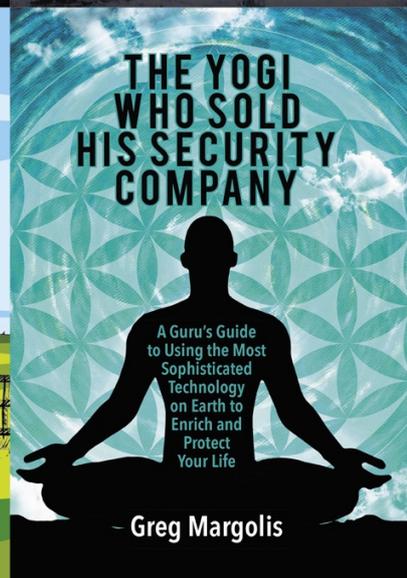
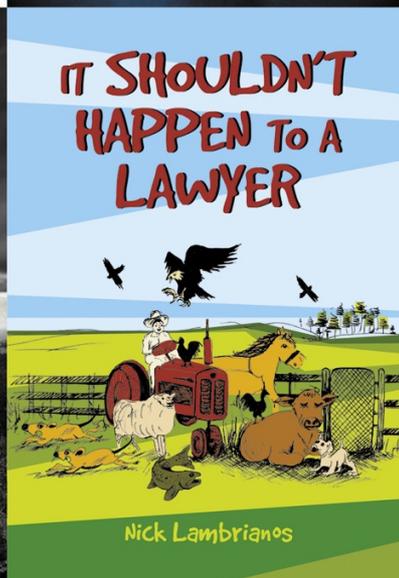
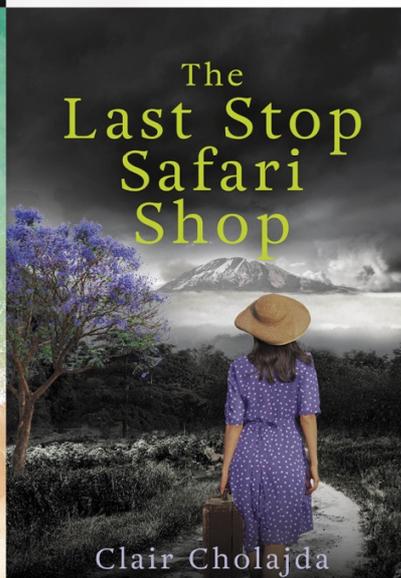
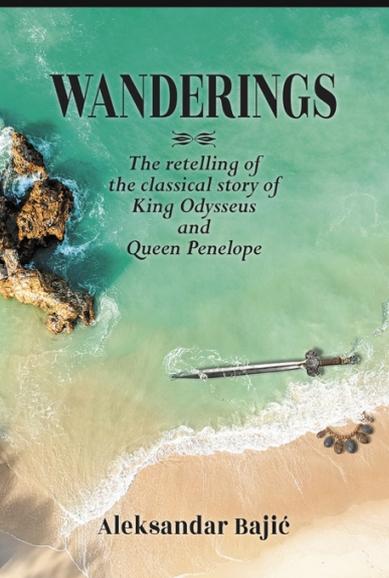
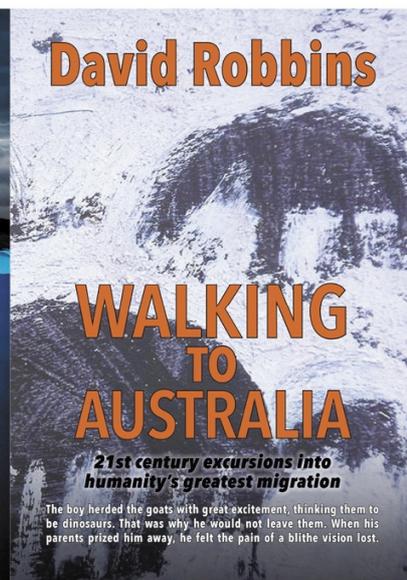
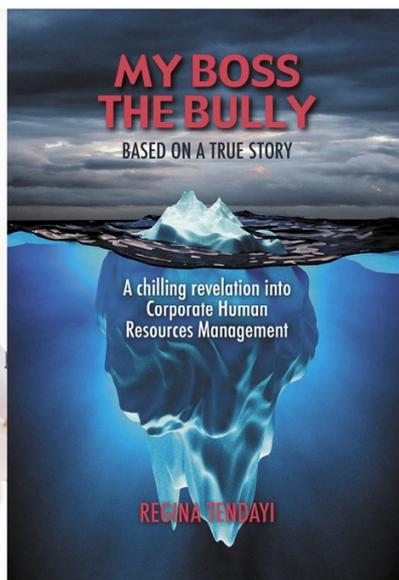
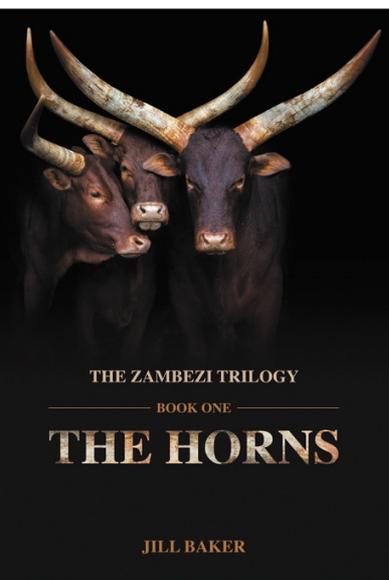




