



Welcome!

*In our activity alone do we find the sustaining illusion of an independent existence
as against the whole scheme of things of which we form a helpless part.*

Joseph Conrad, *Nostromo* (1904)

*... I'm inclined to think that most writers, and most other artists, too,
are primarily motivated in their desperate vocation by a desire to find and to separate
truth from the complex of lies and evasions they live in, and I think this impulse is
what makes their work not so much a profession as a vocation, a true 'calling'.*

Tennessee Williams, interview (1957)





Contents

Introduction	3
The origins of The Conrad Press	4
The Conrad Press - people	5
Submissions to The Conrad Press	7
Becoming a Conrad Press writer	7
The Quality Assurance process	8
The cover design and typesetting process	8
The printing process	10
The publishing process	11
The Conrad Press distribution system	12
Bookshops	13
Marketing your book and getting it better known	14
1. Advertising	14
2. Bookbub	14
3. Public Relations	15
4. Social media marketing	15
5. The Conrad Press author video service	16
Contacts	18

Introduction

Hello and welcome to The Conrad Press!

This document is designed to welcome you to the international publishing firm The Conrad Press, to introduce you to the people who work with The Conrad Press, to give you a clear idea of what happens when we publish your book, and to explain about our procedures such as distribution and marketing.

The Conrad Press is a general publisher - publishing books across a wide range of genres, including fiction, autobiography and memoirs, poetry, books for children and Young Adults, biography and most other types of non-fiction.

The firm's website address is www.theconradpress.com

The firm is privately owned by a small number of private shareholders.

This document will be periodically updated to reflect changes in our exciting, creative and growing firm.

If you have any questions about it please don't hesitate to contact either James Essinger or Zoe Verner.

Please note that in 2021 The Conrad Press became a private limited company.

Canterbury, Kent, UK



The origins of The Conrad Press

In the summer of 2011 James Essinger founded a literary agency he called Canterbury Literary Agency, after the city where he lived. At the time, James was running a public relations consultancy called Da Vinci Public Relations and also working as a freelance professional writer. He is still a freelance professional writer today.

Canterbury Literary Agency did succeed in placing some books, however James discovered that due to the nature of the publishing market he was working in, for most books finding a publisher - even for extremely good books - was impossible. He embarked on some research into this and was told by a leading publisher that they only accepted about one percent of submissions made, even by literary agents. Following other research James did, he came to the conclusion that running a literary agency made no sense for two main reasons: (a) because the difficulty in placing books with publishers meant that commercially the agency didn't work financially, (b) it was extremely disappointing to writers, whose books the agency had taken on, that they didn't get a deal for their book.

It became clear to James that the publishing industry had changed dramatically from how it was in the 1990s and that publishers nowadays simply made decisions about accepting books based on commercial reasons, so they were likely, for example, to take on a novel by a high-profile TV personality, even though the personality may well have no track record of writing fiction at all. But on the other hand, a novel by a writer without any track record or public profile was, and is, very unlikely to find a home. His research also indicated that the situation in the United States was no better.

James approached two of the writers, Paul Crampton and Stuart Hutchinson, who were represented by the Canterbury Literary Agency, whose books, *The Dream Messiah* and *A Loaded Gun*, he had taken on but not managed to sell. He told them of his plans to set up a new imprint. James proposed to call this The Conrad Press, after the great Anglo-Polish writer Joseph Conrad (1857-1924) who spent the last few years of his life in the village of Bishopscourt near Canterbury and is buried in a cemetery in the city.

Paul and Stuart agreed to become Conrad Press writers and their books became the first two books to be published. From the outset, James has kept the author contribution as low as is feasible.

Over the next year, James learnt many things about the publishing industry; in particular, our print books were published via the e-Book Partnership, which led to problems because The Conrad Press was not registered as the owner of the ISBN for the books. We therefore changed to publishing our print book ourselves, though we still use the ebookpartnership as our aggregator - that is, an e-book publishing intermediary.

Also, in the early days, the authors each paid fifty percent for a short print run of the books. This system did not really work as the unit prices of the books were quite high and it was almost impossible for an author to make a profit. This was because the books were distributed directly to Amazon, who imposed a sixty percent discount on the books. So, this business model was fundamentally unsatisfactory, but it sustained The Conrad Press and its authors for a time when there were only about twenty authors. Growth in the first year or so of The Conrad Press was quite slow.

