

# ISSUES AND THEMES **in** PUBLISHING



*Edited by*

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## Issues and Themes in Publishing

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This book of reading  
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## FOREWORD II

The book, *Issues and Themes in Publishing* Edited by prolific, versatile and experienced authors K.N. IGWE and A.O. AHMED PhD is a distillation of fundamental issues in publishing. The twenty-two chapter book offers a wide range of topics treated in such a way that gives readers illumination and insight into publishing science. Chapters covered include, understanding the basics of publishing, historical development of publishing, fundamental publishing processes, essentials of editing and proofreading in publishing firms, editors and associated legal provisions, elements of design and printing in book publishing, structure of publishing houses, e-publishing, concerns in publishing children's literature, international standard number and cataloguing in publication. Others are publishing newspapers and magazines, publishing newsletters and associated information products in organizations, publishing creative information products, legal and ethical issues associated with publishing, economics and economies of scale in publishing, self-publishing fundamentals and opportunities, publishing as entrepreneurial opportunity, marketing of published works and products, open access publishing, research and scholarly publishing, challenges of publishing as well as publishing and national development.

The effort of the editors in assembling a team of chapter contributors across Nigeria is commendable. These authors are experienced professionals in information studies and allied disciplines that have done a great job in the various chapters. I am sure you will enjoy and benefit from this stimulating and challenging book. I therefore strongly recommend this book to students, teachers, practitioners or whosoever cares to broaden his/her knowledge in the art of publishing.

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## PREFACE

Publishing is a human endeavour that is worth understanding because it affects the development of societies. It is a field of study that is usually associated with the information professions, especially library and information science, mass communication, language arts and creative writings. It is taught in polytechnics and universities under the above-listed departments at undergraduate levels. Some universities, like University of Ibadan offer post graduate studies at master and doctorate degrees with specialization in publishing. Thus, a book of this nature on publishing is ideal for the society.

*Issues and Themes in Publishing* is an attempt to present a holistic information resource that covers all areas of publishing, from commercial, general, self, and scholarly/academic publishing. It is a collection of intellectually harmonized works from scholars in the information, media, communication, and allied professions in different parts of Nigeria. Topics covered in the book of reading include basics of publishing, historical development of publishing, publishing processes and techniques, editing and proofreading, designing and printing, publishing houses, e-publishing, children's literature, cataloguing in publication, publishing newspapers and magazines, publishing newsletters and associated information products in organizations and publishing creative information products. Others are legal and ethical issues associated with publishing, economics and economies of scale in publishing, self-publishing, fundamentals and opportunities, publishing as entrepreneurial opportunity, marketing of published works and products, open access publishing, research and scholarly publishing, challenges of publishing as well as publishing and national development. It is a complete and detailed masterpiece on principles and practices of publishing. Students, practitioners and scholars in professions such as library and information science, information and knowledge management, media and communication, office technology and management, as well as allied professions will find this book useful in all ramifications. In addition, a layman that is interested in understanding what publishing is all about will definitely search for and acquire this container of information.

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## Understanding the Basics of Publishing

By

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### 1. Introduction

Publishing is a field of study, a business, a vocation, a profession and a tool for national and international development. As a field of study, publishing is a key component of the curriculum of information schools for the education and training of future publishers. As a business, it is an entrepreneurial opportunity which provides avenue for individuals to establish publishing houses and firms as publishers, and render fee-based services to the public. This may be established as sole proprietorship, partnership/joint venture, private limited liability companies, or public limited liability companies. As a vocation, individuals work in publishing firms as graphic designers, editorial assistants, editors, copyeditors, proof-reading assistants, printers, indexers, and marketers/distributors. Others are cost accountant, marketing representative, imprint manager, production editor, proofreader, picture researcher, paste-up artist, plant supervisor, telemarketer, bindery supervisor, letterer, layout artist, human resources director, traffic controller, freelance writer, technical editor, promotion manager, and design supervisor. As a profession, publishing organizations owned by publishers have registered associations with approved laws and regulations that protect the interests of their members, and the society at large. As an instrument of development, the impact of publishing cuts across educational, political, social, economic,

and other areas of human endeavour at both national and international levels. In fact, publishing contributes strategically to development through facilitating access to the intellectual ideas and insights of individuals, creation of employment and entrepreneurial opportunities, documentation and preservation of culture and traditions, elongation of the history of societies, aids research and educational development, facilitates entertainment and leisure, encourages development and use of natural resources such as establishment of paper mills, implementation of bibliotherapy, and the likes.

Publishing involves producing literacy and information available for utility by individuals in the society. It cuts across all containers of information in different formats and media, including print, textual, graphical, audio, audio-visual and digital platforms. Before now, emphasis of publishing has been mainly on books, thereby neglecting other nature of information resources that are being published. Though still the dominant sector in the industry, book publishing has been the course of study in many information schools across the universe. Be that as it may, this introductory chapter examines the concept of publishing, book publishing, stages associated with publishing, the publisher and others.

## 2. Conceptual Explanation of Publishing

Many authors and scholars have defined publishing from various perspectives. Nyeko (1999) perceived publishing as the whole process of producing for dissemination, books, films, computer programmes, records, newspapers, periodicals, discs, bulletins, magazines, and other literacy materials. It is a social responsibility to record human activity, for posterity, to provide entertainment, and to inform. According to Okwilagwe (2001), publishing involves planning, selecting, cutting, designing, producing, marketing (promotion, sales and distribution) of materials such as books, newspapers, magazines, newsletters, journals, and many others, including electronic products. Publishing involves the creation, compilation, and mass reproduction of text, graphic, audio, audio-visual and digital images, and making them available to the public. In other words, publishing means making information available to the public. Apart from ensuring value for money, the challenge is to choose

publication channels that support a publication's status and provenance, as well as ensuring that the publication reaches the right audience.

Publishing is the process of articulating and documenting the intellectual ideas, insights, thoughts, experiences and perceptions of man into information products, and making them available to the public for consumption. In some cases, authors may be their own publishers, meaning that originators and developers of content also provide media to deliver and display the content for the same. Also, the word publisher can refer to the individual who leads a publishing company or an imprint or to a person who owns/heads a magazine/newspaper outfit.

Before now, publishing refers to the development and distribution of printed works such as books (through book trade) and newspapers. But, with the advent of digital technologies, information systems and the Internet, the scope of publishing has expanded to include electronic resources, such as the electronic versions of books (e-books) and periodicals (e-journals, e-magazines/e-zines, e-newspapers, e-newsletter), as well as micropublishing, digital video disks (DVD), websites, video game publishing, and the like. Publishing includes the stages of the development, acquisition, copy editing, graphic design, production, and marketing and distribution of newspapers, magazines, books, literary works, musical works, software and other works dealing with information, including the electronic media.

As earlier noted, publishing encompasses all kinds, forms, shapes and formats of information materials. The types of information materials that are published, which appear both in print-based format and digital/e-based medium include the following:

- a. Books (children's books, educational books, tertiary/academic books, reference books, and general books)
- b. Newspapers (subject and general newspapers)
- c. Magazines (subject and general magazines)
- d. Journals (subject and interdisciplinary/multidisciplinary journals)
- e. Newsletters and bulletins, and many others.

These types of information resources are discussed in other chapters of the book.

#### 4. Relevance of Books in the Nigerian Society

Book writing and publishing serve many objectives. Without publishing books, history is silent, literature dumb, science crippled, and thoughts and speculations will be at a standstill. These statements tell the invaluable nature of books, which are to inform, to announce, to expound, for historical reason, to serve as reservoir of knowledge, to transmit knowledge or teaching, and for economic reasons.

