailing
• Promotion: increases or decreases in promotion practices, nature of changes
• Copyright: changes in the amount of internet/social media piracy, changes in agreements with libraries
• Strategic associations: nature of links with distributors
• Authors: changes in dealings with authors, authors’ expectations
• Impact of industry changes: organisation’s financial position, publishing strategies, barriers to innovation
How are publishers responding to change?

CASE STUDIES, & SURVEY OF TRADE PUBLISHERS

Business models
- New types of royalty agreements between publishers and authors
- Use of technology to make niche publishing projects viable
- Experimenting with the pricing of ebooks
- Moves to subscription models
- Moves into non-traditional models of book publishing, e.g. licensing apps, providing text conversion services
- Open access (scholarly publishers)

Promotion / readers
- New avenues for commissioning books
- Direct engagement with readers
- Increased use of market research
- New promotional strategies, particularly in the use of social media
- Giving away ebooks free online
- Enhanced use of metadata

In-house efficiencies
- Improved workflow planning in the editing, design and layout of texts
- Improved use of software to accommodate print and ebook formats
- Efficiencies in warehousing and distribution
Examples of trade promotional strategies

1. LAUNCHING AN AUTHOR WITH ‘MAINSTREAM’ APPEAL

Brooke Davis, *Lost and Found* (Hachette)
Ann Tyler, *The Lost Swimmer* (Simon & Schuster)

2-3 authors each year (per publisher) get this promotional support

Planning starts 12 months in advance

Bricks & mortar bookstores are a key part of the strategy (hand selling)

Author tours, bookstore appearances
Examples of trade promotional strategies

2. LAUNCHING A LITERARY AUTHOR

Maxine Beneba Clarke, *Foreign Soil* (Hachette)

Lower sales expectations – 2,000 – 4,000 copies

Other reasons for publishing

Independent bookstores are a key part of the strategy (hand selling)

Awards, reviews important
Examples of trade promotional strategies

3. PUBLISHING A POET

Lower sales expectations – 250 – 1,000 copies
Other reasons for publishing
Sales through:
  1/3 launches (libraries?) & readings
  1/3 publisher website
  1/3 specialist poetry bookstores

Is it possible to grow the market?

2015 Prime Minister’s Literary Award for Poetry

John Knight, Pitt Street Poetry: ‘It's been said that more people write poetry in Australia than read it.’
Impact on business models

TRADE PUBLISHING

• Blockbusters (Anita Elberse, Harvard Business School)
• Series

• Going directly global
• Experimenting with pricing
• Will data drive publishing decisions?
Survey of Australian trade publishers

BROAD FINDINGS

- **Largest book publishers** ($10 million plus annual turnover) - most likely to have resources to invest in wide-scale reform.
- Aust-based multinational publishers can draw on overseas parents for know-how & methods.
- Even so, 1/3 of large publishers are financially worse off than 5 years ago.

- **Small Australian publishers** ($100,000 - $10 million) most likely to report they are worse off than 5 years ago - with limited resources to invest in change.
- Over half (54%) report that changes in the industry have been mostly negative and 43% report a deterioration in their financial position compared to 5 years ago.

- **Very small, ‘born modern’ micro-publishers** survive by being agile and low cost. Many are part-time operations.

Where do scholarly publishers fit?
What has changed?

GENERALISATIONS

**Trade Publishers**
- Increase in no. of new titles
- ‘Flat is the new growth’
- FAANG driving the change
- New business models
- Digital distribution & retail
- Scale & status of self-publishing
- Online searches for potential authors
- Role of ‘big data’
- Reform, become more efficient
- Rise of micropublishers with potential international reach – quickly
- Shift in publishing & marketing literary books
- Success in selling rights overseas

**Scholarly Publishers**
- Decrease in no. of monographs
- Gov’ts, uni’s, pubs are driving change
- New business models: open access
- Digital distribution & retail
- New formats: shorter ebooks
- Faster time to market

**Universities & Government**
- Pressure on library funds for buying monographs
- Decreased gov’t payments to universities
- Government support for open access
- Libraries as innovators and leaders
Some open access models
GREEN, GOLD AND ‘CROWD UNLATCHING’

• Green Open Access
  Researchers self-archive their work, usually in a subject-based repository such as ArXiv, or an institutional repository. No fees are charged, freely accessible to anyone

• Gold Open Access is where a researcher pays a fee, commonly known as an Author Processing Charge (APC), to a publisher. The work then becomes publicly accessible without a paywall barrier.

• ‘Crowd unlatching’ is an emerging option for providing Open Access. Brings together crowd funding and Open Access. Eg., Knowledge Unlatched.

Libraries as innovators and leaders.
Excellence in Research Australia (ERA)  
... AND NOW ENGAGEMENT & IMPACT MEASURES

ERA – every 3 years (it should be every 5 years!)  
Humanities & social sciences – 30% outputs assessed by peer reviewers  
Summaries of publication outlets & quantities inform the narrative

Good & bad effects... but
It leads researchers to turn down invitations to co-publish in less prestigious outlets
Superstar researchers = blockbuster effect?
Influences recruitment
Pressure for quantity?