In March 2017, James Walker and James Essinger visited the London Book Fair and met with a young lady executive from Clays, which is the largest book printer in the UK and, for example, prints the Harry Potter books. She explained that Clays ran a distribution system for independent publishers and that The Conrad Press might be able to derive considerable benefit from it. This, in fact, turned out to be the case and we very soon started to use the Clays' distribution system, which they operate in conjunction with Gardners, (www.gardners.com) the largest book wholesaler in the UK.

Today, The Conrad Press publishes 420 books from about 400 authors. The discrepancy in numbers is due to the fact that some authors are on their second, third and even fourth books with us. The firm is growing by about two books every week.

The Conrad Press - people



James Essinger is the founder of The Conrad Press and its principal.

James was born in Leicester in 1957 and has lived in Canterbury in south-east England since 1986. He has worked as a freelance professional writer and editor since 1988. He founded The Conrad Press in December 2015.

James holds an MA (Hons) in English Language and Literature from Lincoln College, Oxford University.

After publishing more than twenty business and management books, James's first mass-market book was *Jacquard's Web, how a hand loom led to the birth of the information age* (2004) followed by *Spellbound: the improbable story of English spelling* (2006), which was published both in the UK and the US.

James's book, *Ada's Algorithm* (originally entitled *A Female Genius*), a new biography of Lord Byron's daughter Ada Lovelace, was published in the UK in October 2013. A longer version of this book was published in the US in October 2014 under the title *Ada's Algorithm*. The book has also been published in Finnish, Spanish and Polish editions and an option on the book for movie/TV production has been sold to Monumental Pictures. The option is still in force.

Frankie: how one woman prevented a pharmaceutical disaster, which tells the true story of how Dr Frances Kelsey saved the United States from thalidomide, is authored by James and by Sandra Koutzenko. The book was published by Beacon Publishing of the US in April 2019 under their Blue Sparrow imprint. A UK edition of this book, entitled Frankie: the woman who saved millions from thalidomide was published by The History Press in London in June 2019. James is currently working with well-known screenwriter Stephen Kronish - whose credits include 24 and The Kennedys - to turn Frankie into an eight-episode miniseries for US television.

James is also the author of the novel *The Mating*

Game, published in December 2016 in the UK by The Conrad Press. This novel is set in the world of chess and has been very favourably received. A Hollywood production company has taken an option on the book. James's co-author on *The Mating Game* is the nine-times British Women's Chess Champion Jovanka Houska though James wrote the book. James originally wrote the book as a wedding-present for Jovanka, who married her Norwegian husband Arne in 2009. The narrator of *The Mating Game* is a woman chess champion.

James's non-fiction book *Charles and Ada*, which is the true story of the friendship between computer pioneers Charles Babbage and Ada Lovelace, was published by The History Press in August 2019.

James's latest books are two novels, *Ada Lovelace and the Future of Time*, a historical novel with a science fiction element, the authorial attribution of which James is also sharing with Jovanka; and *Rollercoaster*, a comedy thriller which James wrote in 1979 and revised considerably in 2019 and 2020.

James has also ghost-written several books.



Zoe Verner - Customer Relations Director

Zoe has a background in writing and media. She had her first book published by The Conrad Press in 2020 so Zoe is familiar with the process and is currently writing her second. After leaving theatre school she has been working in the arts most of her life in theatre, TV and film. Zoe started writing in 2016 and discovered that's where her passion lies.

Zoe's book, *The Adventures of Izzy and Columbus – Nakamomo Island*, has been reviewed in *The Sun* and she has managed to get some other excellent coverage for the book including a two-page spread in *The Richmond Times*.

Zoe is also very social media savvy and is happy to offer tips and advice in this area.

Zoe says: 'I will be available to help with any printing and marketing enquiries. Having been through the process myself I understand how it all works and the concerns a new writer might have.'



Charlotte Mouncey

Charlotte is one of the designers and typesetters for The Conrad Press. She has worked with the firm since its foundation and has so far typeset and designed the covers for more than 200 of our books. More information about Charlotte's services can be found at www.bookstyle.co.uk



Rachael and Nat Ravenlock

Rachael and Nat are a husband and wife typesetting team. They began working with The Conrad Press early in 2021 and have already produced several superb covers for Conrad Press authors. They also handle typesetting for the books allocated to them.