A book is an instrument that helps the author to communicate his thoughts and experiences to the larger public. A book usually possesses the following characteristics:

- They are instruments of communication.
- They possess written or visual symbols to convey their meanings.
- They are published for wide circulation to the public.

Okpoko (2012) summarises the importance of books as follows:

- i. Basic to our system of education;
- ii. Repository of our culture and all types of knowledge;
- iii. Medium of storing and retrieving information;
- iv. Channel of communication;
- v. A part of national development, and
- vi. A medium that store information from generation to generation. Thus, acts as a historical document (for print books).

According to Ker (1999), in the proposed national book policy, the Nigerian Government recognizes the place of books:

- a) The hub of the educational wheel and potent agent in the overall development of its citizenry;
- b) A basic instrument for the preservation and transmission of cultural heritage and for the development of scientific and technological knowledge or skills, socio political and economic awareness;
- c) An instrument for enhancing national interaction, co-operation and understanding and;

#### 3. Book Publishing

Before delving into the process of book publishing, it is worthwhile to understand what a book is. A book is a compilation of sheets of paper. A sheet comprises the right hand (recto) and left hand (verso) pages, without a standardized size or shape, but with observable upright rectangular appearance. A Book is a non-periodical publication of at least forty-nine pages, exclusive of cover page, which serves as a tool for communication and dissemination of ideas, thoughts, information and knowledge to individuals in the society. It can be in paper format (print books) or digital medium (e-books). Books have certain features such as international standard book number (ISBN), author's name, publishers name and address, place of publication, year/date of publication, among others.

Ihwa and Adikpo (2009) describe books as materials that promote knowledge of all kinds. They said books are set of non-periodical printed sheets of papers of at least forty-nine pages excluding covers that serve as media of access to knowledge, values, wisdom, aesthetics and human imagination. Books serve as a form of communication, serve as symbol that convey meaning, and are used for the circulation and distribution of knowledge.

Book development encompasses the process of writing and publishing. It involves different activities such as formation of ideas (by the author/authors), writing the idea into manuscript, editing the manuscript, typesetting, proof-reading, designing book format, printing, binding, marketing and distribution. In other words, the process of book publishing involves the conceptualization of ideas, the realization of the idea in somewhat temporary or semi-permanent form called manuscript, perfection of the manuscript in order to enhance its communication potential - editing, the determination and standardization of the elements that make up the book cover and the text - designing, typesetting, proof-reading, production, promotion, marketing and sales/distribution to the consumers. It is only when a manuscript has been transformed into a book, and then distributed to its intended market, that the process of publishing is completed.

d) An agent for promoting the growth of well informed and well adjusted individuals.

Mohammed (2001) posits that availability of adequate and suitable books and other information resources for use within and outside the school systems are vital means of promoting and enhancing qualitative and continuing education at all levels, including productive use of leisure times. The use of books facilitates guidance in decision-making, choice of vocation, and area of specialization in a career, and political awareness and the rights of individuals in the society. Thus, book publishing needs to be encouraged by government and other stakeholders in the society.

### 5. Types of Books

There are different types of books. They can be categorised as follows:

- i. Children's books (enlighten, educate and develop interest of books in children);
- ii. Educational textbooks (for primary and secondary schools);
- iii. Tertiary/academic books (scholarly books, professional books);
- iv. Reference books (dictionaries, encyclopedias, directories, bibliographies, etc);
- v. General books (motivational books, religious books, drama, prose, poetry).

### 6. Structure of Books

The structure of a book refers to the parts that make up a book. Books have many parts, but not all the parts are found in all books. This may vary from one publisher to another. The structure/parts of a book can be categorized into four unbridged major divisions, which are outer layout, preliminaries, body of the book and subsidiaries.

1. Outer Layout - It includes the book cover, book jacket, book blurb, and book spine.

**Book Cover:** A book cover is any protective covering used to bind together the pages of a book. In other words, book cover is the outside sheet of a book with the main role of protecting the entire body of the book from undue physical contact and frequent handling. Every book has both front and back cover; which can either be paperback (soft cover/ softback) or hardcover (hardback). The paperback is a type of book covers characterized by a light-thick paper or paperboard cover, and often held together with glue, stitches or stapled together. Hardcover on the hand is very-tick, bound with cardboard covered with cloth, which are more durable. Some publishers publish with both hard and soft covers for buyers to choose, but the hard covers are more expensive than paperbacks. Apart from its protective role, the book cover also has aesthetic value which helps in easy identification. This is because the title and name of the author are printed on the front cover, alongside colourful symbols, pictures or other artistic impressions. The back covers in some books provide information about the author(s), summary of the text, the publisher's name and ISBN.

**Book Jacket:** The book jacket is a removable light paper wrapping that is covering a book, usually illustrated for protecting the binding of a book, and also giving information about the book and the author. Its main function is to serve as a factor in attracting buyers and readers, and for that reason, jackets are colourfully printed. Another function of the jacket is to offer protection to the book cover, because once the cover is damaged, the text/body of the book becomes endangered. A jacket should bear the title of the book and the name of the author. Sometimes the jacket is referred to as dust wrapper, dust jacket and wrapper.

**Book Blurb:** The book blurb is a brief publicity notice, a short description and promotional piece accompanying a book. It is an advertising matter, an important selling tool that is intended to grab readers' attention. It is usually placed on the front flap of the jacket by the publisher. That is why the blurb is often seen as part of the jacket.

**Book Spine:** The spine of a book refers to the outside edge of the book where the pages are gathered and bound. In addition to providing an anchor point for the pages, the spine provides the hinge action that allows the book's cover and pages to open and close. Information usually printed on the spine include the title, the author and publisher's names, all of them in the shortest possible form. For books acquired and processed in libraries, the spine bears the call numbers, except in some books where it is too small to accommodate the numbers. The essence is to facilitate easy identification and retrieval by library users.

**II. Preliminaries (*Front Matter*)** – It includes half title page, title page, copyright or verso page, table of content, foreword, preface, dedication, and acknowledgement.

**Half Title:** This is also called bastard title. It contains only the title of the book, and it is typically the first page one sees when opening the cover. It is called half page because it is only the major title of the book that is written on this page before the full title. Sometimes it is followed by "pages of respect" which are blank which protect the half pages and the full titles.

**Frontispiece:** It is an illustration on the verso facing the title page. It is the page that comes immediately after the half title. Sometimes authors use the page to present titles of their previous books.

**Title Page:** This contains the title and sub-title (if applicable) of the book, the names of the author and the publisher with his official logo. Other information that may be found on the title page include the publisher's location, and some illustrations.

**Copyright Page (Imprint):** It is usually the verso of the title page. This page carries the copyright notice, edition information, publication information, date of publication, printing history and date of impressions, printer's imprint, cataloguing in publication (CIP) data, and the international standard book number (ISBN). Credits for design, production, editing, and illustration are also commonly listed on the copyright page.

**Dedication:** This page normally appears on the right-hand page of a book called recto. It is always brief and devoted to a love one or ones by the author(s).

**Epigraph:** An author may wish to include an epigraph, a quotation, near the front of the book. The epigraph may also appear facing the table of contents, or facing the first page of text. Epigraphs can also be used at the heads of each chapter.

**Foreword:** This contains notes from a well-known person other than the author. It normally appear on recto (right-hand) page with the date, name of the writer and place where it was written. It is usually signed also. Foreword may provide a context for the main work.