PORCUPINE PRESS

SELF PUBLISHING from start to finish



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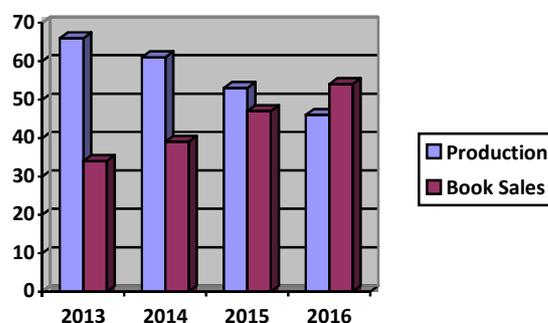
INTRODUCTION

Porcupine Press (Johannesburg) offers the full range of publishing services, from writing and editing, through all the production stages, to marketing and distribution of the finished product. We publish work by local writers in all genres and focus on producing high-quality books that go against the frequent criticism of sub-standard books, as a result of inadequate self-publishing endeavours in South Africa. In addition, we offer distribution services to an increasing number of independent authors and small publishers, which tend to be ignored by the traditional book trade. **Our main focus is to develop a thriving local literature and to create book-related socio-economic endeavours in marginalised areas.**

Unlike most self-publishing companies, we want our authors' books to sell. That may sound odd, because most self-publishing companies make their money selling services to authors, not from selling their authors' books to retailers. They often offer little support to real trade or public relations marketing and have no book trade distribution other than through international print-on-demand distribution service offerings. Marketing and distribution are the keys to selling books in volume; it is marketing to the retailers and the media that get books in front of potential readers, and it is the book trade distribution system that links these books to the potential readers to turn them into actual buyers.

It is important to point out that being published 'overseas' is not an advantage for South African authors, especially for those who have chosen the self-publishing route. Many 'international' self-publishers are fairly lax in terms of quality, and most don't distribute in South Africa. In fact, they're not particularly interested in the distribution of these authors into the South African market. Many SA authors have been obliged to buy consignments of their own books for distribution in South Africa, only to find (a) that the production quality is not acceptable to local bookshop chains, or (b) that the added transport costs have priced the book out of the local market. Promises of 'international' distribution are frequently meaningless unless they are coupled with 'international' marketing (see paragraph above). The best advice is START LOCAL THEN WORK OUTWARDS, and not the other way around.

The ratio between production revenue and actual book sales (if you can get hold of these figures) can be a valuable indicator of how serious a self-publisher is to help you sell the book you have paid the publisher to produce. Five years ago, Porcupine Press set itself the target of a 50/50 ratio between these two revenue streams. The bar-chart below shows the results over the last four years.