Rachael and Nat say: 'We use our practical knowledge and creative flair to typesetting Conrad Press writers' books and to design the books' covers, letting writers focus on realising their publishing dreams.' More information about Rachael and Nat can be found at www.thebooktypesetters.com

Our United States literary agent

The Conrad Press works closely with a leading and highly successful literary agent based in the United States. The agent works with United States publishers who offer deals that pay an advance. Details of the agent can be obtained from James Essinger.

Other Conrad Press people include:



Karla Harris

Karla is an associate of The Conrad Press and works on some writing and editing projects.

Helen Komatsu

Helen is a highly experienced writer and editor and is an associate of The Conrad Press who undertakes editing projects.

Maria Priestley

Maria Priestley is an artist and designer. Maria designed The Conrad Press's logo.

James Walker

James, a retired solicitor, is The Conrad Press's Legal Advisor and also a very able writer in his own right. He helps with legal matters when they arrive, which they don't very often.

Jemma Gurr

Jemma Gurr is a student at the University of Kent and Canterbury who is an associate of The Conrad Press.

Submissions to The Conrad Press

Submissions to The Conrad Press come from various sources; including from authors who have seen our website, from authors who have read our entry in *The Writers' and Artists' Year Book*, from online and print media coverage, from word of mouth and from existing Conrad Press authors who have spread the word about us.

All decisions on whether to publish a book are made personally by James. He normally looks for a writer with energy, with something to say and with a passion for words. He doesn't mind initially if the book needs work or if there are fundamental problems with punctuation or spelling, as these matters can all be addressed.

If you are already a Conrad Press writer, you will know from your own experience of being contacted by James, that he likes to carry out initial contact with writers by telephone or some other communication method, such as Skype, Zoom or WhatsApp. James feels very strongly that the experience of working with a publisher cannot be initiated satisfactorily by email contact. Although, when the writer is on board, emails are OK.

James's preferred means of business communication is usually WhatsApp.



Becoming a Conrad Press writer

To join The Conrad Press you need to receive an offer of publication, which will specify the month in which your book will be published, and you need to pay the initial £500 of the author contribution, the rest of which is not payable till the month before publication. It's also part of the business model that Conrad Press authors pay for the printing of their books. Authors usually choose between printing from 150 to 300 copies, although more than 300 copies can also be printed if the author chooses to do so.

The Conrad Press can reasonably claim to be the most transparent, least expensive and best-value subsidy publisher in the English-speaking world.

So, let's say your book has been accepted and you have paid the £500 deposit. What happens next?

Our aim is that the book will be published by the end of the publication month. However, we can't always guarantee this as Amazon sometimes has delays in putting books up on the Amazon site, though Amazon is only one place where Conrad Press books are published.

The Conrad Press publishes its print books on most print book retail channels in the UK, and its e-books throughout the English-speaking world.

At this stage you will be sent *The Conrad Press editorial guide*, which is a fairly comprehensive document about editorial matters that you need to bear in mind. It is a working document in that it will be updated as and when it becomes clear that new editorial issues will be included, but the guide is already fairly comprehensive.

The Quality Assurance process

During the first week or so of the month before your publication month, your book will be handed over to our Quality Assurance team, headed by Zoe Verner, to check for typos and errors and to edit the book.

If the book needs more editing work than provided for under the usual Quality Assurance and editing process, Zoe and her team can provide a more detailed edit for a modest additional fee.



The cover design and typesetting process

Once your book has passed the Quality Assurance stage, it will go to one of our two typesetters who, as you can see from the above, are either Charlotte or the Rachael and Nat team. These three people are absolutely first-rate and design superb covers, which compete with the very best covers of any books published anywhere in the world. James will allocate your book to either Charlotte or Rachael and Nat. They will design the cover for the book in collaboration with you and will typeset the book as well. The Conrad Press is not like many publishers, which basically just present a writer with a cover design for their book on a 'take it or leave it' basis.

From the outset James has wanted his cover-designers to collaborate with the authors, so that the authors get the covers they really want. James feels that our cover-design and typesetting resources are second to none. He says:

'I'm consistently amazed by the quality of the covers which Charlotte, and Rachael and Nat, design for us. When it became clear to me that our growth

made it necessary for us to recruit another designer/typesetter who would complement Charlotte as we had more projects than it was fair to ask Charlotte to handle, the prospect of finding anyone as good as Charlotte was very daunting. But Rachael and Nat have brilliantly fulfilled my hope and I regard myself as being as lucky to have found Rachael and Nat as I was to find Charlotte.'