**Preface:** Preface is written by the author, and often tells how the book came into being, and it may be signed, though not always the case. This page normally summarise the work section by section or chapter by chapter but some books do substitute preface for forward.

**Acknowledgements:** This is the page where the author(s) express(es) appreciation for assistance received in the course of producing the book.

**Table of Contents:** This page contains chapters, section, titles and the pages where they appear. It is the page that helps readers to locate the information they want to use.

**List of Illustration/Figures/Tables:** It has all the list of illustrations in the book and the pages where they appear. This page is only for textbooks with illustrations. The illustrations include figures, pictures, tables and the like.

### III. Body of the book (*Body Matter*).

**The body of the book is the text.** This text is the main body of a book, and it should start on a new page. Normally, it should begin with the titles which are set in capital letters (upper case) or



which the authors wrote their various chapters with their names written on the chapters, and edited by one or more authors, who are also among the contributors. Depending on publishers and their authors, the page(s) for list of contributors can either be a frontmatter (under preliminaries) or a backmatter (under subsidiaries) before the index. The list of contributors show names, biographical notes, academic affiliations, and previous publications, which are arranged in alphabetical order.

**Index:** This is the list of words, phrases or expressions arranged with their reference pages.

**Errata:** A notice from the publisher of an error in the book, usually caused in the production process.

All good books are produced with these structures for professional use and ease of reference.

**7. Development of Manuscripts**

Manuscript is the original text of an author's work, handwritten or now usually typed, that is submitted to a publisher for publication. It may be a single author's work or joint authorship from two and above. Authors are responsible for the development of manuscripts. Oduagwu (2005) sees the author(s) as the person(s) responsible for the intellectual, literary, and artistic content of a work. In other words, he/she is the creator/originator/formulator of the ideas to be given to the world through the book. He is the first owner of the right to publish the work he has created. Normally, he may wish to sell the right or assign it to the publisher to reproduce the work, hence the copyright which is denoted by a © (Nwogu & Akande, 2007).

There are two major ways of developing manuscripts for publication as a book:

- a. commission (solicited manuscripts/commissioned manuscripts); and

initial capital of keywords. The body may have introduction, chapters, epilogue (an ending piece, either in the voice of the author or as a continuation of the main narrative, meant to bring closure of some kind to the work), and conclusion.

**IV. Subsidiaries (Back Matter or End Matter) –** This includes the references, bibliography, index, appendix, glossary, about the author.

**Appendix or Addendum:** This is a page that has additional information about the subject matter. It is a supplement of some kind to the main work. The information on this page is meant to complement, illustrate and corroborate the text.

**Notes:** These are pages where some clarifications are made by the author on the subject matter. Endnotes come after any appendices, and before the bibliography or references.

**Glossary:** This is an alphabetical list of terms and their definitions, usually restricted to the theme of the book. The page is devoted to special words or terms used in the book which are arranged alphabetically for easy use by readers.

**References:** References are the list of information materials that author(s) actually consulted and used in writing a book, and they are presented alphabetically. It is a bit different from bibliography.

**Bibliography:** This is the page that has the list of books, journals and other written works, both consulted/used and not consulted/not used, but is relevant to the topic. People interviewed during the research for the book will also be documented here. All bibliographies are normally alphabetically arranged but not to be numbered serially.

**List of Contributors:** List of contributors is mostly applicable to book of readings. Book of readings is a book by many authors, in

### 8.1. Traditional Publishing (Commercial Publishing) Model

In Traditional Publishing (also known as a commercial or trade publishing), the publisher purchases the right to publish and sell a manuscript (usually together with other rights, known as subsidiary rights). Large houses and bigger independents pay an advance on royalties; small presses often don't. Traditional publishers are highly selective, publishing only a tiny percentage of manuscripts submitted, or the few they commissioned. They handle every aspect of editing, publication, distribution, and marketing. There are no costs to the author.

Commercial publishers or traditional publishers buy the rights to publish the author's manuscript. The agreement is most commonly exclusive. Traditional publishers are the most selective of the types of publishers, taking only a very small percentage of the manuscripts they receive for consideration. They handle all facets of production, from the initial author submission to producing the final product. They fund the advertising, promotion and other necessary items to create public awareness and demand for the book. They fund the actual production of the book and the distribution channels making it available to the public. Thus, there are no costs to the author, but traditional publishers pay royalties to authors, based on publishing contract/agreement. Royalties are typically from 8 to 20%, depending on the agreement. The publisher derives his/her profits and covers expenses of publishing from sales of the book.

Traditional publishers are the "household name" publishers, and they are highly selective. There are no costs to the author for printing, artwork or distribution, and authors are paid upfront for their books. In other words, traditional book publishing is when a publisher offers an author a contract and, in turn, publishes, and sells the author's book through booksellers and other marketing channels. The publisher essentially buys the right to publish the book and pays the author royalties from the sales. In order to publish a book traditionally, most writers need to find a literary agent. In order to find one, the author must identify the right category for his/her writing. For a non-fiction writer, the author will need to submit a book proposal with sample chapters, and a synopsis of each chapter. If writing a fiction, the author must have complete manuscript. Once these steps are accomplished, the author is ready to write a query letter.

#### b. submission (unsolicited manuscripts/non-commissioned manuscripts).

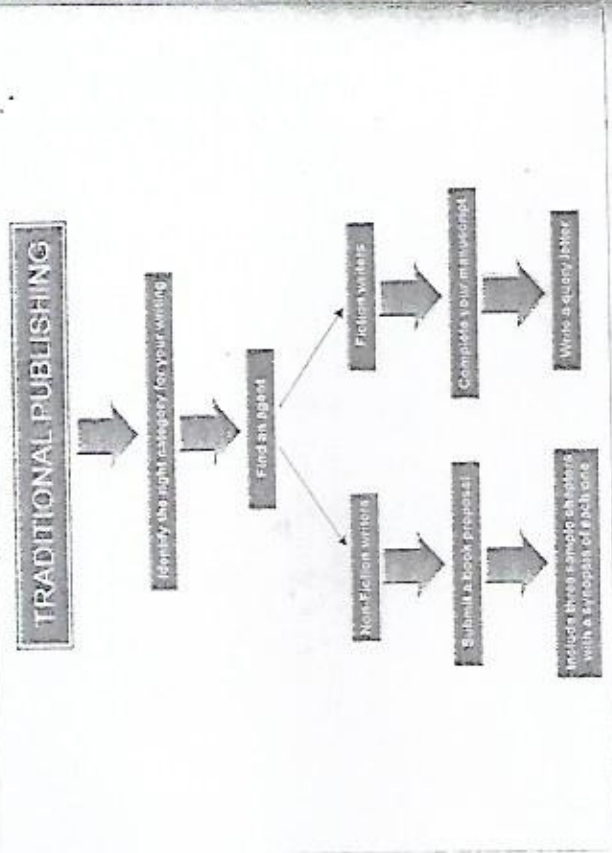
Commission is a situation whereby a publishing outfit led by a publisher looks for some suitable authors to write on some areas of interest. The publishing firm is expected to provide the authors with the expected content/coverage of the manuscript like school curriculum/syllabus/course content, and may be some information materials for reference purposes. The authors, especially experienced and competent authors, are expected to be paid advance royalty, which will serve as energizer for him/her to do the work. On the other hand, submission is a situation whereby an author writes and prepares a manuscript and went ahead to visit a publishing firm for its assessment and publication. Here, authors have many reasons for writing such works, such as seeing their names in print, expecting high payment of royalties, or any other hidden/unexpressed reasons for intending to publish. Submission or unsolicited manuscripts leads to many cases of rejection, which will eventually force the authors to consider self-publishing as alternative option.