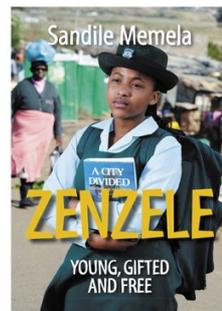
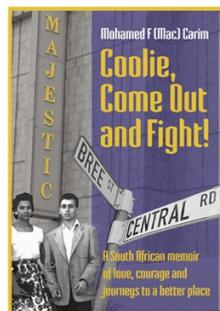
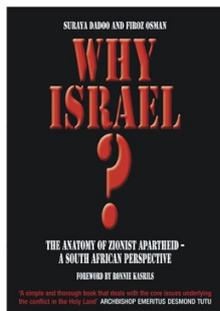
Porcupine Press is unique in that we offer a comprehensive production and distribution service to independent authors, and we have full retail distribution arrangements with most of the South African retail trade stores. To sell books to retailers, however, we have to produce books that stand up to comparison with any mainstream book in terms of quality of content and presentation. Good design and quality printing are key to getting books stocked by retailers and selling to a wider audience of readers.

SOME OF OUR ACHIEVEMENTS

We know and care about books:

- We fully financed the establishment of African Narratives, now an independent not-for-profit organisation, which is committed to 'Building a vibrant grassroots books culture in South Africa'
- We organised (in conjunction with African Narratives) the Indie Book fair held in Johannesburg in March 2015.
- Part owner of Porcupine Press, author David Robbins, was awarded a SALA Lifetime Achievement Literary Award for his contribution to South African literature.
- David Robbins published his 22nd and 23rd book in 2018. These are *Errol Holland – A life of Colour* and *Walking to Australia*.
- Porcupine Press welcomes to our team Ethel Mhkwazi as our bookkeeper in July 2018.
- Porcupine Press books were displayed at a fully subsidised stand at the London Book Fair.
- Porcupine Press was the first self-publishing company to be fully subsidised at the Frankfurt Book Fair Invitation Programme.
- Porcupine Press was represented at the Algerian Book fair in 2017.
- Porcupine Press has successfully been in business since November 2009.

Our best sellers:



Read this booklet from cover-to-cover. It provides general information on the self-publishing industry; specific information relevant to South African authors contemplating the self-publishing route; and detailed information on the various services that Porcupine Press has to offer.

WHAT DOES PORCUPINE PRESS HAVE TO OFFER?

BOOK PRODUCTION: (SUMMARY OF SERVICE FEES)

(Kindly note that all costs listed below are exclusive of Vat.)

- **Reader's report & assessment** – as per quote, based on the manuscript's word count
- **Layout and design** – R30 to R300 per page
- **Inserting corrections** – R15 to R45 per page
- **Proofreading** – R55 to R65 per page
- **Editing** – Prices may vary according to the amount of editing needed and other cost variables. (Range from R60 to R120 per 325 words)
- ☐ **Indexing per quote**
- **Cover design** – R3 500 for two options
- **ISBN application and barcode** – R250
- ☐ **Printing and binding per quote**
- ☐ **All our book production quotes are subjected to a 30% administration and management fee on all the service items listed above.**

The listed prices are for guideline purposes only. There is no one-size-fits-all approach, which means that production costs will differ from book to book. Rates and print production costs, including editing, layout and design, proofing, printing, distribution vary with job specifications (paper quality, colour options, print runs, etc) and become available only through a specific quote.

BOOK DISTRIBUTION & BOOK PROMOTION: (SUMMARY OF SERVICE FEES)

(Kindly note that all costs listed below are exclusive of Vat.)

- ☐ **Full Marketing and distribution services per quote, includes all the below services:**
- **EBook conversion** –R4 000 for ePub and Mobi formats
- **EBook distribution** – R3 500 (include account set-up, Amazon SEO: research into correct categories and keywords for book discoverability)
- **POD set-up and distribution** – R3 500 (include account set-up, Amazon via Create Space, Amazon SEO: research into correct categories and keywords for book discoverability)
- **EBook & POD Combo** – R 6 000 (Do both together and save R1000)
- **Account set-up** – R3 500 [include account set-up on Amazon (Mobi files), Create Space (POD), Draft2Digital (ePub) and Smashwords (ePub)]