How long the cover-design and typesetting process takes varies to some extent with how soon you and your cover-designer arrive at a cover design that you like, but normally the process lasts about three weeks. Please do bear in mind that Charlotte, and Rachael and Nat, also have other Conrad Press books they are doing, but we find that the process normally happens fairly promptly.

When you and your book are introduced to one of our cover-designers, you will also be sent a document called *Guidelines for writing back-cover copy*, which you should study carefully.

Your back-cover copy is a crucial part of your mar-

keting for your book and will appear on all publication sites. The guidelines are concise but detailed and fairly prescriptive. The more closely you follow them, the sooner you will have a back-cover copy that does justice to the quality of your book. Your completed draft of back-cover copy should please be sent *not* to your cover-designer and typesetter but to James, who normally gives input at this stage. The Conrad Press has established a very high standard for back-cover copy, which is totally in your interests because the back-cover copy of your book will be on the internet, not only for the rest of your life, but beyond that, and very likely will still be visible in a hundred years' time... which is a sobering thought.

Once your cover has been designed and the text of your book has been typeset, you need to check over this material very carefully please before you give your designer/typesetter the OK to show the cover file and text file to James. The Conrad Press has found that many of its writers, in their eagerness to get published, do not give the attention needed to checking over the cover for their book, and the text and the typeset pdf version.

It is frequently the case that James has to point out very fundamental mistakes in these documents.

These can be avoided by you remembering, please, that your book is a crucial part of your life and that the more accurate you can get the cover – by which we mean not just the design, which will probably already have been approved, but the actual words on it – the better. Likewise, you need to read through the typeset version of your book again in pdf and inform your cover-designer/typesetter of any changes that you want to make. At this stage, these should not be rewrites, but only to correct fundamental errors or any typos you spot. Please don't rush this stage; it is very important that you attend to it carefully.

Checking over your proofs meticulously is part of the deal of being a writer and should not be rushed just because it is less fun than writing the first draft!

When you are happy with your cover - by which again we mean the front of the book, the spine and the back cover, and also with the text - please let your designer know. Then your designer will send the cover and text files to James for his approval. Frequently he spots things that need changing and he will liaise with your cover-designer/typesetter in order to do this. Only when he is happy with both these files will he prepare the crucial Print Order, which is sent to Clays and which will initiate the printing process.



The printing process

The Conrad Press usually publishes a book as an e-book as well as a print book, although we are amenable to publish a book as an e-book only, and that obviously saves you the printing costs.

You pay the printing costs directly to Clays, not to The Conrad Press. The Conrad Press does not make any mark-up on print costs. In order to complete the Print Order (PO), James will need to insert your postal address – he doesn't assume it is the same as the one on your invoice as sometimes this changes and we don't want the books to go to the wrong place! The Print Order will be completed by James; it's a fairly technical document.

When the print order has been sent to Clays, they will raise an invoice for the print job within a day or so and that will be sent both to The Conrad Press and to you. You pay the Print Order, but only at your convenience; there's no problem if you want to wait a while before paying for the printed book.

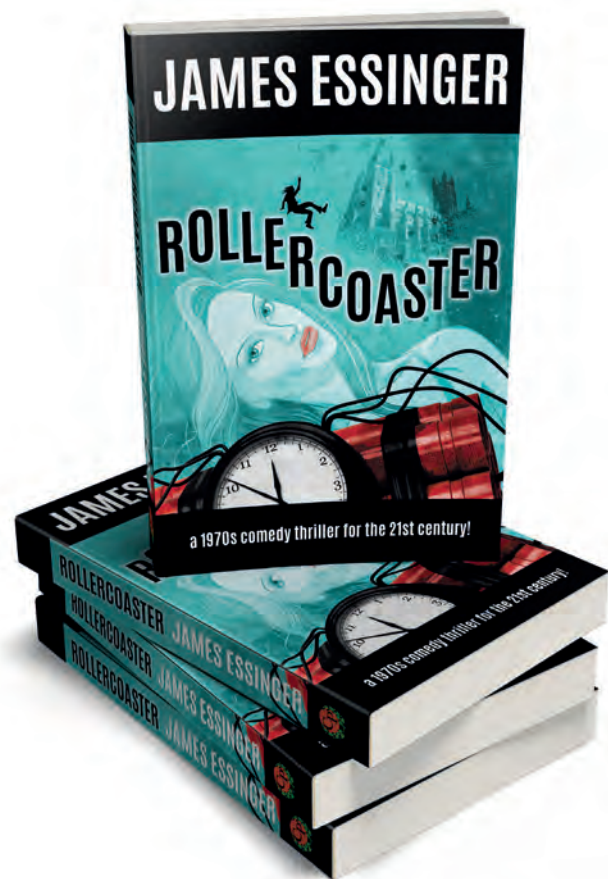
When the Print Order has been initiated by you paying the cost of the printed edition, you will be given a delivery date from Clays, which is normally about three weeks after the invoice has been paid. Please do bear in mind, that should your book need reprinting at some point, Clays do this more quickly; it normally takes about ten days.