### 8. Book Publishing Models / Classes of Book Publishers

Classes of book publishers or book publishing models as used in this sub-heading mean the various options or avenues available to authors for the publication of their books. Basically, book publishing falls into two major models: traditional/commercial/trade publishing model and self-publishing model. It is either a commercial publishing firm publishes for an author, or the author adopts any of the self-publishing models for his book. Print-on-demand (POD) can be applicable to both major models, but it is mostly associated with self-publishing. Other forms of self publishing in the book industry are subsidy publishers, vanity publishers, true/core self-publishers, and the author-service providers (Brighton Publishing, 2010). It is advisable that authors should not publish yet until they understand these terms. It is an essential knowledge that can make or break a book.

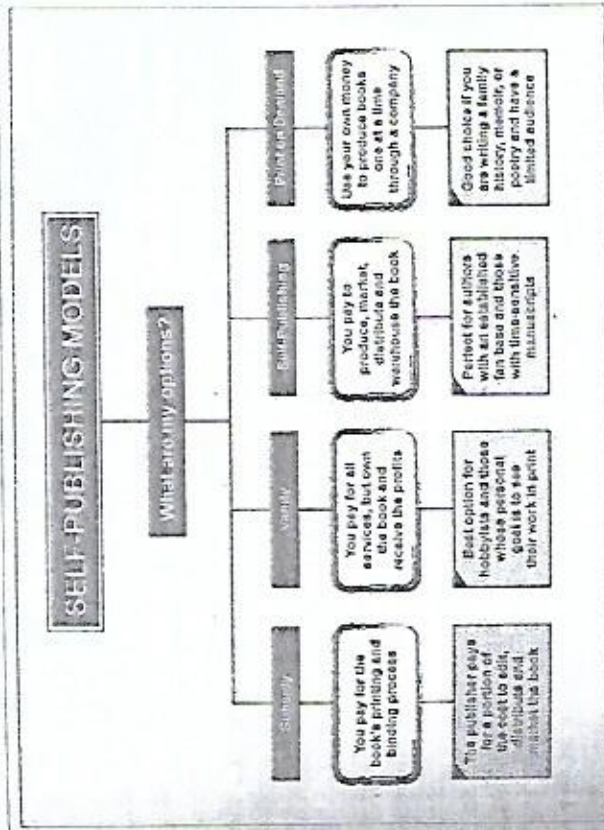
**What is a Query Letter?** A query letter is a formal letter written by writers/authors and sent to literary agents and publishing houses proposing writing ideas for publications. This letter is what the author will send to potential literary agents and publishers. It is important to mention the different parts that make up a query letter: It should contain the synopsis of the book, the chapter summary, the market or audience the book is meant for, and the author's description. For fiction, it should have the topic of the work, a short description of the plot, a short bio of the author, and the target audience. The literary agent would then decide whether to contact the author and request to see the manuscript, based on contents of the query letter. In this sense, the query letter becomes the author's first step towards getting his/her manuscript published.

However, in many cases, authors neglect the services of literary agents, then relate directly with traditional publishers, and sign publishing contracts/agreement with them for their publication.



### 8.2. Self Publishing Model

This is a publishing model in which the author made a financial commitment with either a publishing firm or publishing service providers for the production, marketing and distribution of his/her work. In other words, the self-publishing model depicts all types of publishing methods in which the author absorbs some or all of the cost of publication and sales of his/her book so that it will get to final consumers. There are many variations of self publishing such as subsidy publishing, vanity publishing, true/core self publishing, and author-service providers. Meanwhile, some scholars and publishers refer subsidy publishing and vanity publishing as the same because authors make financial commitment before the publication of their work. However, there is a difference between the two, which is discussed in the next sub-heading. In addition, sometimes, scholars add print-on-demand (POD) as one of the self publishing methods as shown in the diagram below; but however it is not the case. Rather POD can be applicable to any of the self publishing methods, and even to traditional publishing.



Historically, the term *self-publisher* refers to an author who starts his or her own publishing company, pays all costs of printing, and is responsible for marketing, distribution, promotion, etc. This is the equivalent of starting a publishing house, but authors who self-publish via their own houses are not considered to be traditionally published.

**i. Subsidy Publishing:** Subsidy Publishing can be described as a self-publishing model in which the author pays for a part of the production and marketing process, may be pay for the printing and binding process of the book, where as the publisher contributes a portion of the cost to editing, distribution, warehousing, and marketing. In this case, the publisher owns the books until they are sold and the author makes money from royalties, of which the percentage will be determined by the publishing contract.

Subsidy publisher enters into an agreement with the author to publish the author's manuscript. The agreement is typically non-exclusive with the author retaining certain rights as described in their publishing agreement. The author retains ownership of the work. It is more of a partnership between the publisher and the author, whereby the author makes a financial commitment to subsidize a portion of the publishing costs. There is no additional financial commitment required from the author. The terms of the agreement define the specific obligations of the publisher and the author. The author is usually required to make more efforts in the marketing and promotion of the book than with a traditional format. The publisher handles all facets of production, from initial author submission to producing the final product. The publisher also funds the advertising, promotion and other necessary items to create public awareness and a demand for the book. They fund the actual production of the book and distribution channels making it available to the public. Because there is no royalty advance, the author is paid royalties from the sales of the book. Royalties are typically between 20 to 40% or more. Subsidy publishers are generally less selective than traditional publishers, taking a larger percentage of the

manuscripts they receive for consideration. The publisher derives its profits from the public sale of the book.

**ii. Vanity Publishing:** Vanity Publishing is a self-publishing model in which an author pays for the services of a publisher for editing, design and production of a work and the author is left with his/her bulk copies to market and distribute in order to recover the cost of publication and make profits. A vanity publisher, also known as a book manufacturer, publishes any one's work provided they have the money to pay for their services. The vanity publisher/manufacturer prints and binds a book on the author's dime and does not offer marketing and promotional assistance. However, the author owns the printed books and retains all profit from sales.

Vanity publisher enters into an agreement with the author to publish the author's manuscript.

Meanwhile, prospective authors that want to publish their books via vanity self-publishing model, should consider the following factors, and get answers from publishers:

- Cost of publishing. Is formatting covered in the cost? How much serve as deposit or is it full payment at a go? Is the shipping/transportation included in the cost?
- Quality of the book after printing, including art, typesetting and paper. Gramm of the paper matters a lot. Make reference to already published books by the firm.
- Extra offer for writers and authors. Most publishing companies will have additional services they want authors to buy. Some may be in author's best interest; others are a waste of money. PODs will sell design services for author's book cover, offer editing services, register the copyright, or help to obtain ISBN.
- Marketing and distribution services from the publisher. Many vanity self-publishing companies have an online store. They also offer to list books on Web sites like Amazon. But unless the author has marketing in place that will direct readers to go to these online

stores, it is unlikely that the author will see substantial sales. Some self-publishing companies offer to distribute print copies of a book to bookstores. This is a good way to make sure that published book is shelved in stores, but it does not guarantee sales.