Engagement and Impact
New data collection...including book data? Will universities play a greater role in monitoring book sales?

Scholars’ own aspirations?
How are HASS researchers affected?
NOT ALL ARE AFFECTED EQUALLY

Traditional publishing strategy works
- Monograph is the best form
- Topic fits with a prestige publisher
- The quality of the monograph is sufficient to gain a contract
- Researcher has time & support to complete final draft

Other situations
- Traditional length monograph may not be the best form
- Niche, eclectic, highly local topic
- Quality is not sufficient
- Researcher struggles to find time & support to complete
Implications for scholarly publishing

GENERALISATIONS

**Scholarly Authors**
- Time
- Research funding
- Early career researchers – mentoring
- Pressure of metrics
- Finding a quality publisher for a niche topic
- Expectations of engagement
- Markers of quality, prestige in publishing (e.g., for shorter ebooks)
- Opportunities for different research outputs (monograph, articles, creative works)
- Opportunities for international reach & discovery

**Scholarly Publishers**
- Time
- Expectations of delivering e-formats, efficiencies, faster time to market
- Open access
- Marketing
- Importance of institutional support
- Pressures of developing a list
- Competition with trade (for crossover books)
- Importance of ind’t bookstores
- Markers of quality, prestige
- What is a book?
Case studies of scholarly publishers
ANU PRESS, RE.PRESS, MONASH UNIVERSITY PUB

ANU Press, Monash University Publishing
Support of host institution is critical
Open access – different models
Motivated by education ideals
Investment in IT, systems
Crossover titles versus niche publications
(approx. $10-12k to publish a book)
Speed to market
Sales – 200-500+

Re.Press (continental philosophy press, VUT)
Ideals of open access vs instrumental motivation of many authors
Were early adopters of technology
International, niche readership
30:1 acceptance rate
Better off & worse off

**GENERALISATIONS**

**Better off**
- Experienced genre fiction authors & other established “brand” authors
- Publishers with resources to innovate, improve operations (including micropublishers)
- Online retailers, eg., Amazon, Booktopia
- Some independent bookstores
- Some self-published authors
- Book bloggers/Youtubers
- Piracy

**Worse off**
- Aust. literary fiction authors – 30% are worse off than 5 years ago
- Mid-list authors (‘thinning out’)
- Some independent bookstores - closures
- Some book publishers – esp. literary fiction / small publishers
- Move to contracting out – book industry professionals
Conclusion

RESEARCHERS & PUBLISHING CHOICES

Book industry trends
• Greater efficiency, faster time to market, blockbuster economics
• Devolution of risk to trade authors
• Greater role of author in promotion

Academic publishing trends
• Greater efficiency, faster time to market, open access
• Australia: influence of ERA on publishing decisions
• Pressure from universities on scholars to perform to metrics
• Engagement & impact – will lead to a greater role for some academic authors to promote their work
• Quality takes time
• Importance of mentoring, collegiality
Department of Economics Working Paper, ‘Book Authors and their Changing Circumstances: Survey Method and Results’

Industry briefs:
1. Key Findings
2. Demographics of Australian Book Authors
3. Authors’ Income
4. Changes in the Financial Position of Australian Book Authors
5. Authors’ Changing Professional Practices
6. Authors’ Allocation of Time
7. Rights Sales, Translations and Piracy
8. Promotion
9. Authors and Publishers

Disruption and Innovation in the Australian Book Industry: Case studies of trade and education publishers - February 2016

Australian Book Publishers in the Global Industry: Survey Method and Results - February 2018

Australian Book Readers: Survey Method and Results March 2017

Reading the Reader: A Survey of Australian Reading Habits March 2017
The Australian Book Industry:
Authors, publishers and readers in a time of change

Funded by the Australian Research Council, Macquarie University and the Australia Council for the Arts

Prof. David Throsby, Dr Jan Zwar, Dr Paul Crosby, Dr Tom Longden, Mr Callum Morgan

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Jan.Zwar@mq.edu.au

Survey – Australian book readers

LINES OF INVESTIGATION

- The role of book reading as part of respondents’ leisure activities
- Book reading habits & frequencies
- Preferences for genres & formats
- Book buying and borrowing behaviour
- Factors influencing choice & sources of information
- Role of social media
- Children’s books
- Attitudes to Australian books & the Australian book industry
- Recognition of the cultural value of books
- Attitudes to literary fiction
Book culture online

Nearly one-third of Australians use social media & the Internet in relation to books and reading
Under 20s – 42%
Participation drops off after ages 40+
Attitudes to Australian-authored books
DO YOU LIKE TO READ BOOKS BY AUSTRALIAN AUTHORS?

This could include books set in imaginary settings, overseas or in Australia.