The way it works for distribution of the print copies is as follows:

- Clays keep 100 in stock for sales by their distribution system.
- James has two copies for copyright reasons.
- The remainder of the copies will typically be stored by the author. However, if you prefer, you can store them at Clays, but they charge £5 per week for storing extra books. This is what they charge effectively for the rental of the palette which has the books on it.

Please note that The Conrad Press is not able to store books for you. So, if you don't have much storage space, there is a case for only ordering 150 books, but this is up to you.

Our main contacts are Isabel (Belle) Hinchin, whose email address is belle.hinchin@clays.co.uk. Belle is very familiar with The Conrad Press and with our work. She is a great asset to our company.



The publishing process

All right, so now your book has been printed and the copies have been delivered.

Having a book published is a truly exciting experience! One that nobody can ever take away from you and one that will be with you for the rest of your life. The Conrad Press offers comprehensive distribution of your book, as well as many other benefits that most publishers do not offer, such as Hollywood contacts, PR professionals and marketing gurus.

The way it works is that once James has received his two printed copies he will, within a few days, arrange to get your book published through our two business partners: the ebookpartnership and Nielsen. The ebookpartnership, as you would imagine, handles e-books and Nielsen handles print books. Please note that James does not put the books on the Internet directly, but uses the metadata databases run by these two organisations.

The ebookpartnership provides a completed form to The Conrad Press for every book that we put on its system and James normally sends this through to the author for their interest - although there is nothing needed to be done about it. The completed form will have various technical information about the book and about the book's genre and classification - but you don't need to worry about that. The rest of the information will be fairly intelligible. Nielsen also asks The Conrad Press for detailed technical information about a book, they don't do an acknowledgement form like the ebookpartnership does.

Once James has sent your book's metadata to the ebookpartnership and to Nielsen, your book should

be visible on e-book publication sites including amazon.co.uk and amazon.com within about a week. The print book takes longer; the publication date will be two weeks after James has loaded the book's metadata on the Nielsen system *but it can be a further two weeks after that before your book is fully displayed on amazon.co.uk and the computer systems of bookshop chains such as Waterstones and also shops such as WH Smith.* You will need to be patient. Clays send copies of your book to Gardners, and Gardners then send the book to retailers in response to order and also send some stock directly to Amazon.

If your book had already been published and has appeared on Amazon, you will find that when Amazon runs out of stock they very annoyingly display the message 'currently unavailable' when it would be much better to say 'new stock on its way.' The rule is this, don't panic. Amazon usually re-orders automatically from Gardners www.gardners.com so please wait a week to see if your book comes back onto Amazon. If it doesn't please email Leyla to ask if they are sending some new copies to Gardners. You should also check on the search facility on the Gardners website for your book to see if Gardners is also out of stock and if so please tell Leyla.

Important note: Isabel (Belle) Hinchin from Clays said this in an email to James on July 26 2021: 'Gardners have an automated stock replenishment system whereby they send us orders once the book is out of stock. We then aim to deliver these to Gardners within 48hrs, as per the Clays/Gardners agreement.'



The Conrad Press distribution system

We run our distribution system with our business partners at Clays and Gardners, which is the largest book wholesaler in the United Kingdom and one of the largest in the world.

The way it works is that there are two distribution systems. One for your e-book and one for the print book.

The e-book distribution system is very straightforward, because it is all done with computer files and what simply happens is that the ebookpartnership will publish your book globally on all the e-book platform users, including of course Amazon and Kindle.