### iii. True/Core Self Publishing:

Self-publishing requires the author to invest his/her own money to produce, market, distribute, and warehouse the book. While this can be a huge time commitment, the process can be more cost-effective than vanity or subsidy publishing. The author handles everything needed to get their work published. In most instances the author contracts with companies providing self-publishing services such as printing, ISBN number, editing etc. The author funds the entire cost of production and publication from manuscript to the completion of the book. Marketing, promotion, distribution and other facets of making the book available for sale are either contracted for, or provided by the author. Because the author funds complete production of the book, full ownership and rights are retained in addition to all proceeds from sales.

True self-publishers own all their rights and receive 100% of the profit. They own their own ISBN numbers and have access to all the digital files associated with the production of their work. Their imprints are displayed on their books' spine and title pages. In self-publishing, the writer is tasked with finding qualified editing and design resources, handling administrative chores like ISBN and copyright registration, managing the production of the book, choosing print and distribution partners and marketing the finished product. However, this path offers control over both creative aspects of the work and business strategy. Authors who wish to produce literary art that is unfettered by the demands of popular genres, and authors who have ready access to niche audiences may find opportunities in smaller-scale publishing that large publishers would not. Selling a few thousand books represents a disaster to a big publisher while that is usual enough volume for a small publisher to realize a profit, both five

book sales and from speaking and consulting opportunities that come from having 'written the book on the subject.'

iv. **Author-Service Providers:** Although not a publisher in the true sense of the word, the Internet has spawned thousands of companies, print shops and graphic design houses that simply added the word "Publisher" to their name. These companies in spite of having the word "Publisher" in their name are not recognized as publishers in the industry, but service companies providing author services. They are generally not accepted as members of legitimate publishing trade associations. The primary method of determining if a publisher is really an industry standard publisher is that a legitimate publisher has a vested financial interest in the success of the author's book. If a company, regardless of the name, does not have that vested financial interest, they are not an industry standard trade publisher. Additionally, every legitimate publisher is a member of trade publishing associations, just like every legitimate attorney is a member of the bar, and every legitimate doctor is a member of the American Medical Association.

### 8.3. Print-on-Demand (POD) Concept

It appears that many in the publishing sector are using Print-on-Demand (POD) as a method of self-publishing; sometimes called POD publishers. There is nothing like POD Publishers. It is a misnomer. Rather, all forms of publishers, be it traditional, subsidy, vanity, e-publishers, and independent publishers use POD printing technology. POD publishing uses printing technology to produce books one at a time through a company at a cost-effective price. The books are printed individually as orders come in. Therefore, one can adjust the book's supply to meet the reader's demand. POD cuts back on costs and eliminates the need for space to store unsold copies.

If we are to use the concept of POD Publishing, then all publishers can be described as POD Publishers, if they are using digital and offset to print the method of printing. POD is a form of digital print technology that is used in banking to print out customer statements. Someone saw the

potential and introduced it to book printing. It allows publishers to print a single copy or short print run of a title in their catalogue without the need to use an offset print press. Offset printing has been the most common method used for the printing of books with a 2000+ print run. Like any product, the more produced in one run reduced the overall unit price. For the moderate self-published books, the average is a few hundred copies and offset is simply too prohibitive on unit price and storage for this amount. Many traditional publishers use POD (print on demand) to re-issue old back catalogue titles which would not warrant a sizeable print run to make them economical using offset printing.

It is possible that in years to come, many large publishers will be using POD to print a lot of titles from their back catalogues as commissioning editors, and in particular acquisition editors, all start with distain at their budgets and cut back on titles and quantities published and printed on yearly basis. Again, POD Publisher has become one of those terms which has arisen since the advent of publisher offering author publishing services. It is the tried and trusted method of digitally printing self-published and low print-run books. With the advent of the Espresso Book Machine (EBM—a digital print machine, small enough to fit in a retail store), more and more subsidy publishers will probably have their own machines, or the buying customer will simply have their books purchased and printed in their bookstore (Roone 2009).

### 9. Choosing Appropriate Book Publishing Model

Sometimes perfectly good books are rejected by major publishing houses (i.e. traditional/commercial publishers) because the audience for the book is not very big. In other words, the publisher will not make enough profit, if the book is traditionally published. In such situation, the author is left with embarking on a favourable and cost-effective self-publishing model.

In traditional publishing, the publisher handles the market distribution, and warehousing for an author's book. This is the traditional method to book publishing because there is no expense to the author rather mainstream publishers make a profit from the book's sale.

Whereas in self-publishing, depending on which type of publisher or platform an author chooses, the majority of the work falls on the author's shoulders for all expenses. The main advantages of self-publishing are that authors control when their books are published, they retain all rights to their books, and receive 100 percent of the profits. In both cases, authors have the option to choose what format their book will be published in, such as printed book, e-book, audio book, CD, DVD, and many more. If an e-book, which is essentially a book published in digital form and available on e-readers and other electronic devices, it can be downloaded instantly, has the ability to be translated into different languages, and can never go out of print. However, these e-book formats and file types develop and changes over time, many may need to be converted to a new file or format, as technology changes.

It is also recommended that authors should choose publishing model that is suitable for them. For instance,

- if seeing a work in print is to fulfill a personal goal, or the author sees himself/herself as hobbyist, then he/she should choose vanity publishing.
- If an author is writing a family history, memoir or book of poetry that has a limited audience, and don't want book stocked at bookstores, using POD is probably preferred. They are often nonreturnable, not sold at a discount, and there will be no story to store any unsold books.
- Printing in bulk via self-publishing may be an author's best bet if he/she have visible platforms established to reach an audience, both online and offline (such as a website, Twitter handle, and Facebook fan page). The author should have credibility with readers in his/her genre/category and should be prepared to dedicate time to marketing and promotion of the book.
- Self-publishing is also a good option if an author have a time-sensitive manuscript, as a commercial publishing company can take up to 18 months to get your book from manuscript to final production.

On the flip side, here are a few things to also consider: If an author don't know how to find or reach his/her readers, don't have an online presence,

don't have the time to spend online or dislike social media, want to be in a brick-and-mortar type of bookstore and have a publisher handle the marketing for you, the traditional publishing route may be the best option. Ultimately it is up to the author to decide! (Writer's Digest Shop, 2015).

### 10. Literary Agents and their Roles

Literary agent (often synonymous with "publishing agent") is an agent who represents writers and their written works to publishers, theatrical producers, film producers and film studios, and assists in the sale and deal negotiation of the same. Literary agents most often represent, screenwriters and non-fiction writers. They are paid a fixed percentage (usually twenty percent on foreign sales and ten to fifteen percent for domestic sales) of the proceeds of sales they negotiate on behalf of their clients.

Literary agents exist largely to provide services to authors. These services include connecting the author's work with appropriate publishers, contract negotiation, ensuring payment of royalties, and acting as a mediator if there are problems between the author and the publisher. Agents also assist publishing houses and others in expediting the process of review, publication, and distribution of authors' works. Many well-known, powerful, and lucrative publishing houses are generally less open than smaller publishers to un-agented submissions. A knowledgeable agent knows the market, and can be a source of valuable career advice and guidance. Being a publishable author doesn't automatically make someone an expert on modern publishing contracts and practices, especially where television, film, or foreign rights are involved. Many authors prefer to have an agent handle such matters. This prevents the author's working relationship with his or her editor from becoming strained by disputes about royalty statements or late checks. Another frequent function of the agent is often that of counselor, advising an author on various aspects of how to make writing a paying proposition on a timely basis.