Distribution Packages

LOCAL BOOKSHOP DISTRIBUTION – R2 800 (excl. Vat)
Distribution of the title to five reference/ legal deposit libraries (5 sample copies needed)
Distribution of the title into various bookstores (5 sample copies needed)
We supply to the following retailers: <i>Main Bookshops:</i> <ul style="list-style-type: none">• Exclusive Books (<i>National</i>)• Bargain Books (<i>National</i>)• Wordsworth Books (<i>Cape Town</i>)• Van Schaik Bookstores (<i>National</i>)• Selected CNA stores (<i>National</i>)• Protea Boekwinkel (<i>National</i>) <i>Independent Bookshops:</i> <ul style="list-style-type: none">• Scoobs Theatre Books (Johannesburg)• Love Books (Johannesburg)• Estoril Bookstores (Johannesburg)• Clarke’s Bookshop (Cape Town)• Book Lounge (Cape Town)• Adams Booksellers (<i>KwaZulu Natal</i>)• Fogarty’s (Port Elizabeth) <i>Library Suppliers:</i> <ul style="list-style-type: none">• Cascades Bookshop (<i>KwaZulu Natal</i>)• Hargraves Library Services (<i>KwaZulu Natal & Western Cape</i>) <i>Online Retailers:</i> <ul style="list-style-type: none">• Coverage on Porcupine Press’s website (60% return from book sales)• Distribution through www.takealot.co.za, www.loot.co.za and www.exclusives.co.za.
Registration on Nielsen’s bibliographic database
Porcupine Press online bookstore (5 copies needed for stock purposes)
Stock Needed: 100 copies (fiction)/ 200 copies (non-fiction)

INTERNATIONAL PRINT-ON-DEMAND (POD) via Create Space – R3 500,00 (excl Vat)

Including account set-up, book file set-up and Amazon SEO: research into correct categories and keywords for better book discoverability

Create Space expanded distribution service

Expanded Distribution offers you the opportunity to access a larger audience through more online retailers, bookstores, libraries, academic institutions, and distributors within the United States. Expanded Distribution will also improve discoverability of your book across all the channels. Regardless of whether or not you include your title in Expanded Distribution, all CreateSpace titles can be distributed through the Amazon.com, Amazon Europe and eStore channels.

How does it work?

Most online retailers, bookstores, and libraries find books through purchasing relationships with large distributors. If your book is not listed with these distributors, some retailers may not be able to buy your book, even if a customer specifically requests your title. Through *Expanded Distribution* you can distribute and make your title available for order (this does not guarantee that your book will actually be ordered) through the following channels:

- **Bookstores and Online Retailers** - make your book available to online and offline retailers such as Barnes & Noble and to distributors such as Ingram and NACSCORP.
- **Libraries and Academic Institutions** - make your book available through Baker & Taylor to libraries and academic institutions.
- **CreateSpace Direct** - make your book available to certified resellers through our wholesale website.

POD retailers:

- USA – Ingram, Amazon.com, Baker & Taylor, Barnes & Noble, NACSCORP.
- UK – Adlibris.com, Amazon.co.uk, Bertrams, Blackwell, Book Depository, Coutts, Gardners, Mallory International, Paperback Shop, Mallory International, Paperback Shop, Eden Interactive Ltd, Aphrohead, I.B.S – STL UK.

EBOOK CONVERSION & DISTRIBUTION via Amazon, Smashwords & Draft2Digital – R 6 500,00 (excl. Vat)

We will distribute your eBook worldwide, via all the major eBook retailers including:

- [Amazon](#) (available in 100 + countries)
- [Apple iBooks](#) (operates in [51 countries](#))
- [Barnes & Noble](#) (US and UK)
- [Blio](#)
- [Inktera](#) (formally Page Foundry)
- [Kobo](#) (including Kobo Plus)
- [Scribd](#)
- [Smashwords](#)
- [24Symbols](#)
- [Tolino](#)

Ebook distribution includes own e-book retailer account set-up and Amazon SEO: research into correct categories and keywords for book discoverability. It also includes the account set-up on Amazon (Mobi files), Draft2Digital (ePub) and Smashwords (ePub).