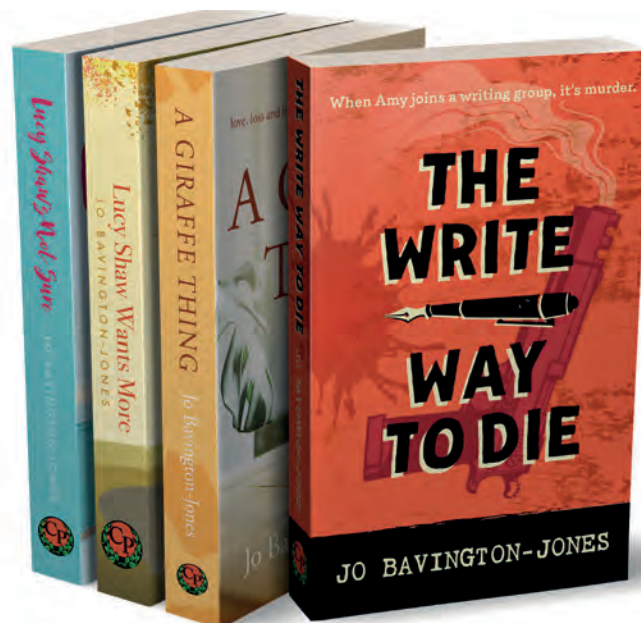
The print book distribution is a bit more complicated, as it involves print books being made available and because we are a UK-based publisher print books can normally only be bought from clients outside the UK via The Conrad Press website. Although what frequently happens is that secondary retailers put our books on amazon.com from United States distribution of print books within a month or so after the book appearing, but that is out of The Conrad Press's control and we can't make that happen... although it normally does.

In the UK the process is Clays send a number of books to Gardners when the book is first published; normally about thirty copies and Gardners log them onto their system. As mentioned you can log onto www.gardners.com in order to see if Gardners have

any stock there, which they should do within about a week after James initiating the publication process. Those books at Gardners are sent to retailers, such as Amazon, when those retailers ask for them in response to an order.

It's very important for you to bear in mind, all this said, that if you are doing any marketing activities, such as an advertisement or a Conrad Press video, you need to make sure that Leyla and Belle know, as they may need to ask Gardners to have more copies in stock.

Obviously, the sales site that most writers are interested in is Amazon and as mentioned you need to bear in mind that Amazon can take up to a week or so, or even longer *after* the actual publication date to have the book properly displayed on its website. Sometimes the basic description of the book will be displayed but not the cover for a few days. Then you must be patient about this. We do have very good resources at Nielsen, who can communicate with Amazon if there are any real problems, but normally the only problem is that Conrad Press writers are very vigilant and when their book is first published they often contact The Conrad Press prematurely to ask when it is going to be on Amazon, so again you must allow at least two weeks after James has put the book on the Nielsen system before you can expect to see the book on Amazon.



Bookshops

It's important to bear in mind that bookshop chains do not automatically stock Conrad Press books - or indeed the books of any other publisher - in all of their outlets in the entire chain the moment the book is published.

Many writers think this is the case, but it isn't. Bookshop chains, such as Waterstones, will only stock books 'centrally' - meaning that every outlet will have some books sent to them - if the writer is already famous or if there is some important promotional tie-in, such as a movie coming out.

Waterstones does not usually stock books centrally, even if the author makes an impassioned plea for them to do so and it is best to leave that to us in any event. Also, it is so often the case that writers imagine that getting one's book stocked in bookshops is more important than it actually is. What is far more important is getting the book well known on the internet and this indeed may well lead, at some point, to getting the book stocked more widely in bookshops.

Your local bookshop is, however, another matter. If, for example, you have a Waterstones not too far from where you live, once your book is published you can make an approach to them to stock some copies and maybe you can offer to do an author evening for them, when you talk about your book in front of an audience. We can help you do this.

It is best to be realistic about bookshops and bear in mind that they have the right to stock whatever books they wish, as it's their shop. Our advice is to start by building up your presence on the internet and then, in due course, it may be worth approaching bookshop chains to stock the book centrally, but this is something that would normally happen about a year after publication if you can show that there is a significant demand. When all is said and done, bookshops don't make that much profit and are very careful about what books they put in what we might describe as 'pole position' in their shops, i.e. on the ground floor just inside the main doors. We can advise further about getting your book into bookshops, but it is important, as I say, to bear in mind that

a book and an author need to have time to build up a reputation and it doesn't happen overnight. Even J.K. Rowling took about three years between her first book coming out and her becoming well-known throughout the UK.