Literary/Publishing Agents perform strategic functions that many authors cannot do on their own. Many large and well-known

publishing houses, especially traditional publishers in developed countries, rely on works submitted by agents as prospective publications that will meet their industry expectations. Literary agents submit the works (manuscripts) of authors to larger publishing houses; represent foreign, film/TV, audio and other subsidiary rights; have experience with and understand publishing contracts (though authors can always hire publishing lawyers as alternative); and have contacts with publishing houses. In addition, literary agents are fully immersed in the publishing world and are generally informed about industry news - who is doing what, who is going where, know how the industry is changing, how publishers are changing, and how contracts are changing.

Many new writers and upcoming authors ask the question: Do I absolutely need a literary agent in order to get my book published? The short answer is no. But if an author wants his/her book to be published by a traditional publishing house, it is much, much harder to get an editor to look at the content of the book proposal or manuscript, without having an agent. For traditional publishing, there is need for a literary agent because of the following reasons:

- **Agents know the right editors:** Most agents specialize in a few specific genres or interest areas of books (whether women's fiction, children's books, economic and political treatises, or cookbooks), and they know the editors who show interests for books in those areas.
- **Agents have their fingers on the pulse of trends in the book publishing marketplace:** The book marketplace changes constantly and, like all media, are affected by technology shifts, cultural shifts, and the likes.
- **A literary agent can help shape manuscripts or proposal:** This is before it gets to an editor, to give it the best and most appealing spin and polish and increase the chances of getting it sold.
- **An agent will get the best deal for authors:** A literary agent has a good idea of what a manuscript worth on the ever-changing book market and will likely be able to negotiate a better book advance than the author.

b. Assignment of author's copyright and of the publisher's rights to publish and distribute the work over the breadth of content formats (including e-book, audio, performance, etc) and over what geographical territories.

c. The financial aspects of the book deal, such as schedules of advance monies paid against royalties, the exact royalty percentages that will be paid on each type of sale (hardcover, paperback, ebook, etc).

Some of these aspects are specific to the individual deal; many are dictated by book publishing industry conventions and the publishers "boilerplate" contract. The contract is generally negotiated by the author's literary agent on his or her behalf, with input from the author. In many cases, authors directly sign publishing contracts with publishers without the involvement of literary agents.

## 12. Book Publishing Process

Publishing is a fast paced and constantly evolving business. New technology is introduced constantly, changing the processes and products used in the industry at an extraordinary rate. There are many facets to the publishing industry and the terminology used varies accordingly; a project editor for example at a book publisher may be called the managing editor at a magazine or web publishing firm. The most important issue, however, is that the client and the publisher interpret the client's instructions correctly and that they are implemented in the way the client would expect.

There are many processes and activities that take place during book publishing. Some of the activities are applicable to all kinds of information resources, especially books. However, publishing newspapers and magazines may adopt a slightly different process.

- **The Idea of a book:** This is when the author conceived an idea of a publishable manuscript. This can emanate from an author who write such manuscripts and submit same to a publisher.

- **Submission of Manuscript after it has been written:** Whether solicited or unsolicited, the book production process begins from manuscripts acquisition.

- **Literary agent undertakes the contract negotiation after the sale agreement:** With many ancillary subsidiary rights at stake (film, foreign, electronic, derivative, to name a few) and money attached to them all, authors need someone who is knowledgeable to translate the book contract.

- **Literary agent will support the author in the publishing process:** Through the lengthy steps to book's publication, literary agents can explain the strange and byzantine customs of the book publishing industry. There is still a lot of work to be done after the publishing contract is signed, literary agents know the drill, and have a vested interest in seeing their clients successfully through the book editing and production processes to the book's publication and marketing.

So whether an author is pitching a brilliant book proposal or have just finished writing a great novel, a literary agent or knowledgeable legal practitioner can be contacted for to stand for the author in traditional publishing firms.

## 11. Book Publishing Contract

A book contract is the legally-binding agreement between an author and his or her book publisher. From the print physical book (or e-book) to the financial agreement, the book contract outlines the obligations and the rights of each party in the agreement. In a traditional book publishing agreement, the author retains the copyright and the book publisher purchases the right to distribute the book (referred to in the contract as "the work") in its various forms, over various territories.

**What the Book Contract Covers:** The book contract encompasses every facet of the author's agreement with the publisher including:

- a. The physical, practical aspects of the book's development, such as what the work will actually be, the timing of the author's delivery of the manuscript, even the author's right to manuscript changes.



may also be involved. Co-authors and a design artist may also be involved at this stage.

**Production Stage:** The production stage covers editorial, designing, typesetting and printing sub-stages. Editorial covers creative, content and copy-editing. Designing takes care of how the book will look like, such as the cover, jacket, spinning, and general organization of the content of the text. Typesetting is responsible for the font size and type for headings, captions, the entire text, and how the chapters should be. With the advent of modern technology authors can now submit manuscripts on disks, flash drives, using e-mail or any other online submission system. A typesetter is therefore no longer required to re-type the manuscript. This means that there will be fewer typing mistakes; however it is still the function of the copy editor to ensure that errors are not overlooked.

The manuscript is prepared for production by several editors under the direction of the production editor or a copy editor in a newspaper outfit. The production editor works to ensure that production costs are kept down by eliminating as many problems as possible at this stage as later in the process changes to text and graphics becomes very costly. The work is checked for accuracy and consistency in style as it is passed on to each editor. Modern publishers, using the latest technology, speed up the editing process by performing this function on screen. The designer works in collaboration with the production or technical editor and bases the design of the manuscript on art specifications and small parts of the manuscript that best represent the whole. The manuscript is coded for typesetting or formatting by the designer before being passed on to the production team.

Once the manuscript has been planned, the production editor ensures that the plans introduced at the design and preparation stage are correctly implemented. Now that the document has been formatted for production the proof reader checks it against the manuscript to ensure accuracy and adds any corrections required. The corrections are made by a relevant person i.e. the typesetter, illustrator or printer. Several proof readers may be used to ensure accuracy at each stage.

Much of the work needed to create bibliographies, contents pages, formatting and indexing, is now done with specialised software.

- **Editing the Manuscript Acquired to Assess its fitness for publication:** This is done by content editors and external assessors appointed by the publishers.
- **Design of the Book:** Here graphic designers and type setters will design the content and the cover of the book. Typefaces and type sizes are always done at this stage also. Headline sizes, margins and width columns are set here.
- **Filming:** Here the lithographers will film the art work so that it can be plated.
- **Plating:** The film of the art work will be turned into plates so that such plates will be used to print the book.
- **Printing:** Here the plate is inserted into the printing machine so it will run the impression thereby producing the required copies of the book.
- **Binding:** The printed impressions are bound into copies of individual books.
- **Marketing of Books:** Here printed books are sent out to sales outlets such as bookshops, newstands, hotels, book fairs, etc.

Meanwhile, the above processes have been grouped into four major stages, which are conceptual/development stage, production stage, marketing and distribution stage, and fulfillment stage. Their explanations are as follows:

**The Conceptual/ Development Stage:** This is the stage where the idea of the book is conceived, and the manuscript developed for publication. An author/writer or a group of co-authors may have an already prepared manuscript in search of a publisher that will turn the manuscript into a finish book/product for public consumption. Alternatively, the editor in a publishing house may work with a writer or writers in developing a concept into a manuscript. This may include writing a proposal, and sometimes also an outline followed by several drafts. At this stage the manuscript will include specified photographs and artwork. For complex subject matter an expert (for the particular subject) or technical editor

This can help to speed up the production process. At the completion of this process the manuscript is ready to print. After printing, then the next in the process is publicity, promotion, distribution and marketing of the books to the final consumers.