What is Amazon SEO? It's the process to unify and streamline the delivery of metadata. This action will require some manual work to distribute to all your sales channels. Providing the correct metadata on all sales channels, will increase your books' chances of being recommended to the right customers, and as a result, increase your sales.

How it works:

- **How much does it cost for ebook conversion?**

The cost will depend upon the content and length of your book. The most straightforward books to convert are those that only contain text. **A text-only book of up to 300 pages will cost just R3 500 (excl. Vat) to convert.** This price includes conversion to both Mobi (the Amazon Kindle format) and ePub (suitable for Apple's iBookstore and most other major online retailer).

- **What about illustrated books?**

Books with images, graphs, tables, scientific/mathematical formulae and diagrams **can be converted to eBook** but need more work and are sometimes more expensive to convert, depending on the number of pages. If you have a book containing any of these items that you would like converted to eBook, please email details to admin@porcupinepress.co.za.

- **How long does it take?**

The conversion process, from receipt of text files to the delivery of the final converted files usually takes between **two and three weeks**. If you are in a big hurry, we do offer an **expedited 7-day service**. Please email us the details of what you need and we'll get back to you as soon as we can.

Publishers and Authors with multiple books: If you have more than one book, we are happy to discuss discounted rates for bulk orders.

- **What we'll need from you?**

To convert your book into the two popular eBook format, we will need a digital version of your book. PDF, MS Word or the Open InDesign are the most common file types we receive. Files supplied as PDF, will be subjected to a surcharge fee which is added to the conversion fee. If you have your book in a different format, we should still be able to help, but please email details

To admin@porcupinepress.co.za

AUDIO BOOK PRODUCTION & DISTRIBUTION (local and international) – Per Quote

We work with a company that has the studio setup, highly experienced producers, and a wide range of experienced, professional voice actors and narrators that make audiobook recording go smoothly.

Once your audiobook has been completed and is sounding fantastic, you're going to want to sell it. Why not let us sell it for you on all the major retailers, including Audible, Amazon, iTunes and more, and earn 80% on net sales? As per eBooks, we do owner account set-up.

Audio book retailers:

- Audible, Amazon, iTunes & Audiobooks.com

What can we do for you?

- We can assign a digital ISBN number to your audiobook
- We ensure the audiobook meets the strict audio specifications that each retailer demands
- We will process the image to be used as your cover art, ensuring the dimensions and quality is correct
- We set up the necessary FTP servers to transfer all of the data

BOOK PROMOTIONAL (PR) SERVICES – R9 000,00 per month (excl. Vat)

Subjected to minimum contract of three months

Total Cost: R27 000 (excl. Vat) Includes our Administration fee

We work with a company that has a full PR team, who are highly experienced in promoting your book to various media partners in the industry.

What does the PR include:

1. Minimum PR contract for four months
2. The promotional services include:
 - a. Writing of one (1) press release for general media distribution
 - b. Actual distribution of press releases and relevant photos to relevant publications, editors and reviewers
 - c. Follow ups with journalists and editors (one or two follow ups, depending on the journalist or editors' responses to the Title).
 - d. Setting up of interviews on behalf of Client, with TV, Radio, newspapers, magazines, etc.

Extra Services (Per Quote)

- **Launch event**
- **Author websites**
- **Promotional material**
- **Bookmarks**
- **Posters**
- **Postcards**
- **Social media marketing**
- **Book Trailers**

WORKING WITH US!

There has always been something hugely enticing for people who write to hold a copy of their efforts in their hands. Thanks to technological advances, that magic moment has become more accessible than ever before. Nevertheless, accessibility can sometimes mean that people are enticed into print prematurely. Many self-publishing companies are eager to oblige; Porcupine Press, on the other hand, is more interested in helping authors to get their manuscripts as good as they can be BEFORE the actual publishing process begins.

To this end, Porcupine Press offers several services that will be of interest to would-be authors:

In the first instance, sample chapters and a synopsis will be evaluated, and a face-to-face meeting is generally suggested, so that the potential of the manuscript can be fully discussed. Both the initial evaluation and interview are offered **FREE OF CHARGE**.