- Yes – I like to read books by Australian authors
- Yes – but I don’t think much about it
- No – but I don’t think much about it
- No – I don’t like to read books by Australian authors
- Don’t know/can’t say

Fiction

<table>
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<th>Age Group</th>
<th>Yes</th>
<th>Yes – but don’t think about it much</th>
<th>No – but don’t think about it much</th>
<th>No</th>
<th>Don’t know/can’t say</th>
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<td>Under 20</td>
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<td>20-29</td>
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<td>30-39</td>
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<td>40-49</td>
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<td>50-59</td>
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<td>70-79</td>
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<td>80+</td>
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</table>
How the market for books is changing (1)
RISE OF SELF-PUBLISHING / NEW SP BUSINESS MODELS

1. NEW LOW COST SUPPLIERS

2. AUTHORS COMBINE TRAD & S-P

3. BY-PASSING TRAD PUBLISHERS
Why most authors prefer trad. publishing

ANONYMOUS RESPONDENTS IN A MACQUARIE UNIVERSITY SURVEY OF OVER 1,000 AUTHORS

They have integrity and have a strong backlist of other writers I respect and admire.

I wouldn't have made anywhere near as much money without my publisher.
How the market for books is changing (3)

RETAIL

RISE OF DISCOUNT DEPARTMENT STORES
ONLINE RETAIL PLATFORMS
INDEPENDENT BOOKSTORES

Australia's independent booksellers are important for sales of literary fiction, some Australian creative non-fiction and crossover scholarly books.
Change in news consumption
Rise of social media
Rise in referral sites, esp. online booksellers
– Amazon, Better Reading, Goodreads
Rise of bloggers, You tubers
Book reviews (print & online)

Allen & Unwin & Hardie Grant have acquired UK presses:
Text, Scribe have UK offices
Average annual earnings from creative practice: $12,900 (this got the headlines!)

20% authors practice full-time

Highest earnings from creative practice ($200k+): education & genre fiction authors
Lowest: poetry

47% authors have another job

38% rely on income from a partner

30% of literary authors say they are worse off than 5 years ago
### Authors’ income

**SCHOLARLY AUTHORS HAVE HIGHER AV. TOTAL INCOME**

<table>
<thead>
<tr>
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<th>Scholarly</th>
<th>Total (All authors)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income from practising as an author</td>
<td>13.4</td>
<td>15.2</td>
<td>14.7</td>
<td>12.2</td>
<td>9.2</td>
<td>4.0</td>
<td>12.5</td>
<td>16.3</td>
<td>11.2</td>
</tr>
<tr>
<td>Royalties</td>
<td>4.1</td>
<td>4.3</td>
<td>2.5</td>
<td>3.3</td>
<td>1.9</td>
<td>0.4</td>
<td>3.1</td>
<td>9.5</td>
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<td>Advances</td>
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<td>5.3</td>
<td>3.8</td>
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<td>Revenues from self-publishing</td>
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<td>0.3</td>
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</tr>
<tr>
<td>Income from another occupation related to writing</td>
<td>18.8</td>
<td>7.4</td>
<td>8.1</td>
<td>11.6</td>
<td>11.8</td>
<td>17.5</td>
<td>11.1</td>
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<td>Income from creative practice in another field</td>
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<td>5.4</td>
<td>3.2</td>
<td>1.4</td>
<td>4.0</td>
<td>2.1</td>
<td>3.7</td>
<td>2.2</td>
<td>3.7</td>
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<tr>
<td>Income from occupation unrelated to writing</td>
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<td>19.6</td>
<td>12.2</td>
<td>15.8</td>
<td>21.6</td>
<td>17.5</td>
<td>17.9</td>
<td>31.5</td>
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<td>Other income</td>
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<td>6.0</td>
<td>7.6</td>
<td>16.9</td>
<td>10.0</td>
<td>9.8</td>
<td>8.6</td>
<td>15.8</td>
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<td>Total income</td>
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<td>45.8</td>
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<td>739</td>
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<td>97</td>
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### Rights sales & translation

#### AUTHORS

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<th></th>
<th>Average</th>
<th>Children’s</th>
<th>Scholarly</th>
<th>Genre fiction</th>
<th>(Lowest, poetry 26.2%)</th>
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</thead>
<tbody>
<tr>
<td>Have had an agent or publisher acquire os rights</td>
<td>44.5%</td>
<td>60.2%</td>
<td>51.5%</td>
<td>50%</td>
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#### Translations

<table>
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<tr>
<th></th>
<th>Average</th>
<th>Children’s</th>
<th>Scholarly</th>
<th>Genre fiction</th>
<th>(Lowest, creative non-fiction 18.6%)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>30.2%</td>
<td>50.5%</td>
<td>34.7%</td>
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<td>Top languages for scholars:</td>
<td>Chinese, Spanish, Italian, German, Japanese</td>
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</table>
Examples of promotional strategies

4. GENRE FICTION TITLES

Generalisations:
- DDSs – play a bigger role
- The cover is more obvious – the look of the genre
- Less reliant on reviews & endorsements / no handselling
- Price point is important
- Short term price promotion of ebooks
Examples of promotional strategies

5. DIGITAL PUBLISHING

Mike Jones, *The Mothers* (Simon & Schuster)

Direct to global readerships
Series
Social media – before, during, after
Festivals, eg Supanova & app
Facebook:
  - Stephen King – 4.5 million likes
Youtube horror channels:
  - Cyriak – 540k subscribers
  - Horror Addict – 170k subscribers
  - Strange Mysteries – 170k subscribers