**Distribution and Marketing Stage:** This stage involves publicity, promotion, distribution, marketing and sales of the book to the public. While the book is being edited, designed and produced, the marketing and publicity departments are working to prepare for launching the book into the marketplace. The marketing and promotion department works with the editorial department to develop tools (like seasonal book catalogues), marketing strategies and plans to help get the books in front of the account book buyers. A book's online marketing and social media also usually falls under the marketing department. The publicity department is responsible for dealing with the broadcast, print and online media, all potentially powerful assets in letting the world know about the new book.

The department also sells the published book to many retailers who sell books from small independent bookstores, also to wholesalers who supply a variety accounts to special markets like gift stores. The sub-rights department also sells the books, more specifically, that department sells the right to publish a book in alternate formats, different languages, and to adapt it for different media. All of these processes work toward launching the book into the marketplace, and the marketing, publicity and sales continue afterwards till it gets into the hands of the final consumers for their satisfaction.

The promotional strategies for sale of books, distribution channels, and sales outlets are given consideration in book marketing. In few cases, the promotional strategies, distribution channels and sales outlets are the same. Some of the promotional strategies for sale of books include advance information sheets, catalogues and new book lists, book jacket and covers, leaflets and flyers, press releases, advertising, book reviews and presentations, exhibitions and displays, book launching, social media platforms and other Internet applications. For the distribution channels for published books, they varies and are geared towards making them available to the customer when and where it is

wanted. The book distribution channel will include the following: bookshops, sales representatives, libraries, book clubs, subscription agents, vendors, tertiary and research institutions, book agents, and book depots. On the other hand, some of the sales outlets for published books include bookshops and bookstores, books launching venues, trade fair centres, conferences/seminar/workshops, newsstand/newspaper stands, school libraries, state and national libraries, hotels and guest houses, venues of public functions, churches/mosques premises, the Internet facilities (Automated Teller Machines, Point of Sales), book vendors, distributors, and authors of the books.

**Fulfillment Stage:** The development of a manuscript with the aim of making it a book are sometimes based on market research or perceived information needs of people. After production of books, it is proper to ensure that it gets to the group that will need it. This is the stage where the objective of publishing a book is achieved. In other words, the predetermined goals for conceiving and developing a book idea, may be for a segment of the society, need to be accomplished. This is done by channeling distribution and marketing of the book to the intended audience. Thus, it is the duty of the publishing house to ensure that the mission of the books published is realized.

### 13. Elements and Stakeholders in the Book Publishing Industry in Nigeria

The book industry is characterized by three basic elements, the book, the book-chain and the consumer or user of information (Omekwu & Igbo, 2010). The stakeholders in the book publishing industry in Nigeria are also known as stakeholders in the book chain. They are the authors, publishers, printers, book-sellers, librarians, and of course the government. Apart from the government, these stakeholders have their associations, such as Association of Nigerian Authors, Nigerian Publishers Association (which is also responsible for marketing i.e. book-sellers to wholesalers and retailers), Chartered Institute of Professional Writers of Nigeria and/or Society of Printing Practitioners of Nigeria, and Nigerian Library Association.

The book is a large scale literary composition which serves as a source of information or sphere of human endeavor. The book chain is a system through which interaction or link in the book production is maintained until it gets to the hand of the user or consumer. UNESCO (cited in Omekwu & Igbo, 2010) describes the book-chain as the system of components that combine to sustain book production, especially the movement of books as economic products from the author to publisher, to printer, to book seller and to the consumer. Other elements of the book industry include the following:

- i. The author/writer who conceptualizes an idea and writes it down in the form of manuscript.
- ii. The publisher reshapes the idea into a more readable form through the process of editing to meet the needs of a particular audience.
- iii. The printer manufactures the idea into a bound volume for easy usage.
- iv. The books are distributed and marketed to the consumers through the booksellers and the libraries. Notable among the booksellers are the bookshops, and book vendors.
- v. The libraries are established as book distribution agency to serve different kinds of clientele based on the type of the library. Hence there are the national, public, university, school, special and private libraries.
- vi. The consumer or users of information are regarded as very crucial for the sustenance of book production. Thus their needs and interests are paramount in the process as their willingness to read determines the success of a book project (Omekwu & Igbo 2010)

A consideration of the above elements shows that for book production to make the desirable impact, the link in the system which bridges the gap between the writer and the reader has to be strong enough. There is need for constant flow of information without which investment in national development cannot yield the desirable result. financial growth, human capital development, industrial growth an

environmental upliftment as well as enhanced standard of living and poverty reduction (Omekwu & Igbo, 2010)

Apart from ensuring that the author/writer is motivated to write by ensuring a balanced economics of book production, one important factor that ensures the sustenance of the book chain is readership. A book that has gone through the process of writing, publishing and printing without attracting enough readerships cannot make the desirable impact on national development. Related to the issue of readership are the issues of literacy and language. Where the consumers are not literate enough to read and understand the language of publication, readership is adversely affected. Also the state of the library services of any nation affects the book-chain as they impact on readership and literacy. Thus, readership, literacy and language as well as library services determine the strength or otherwise of a book-chain and conversely national development (Omekwu & Igbo, 2010).

In sum, Omekwu and Igbo (2010) argued that a number of issues need to be addressed for the maintenance and sustenance of viable book industry that will drive national development in Nigeria. They are literacy, reading, culture, language of publication, encouraging writers/authors, publishing/publishers, book distribution and marketing, book printing, library services, as well as government policy and support.

#### 14. Note to Traditional Publishing Houses in Nigeria

It is a fact that publishing is a capital-intensive project that requires a lot of infrastructural and human resources, as well as raw materials. That is why traditional publishing is not an all-comers affair; thus any individual or group venturing into traditional publishing should be fully prepared and equipped for the task. However, they require a publishing environment, with full government support for sustenance.

Being not unmindful of the above fact, it is unfortunate to state the rate of manuscripts rejections by Nigerian publishers is getting high. This is really frustrating many writers and authors. For those who cannot afford it, they are resorting to self publishing model, even if it means borrowing money for its actualization. Others dump their

manuscripts in their house for lack of sponsorship for publication. However, traditional publishers in Nigeria should know that Nigerians are creative people with a lot of creative and innovative minds. Proper evaluation and assessment of manuscripts should be intensified by the publishers, through their editors and assessors. Who knows - the rejected manuscript may turn out to give the publisher so many life economic benefits, and even beyond. As stated by Yinka Lawal-Solarin, the Chairman of Literamed Publications, "the turning point in his publishing career came after an author, whose manuscript had been rejected by several publishers, came to him for help. The man's work was titled "Verbal and Qualitative Reasoning" (Ohai, 2015). Another case is the popular "Sterile Sky" by E.E. Sule, which after many rejections by publishers in Nigeria, was accepted and published by a UK-based publisher, after its brief presentation at a conference in Humboldt University, Berlin (Osofisan, 2013). This novel won the 2013 Commonwealth Book Prize (Africa Region). There are many cases of this nature; a note to publishers in Nigeria.

Meanwhile, publishing houses in Nigeria are therefore enjoined to explore true and legitimate subsidy publishing, as an avenue to give chance to more Nigerians to publish their ideas and intellectual outputs. True and legitimate subsidy publishing here implies that publisher should be honest enough to authors, and state appropriately what both parties (authors and publishers) will invest in actualizing publishing books. In addition, publishing houses should as a matter of responsibility be critical and apply standards in editing, designing, interior layout printing, developing e-books, marketing, promotions and distribution of published works. The next subheading provides details on growth of subsidy publishing, and the situation in Nigeria.