Marketing your book and getting it better known

It's appropriate that we end this document with this particular subject, as obviously it is of great importance. When authors approach The Conrad Press they always raise this matter, which is exactly what one would expect.

The Conrad Press has developed six principal marketing resources, which it makes available to its authors. These are not included in The Conrad Press deal, because as discussed above, the margin of profit for the deal for The Conrad Press is quite small and it's not possible to include marketing in that. The six resources do require an extra payment, which doesn't go to The Conrad Press and The Conrad Press makes no mark-up on it. James regularly makes marketing suggestions to the entire Conrad Press community on one of his circular emails, such as when an interesting advertising opportunity on the internet comes up and, in any case, he never takes a commission or makes any mark-up on this.

So here are the marketing opportunities. *Please note that James has a policy of never taking commission on advertising or on another marketing opportunity.*



1. Advertising

One way to get your book better known is to advertise it, for example in *The Literary Review*, which

is willing to run adverts for a single book at a relatively modest cost, £250. Charlotte or Rachael and Nat can design the ad for you. Generally speaking, these adverts can be useful in the way of giving your book exposure, *but it is very unlikely you are going to make a profit on the advert compared with the cost of the advert and the book sales you make*, so please bear this in mind when making a decision about advertising. James sometimes communicates details of advertising opportunities to The Conrad Press community, but again these are not so much recommendations as his desire to make you aware of what's available.

2. Bookbub

There is an organisation called Bookbub, www.bookbub.com, which can be very helpful in promoting an e-book. Bookbub has a regular e-newsletter, which goes out to more than a million people and which promotes certain e-books, whose price is normally discounted to £0.99. Bookbub also has opportunities for books to be accounted to £0, but James doesn't allow Conrad Press books to be discounted to nothing.

The way Bookbub works is that you need to log onto the website and propose a deal to Bookbub involving your book. The website tells you how to do this. Normally, Bookbub likes to see some reviews of the book on Amazon; often they will only consider a book if there are ten reviews. This is something to do after your book has been published. Getting reviews on Amazon is absolutely vital to get your book well-known and you should ask any friends who are willing to do reviews to review the book for you. Using The Conrad Press community, you can agree to review the books of one or more other writers, in exchange for them reviewing yours. Please note that Bookbub only promotes e-books rather than print books but, on the other hand, making your e-book much better known – and Bookbub can sometimes generate several thousand e-book sales and there's no reason why you shouldn't make a profit on what Bookbub charges you for your deal, as it's very realistic. Also please bear in mind that Bookbub doesn't automatically accept proposals, you sometimes need to try a couple of times before they do.

3. Public Relations - generating press and media contact for you and your book

James has set up within The Conrad Press a unit for doing public relations for Conrad Press books, because there isn't a good, value-for-money book publicity organisation otherwise available in the UK. There are a few who charge enormous amounts of money for what tend to be very minimal returns and they should be avoided.

Even if you don't wish to use The Conrad Press Public Relations Unit, James strongly recommends that if you want to go with another firm to obtain publicity for your book, you should mention this firm to him to start with as he may be able to advise you about them. The Conrad Press Public Relations Unit charges £300 for a campaign.

It's generally the case that it's easier to generate publicity for non-fiction books than for novels. Whether it's a non-fiction book or a novel, what you need to have is a good news story. Zoe Verner, who runs The Conrad Press Public Relations Unit, is on hand to let you know what a good news story is and how the best news story can be generated from you and your book. Please note that merely putting in the news story of a novel or non-fiction book is unlikely to be effective, although, if you're making a new revelation in, for example, a non-fiction biography, then that's different. For novels, we find that the best news stories tend to be related to the novelist's particular situation or personal life.