#### 15. Growth of Subsidy Publishing and the Situation in Nigeria

According to Brighton Publishing (2010), the simplest definition of subsidy publishing is "a partnership between a publisher and author, with each providing an investment in the successful development and sale of a book, with each sharing the profits." Subsidy publishing is not a popular model for some professionals in the publishing industry. These professionals aggressively speak out against it and the reasons

simple and obvious. In spite of the continual negative campaign waged by many in the industry by blending subsidy publishing with vanity and self publishing and painting them all together with a broad brush, the differences are distinct and uniquely different.

Subsidy publishing, in spite of some negative publicity, is experiencing incredible growth, with some of the largest publishing houses entering the arena with their own offerings of subsidy publishing. Notable publishing houses like Thomas Nelson, Hayhouse, Penguin, and Random now own all or portions of subsidy imprints. With subsidy publishing gaining a greater foothold in the industry every year, traditional publishers are becoming more risk averse and losing ground. Despite the misinformation and negative campaigns, subsidy publishing shows no signs of slowing down and most likely, along with true self-publishing and e-publishing formats, will dominate the publishing industry in a few years.

Subsidy publishing has many benefits to aspiring authors; allows publishers to accept more writers, have more titles in print, with less overall risk. This provides those who have not had the prospect of publishing with a traditional only publisher, or lack the expertise, time or money to self-publish and market their own work, an opportunity to get their work into the market and available for sale.

In subsidy publishing, with the author subsidizing a portion of the costs in partnership with the publisher, the publisher no longer has to fund the entire project and has a partner with a vested financial interest in the success of the book. The authors generally have more say in the production of the book than with traditional publishers, and more involvement in promotion and marketing. Both parties invest in the work expecting the success of the book will provide a return on their investment. This is not to say that subsidy publishing or any other type of publishing is best for all authors, as one size doesn't fit all in the publishing industry.

There are many reasons why some in the industry malign subsidy publishing, and those reasons are obvious. Subsidy publishing allows authors direct access to the publisher. Many of those making a living by providing services to aspiring authors, are now left with fewer writers using their services, and subsequently fewer profits.

Some literary agents, who derive their income from selling an author's work only to traditional publishing houses for typically 15% of the profits, are literally cut out of the loop entirely. Aspiring authors can go directly to subsidy publishers without the necessity of an agent. Graphic and interior layout designers, editors, printers, advertising and marketing specialists, book publicists and the numerous other individuals providing workshops on how to get published and authoring books on how to find an agent, write a synopsis, get a publisher and so on, are all experiencing diminishing profits from aspiring authors as a result of subsidy publishing. True subsidy publishers generally provide all of these services in the production of the author's work, making it available for sale to the public, thus eliminating the need for most of these services.

Some writer's forums, rally against anything except traditional publishing. The more controversy they create, the more notoriety they achieve, and the more they can charge for advertising on their sites, which interestingly is generally from the very publishers they rally against. Some of the mainstays on these sites actually make a portion of their living providing workshops, seminars, books on how to be successful and other services to aspiring authors. Direct access to subsidy publishers eliminates the need for many of these services. Many new to the industry fail to realize that some of these sites, in spite of their self promotion as beacons of light protecting writers, generate tremendous profits from their advertisers and are, in fact, money making enterprises no different than other businesses. There are however, many other writers' sites providing well reasoned advice without the advertising.

Legitimate subsidy publishers do not make their profits from their authors; they make their profits from book sales to the public. The amount of an author's subsidy doesn't come close to covering the costs of producing a marketable book. For example, not even going into details regarding the services provided by a subsidy publisher such as editing cover and interior design and layout for both e-book and print conversions into multiple e-book formats, registrations, advertising marketing and administrative costs in producing a work, how much the author would spend in just establishing printing and distribution contracts, in addition to handling the accounting, invoicing with printers, distributors, retailers and others?

Simply stated, the reason subsidy publishing is flourishing is because it's a better publishing format. It's good for the author and the publisher. It restores the opportunity for authors to go directly to the publisher, bypassing all the middlemen in the process. It restores the author-publisher relationship that existed in the industry years ago. It allows the author more participation in the publishing process, with both sides having a vested financial interest in the success of the book.

Subsidy publishing is, no doubt expected to flourish in Nigeria. Many authors will prefer to publish in subsidy format because of the benefits of substantially higher royalties, maintaining full ownership of their work, retaining more rights (especially subsidiary rights), and having more control over the production of their work. In addition to traditional publishing, some publishing outfits in Nigeria have also adopted subsidy publishing imprint. They are:

- **Kachifo Limited ([www.kachifo.com](http://www.kachifo.com)):** This is a reputable publishing firm in Nigeria. It has a subsidy publishing imprint known as 'Prestige Books'. Prestige publishing is the subsidy imprint through which Kachifo offers diverse clients the full resources of its editorial, design and publishing expertise to put together books, annual reports and other publications.
- **Parresia Publishers Ltd ([www.parresia.com.ng](http://www.parresia.com.ng)):** The second imprint of this company known as 'Origami Books' is built around subsidy publishing with emphasis on quality - quality editing, quality content, quality aesthetics, and they are distributed and marketed alongside books published by the first parresia imprint of the firm.

Now, it appears that few publishing houses in Nigeria operate true and legitimate subsidy publishing alongside traditional publishing, where as some others depend solely on subsidy publishing that is not clearly defined. There are also so many others that operate vanity publishing, or as described, as author-services providers, but posing as publishers. Authors and authors should analyse the strength, weaknesses, opportunities and threats in all these publishing outfits before submitting their manuscript for publication.

## 16. Summary

Understanding the basics of publishing, with more attention on books, is the focus of this chapter. Publishing information resources and using them by inhabitants in the society, both in school and out of school, contributes to enlightenment and development. It is also a fact that publishing makes writers and authors fulfilled. It is only when writers/authors' ideas, insights, and postulations, are articulated, developed, edited, formatted and published, that they will feel satisfied and fulfilled. This chapter discussed the basics of publishing, concept of publishing, types of published information materials, book publishing, relevance of books in the society, structure of books, publishing models, choosing appropriate publishing models by authors, literary agents and their roles, book publishing contract, the processes involved in book production, the major stakeholders in the book publishing industry, a note to traditional publishers, and state of subsidy publishing in Nigeria.

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## Historical Development of Publishing

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### 1. Introduction

Human society has been in the act of publishing information for thousands of years. From paintings on walls seen in Egyptian and other native architecture to carvings in stone, the history of a people has been painstakingly detailed. According to Guthrie (2011), publishing is a process by which human communication is made public. The intention in the first human messages transmitted by the first public speech, the first musical performance, even the first marks scratched on to a cave wall or rock face are all integral to a history that leads through time right up to contemporary publishing. History of publishing is an account of the selection, preparation and marketing of printed matter from its origins in the ancient times to the present. The activity has grown from small beginnings into a vast and complex industry responsible for the dissemination of all cultural materials, its impact upon civilization is impossible to calculate (Unwin, 2014).

According to Encyclopaedia Britannica (2014), publishing as it is known today depends on a series of three major inventions- writing, paper and printing and one crucial social development - the spread of literacy. Before the invention of writing, perhaps by the Sumerians in the Millennium B.C, information could be spread only by word of mouth, with all the accompanying limitations of place. Until the printing press