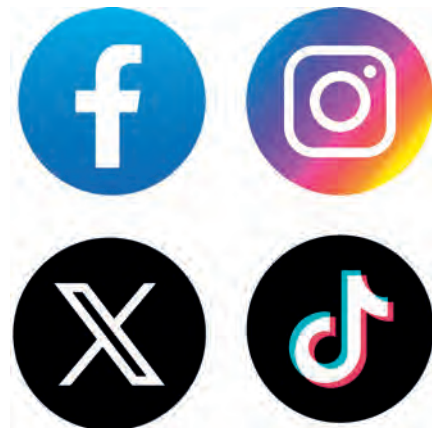
You'll remember that Harry Potter became well known because J.K. Rowling was promoted as having been so poor in her early days that she couldn't afford the heating in her flat and went to work in a café, where she could keep warm. It turned out that in fact this wasn't true. The reason J.K. Rowling went to work in a café was not because she couldn't afford the heating, although certainly she was a lot poorer than she is now, but because working by herself made her feel lonely and she wanted to work with some people around. That was a good story and the fact that we still remember it shows what a good impact it had. On the other hand, if her publisher, Bloomsbury, had tried to focus on the story of Harry joining Hogwarts, that probably wouldn't have worked, not only because J.K. Rowling was hardly the first person to write about a wizard

school, but also because people are more interested in real-life stories about the author than about the story in their book.

For non-fiction books Zoe is happy to do a national press campaign, but for novels she doesn't do national campaigns, because the chance of getting coverage in, for example, the Saturday literary supplement of the *Daily Telegraph* are minimal. Instead, the press campaign tends to focus on local media and also on other magazines that might be relevant to the book.

4. Social media marketing

Our social media marketing expert is Zoe Verner, who provides a comprehensive range of social media services. For more information please contact Zoe on: zoe@theconradpress.com



5. The Conrad Press author video service

The Conrad Press offers five-minute author videos produced by Neelu (Lu) Mistry and edited by Ethan Lewis Maltby to broadcast quality. These videos can be used comprehensively and in a wide range of media by authors to promote their writing careers and their books. The Conrad Press is very happy to advise on how the videos should best be used.

The interviewer and producer, Lu Mistry, has extensive broadcast news experience and works with authors to draw up a list of questions whose answers will present the author and their work in the way that gives maximum impact to the author and their literary works. The videos are edited to the highest

standard by highly experienced video editor Ethan Lewis Maltby.

The cost of a Conrad Press video is £375, which comprises £200 production fee and £175 editing fee. There is no VAT payable. The Conrad Press makes no mark-up on these fees.

It is not necessary to be a Conrad Press writer to benefit from having a Conrad Press author video. Videos can be provided to authors located anywhere in the world.

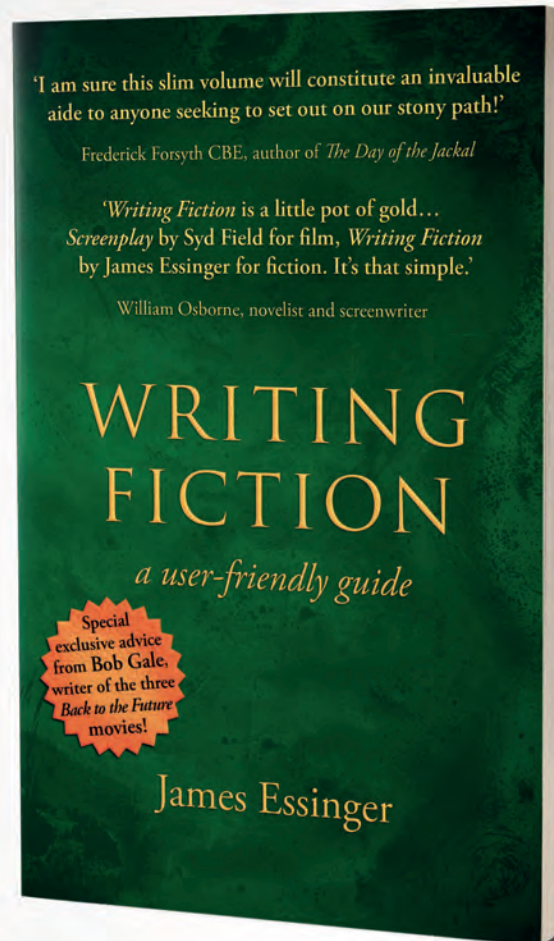


For further information, please contact Lu Mistry at lu@theconradpress.com or telephone 07931 847800 or from abroad +44 7931 847800

Overall, when it comes to promoting your book, it's important to be realistic and realise that a book does not become a best-seller overnight. The Conrad Press has extremely good contacts in Hollywood and James is happy to introduce some books to these contacts with a possible view to television or movie adaptation at some point. For more information about this, please talk to James direct.

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