If a Reader's Report is required: what is needed from the author?

Authors must submit the full manuscript and a 150-word summation that could serve as the introductory blurb on the back cover. The reader's fee is calculated on the word count of the manuscript via a quotation and a one to two-page report is supplied.

Please note that the manuscript should be in **MS Word**, using **Times New Roman, 1.5 spacing, and 12 point font size**.

INITIAL PRODUCTION QUOTE

We provide the author with an **Initial Production** quote for a small print run of the book. This quote takes care of all basic production costs: namely, **editing, cover design, layout, proof reading, printing and management and administration fees**. The result is that the book is stored on a digital disc and a unit cost is established. Porcupine Press will retain this disc until a minimum of 1000 books is reprinted.

Reprint Orders are calculated on print and management and administration costs only. Depending on the actual volume of sales, the initial output by the author plus a possible small royalty fee, could be achieved. Sales can be made through bulk wholesale arrangements, bookshops and online selling. Details of the pros and cons of these selling options can be discussed in more detail once the decision has been made to make use of Porcupine's services.

To assist the author in achieving a clean manuscript with a final word count (not forgetting the list of photographs and illustrations, so that we can provide an accurate quote) we suggest that you make contact with our Publisher, Gail Robbins: dgrwrite@iafrica.com, cellphone: 082 572 1682.

Please note that as soon as Porcupine Press has read your manuscript and decided to offer you a publishing agreement, we can provide you with an itemised quotation to produce your book.

GETTING STARTED

☐ Manuscript submission

We will look at a synopsis of your manuscript plus a sample chapter or extract, and provide you with the information relating to the publishing of your book. The cost of production is based on the page count which is not precisely known until the layout is finished and is based on the word count of the particular page size chosen by the word count of the manuscript. We will not be able to tell exactly what the unit cost of production for each book will be until the design and layout work is complete.

We reserve the right to decide if your book, according to the quality of your writing and other factors, is good enough to carry the Porcupine Press logo. Even if the book does not meet our standards, we can still publish it for you, but it will not carry the Porcupine Press imprint. This selectivity protects Porcupine's reputation as a producer of high-quality books.

☐ Manuscript requirements

Once you have decided to go ahead, we will need a clean manuscript with 1.5 spacing, in Times New Roman font at 12 point, and no commands. This means that all headings should not be highlighted, but can be indicated by line spacing or a larger font size. It is of utmost importance that the manuscript adheres to these requirements, as our book design software only accepts plain text with no commands. Font and layout changes will only be made, once the book is being laid out.

ATTEMPTING TO INPUT FILES THAT ARE LITTERED WITH EMBEDDED COMMANDS TENDS TOWARDS CORRUPTION OF THE DATA. For illustrated or full-colour books all illustrations and photos need to be removed from the copy. However, we will use your laid-out manuscript to check where actual photos should be inserted. If no laid-out version exists, we will consult with the author before layout begins.

PART ONE: BOOK PUBLISHING

New technologies have revolutionised the design and printing industries. Books can be written, designed and laid out at home. But be warned. Professional book design was happening long before the advent of desktop publishing, and the various design software packages are only as good as the people who operate them. There's another problem with homemade books. If you're thinking of entering the huge eBook marketplace, only professional design programmes are suitable for eBook conversion.

Talk to us about the details of your book. Our production process is modular and there may be services that you can exclude to reduce production costs.

THE CURRENT PUBLISHING INDUSTRY

The publishing industry has experienced a massive change in the last two decades and it continues to evolve. Self-publishing has not only opened the way for authors to get their work out there like never before, it's also gaining market share while that of traditional publishing shrinks.¹

¹ [May 2016 Author Earnings Report](#) on Amazon ebook sales.

There can be little doubt that the march of technology is the cause. The days of Linotype hot metal has long ago been replaced by computer-based layout and printing, and the traditional bookshop is buckling under sustained competition from online stores and the e-book revolution. Interestingly, these changes are impacting on writers as much as on the industry whose raw material they supply. The control of published literature is slipping from the hands of the huge publishing conglomerates and finding its way to a lower and more local level. Is this democratisation of publishing a good thing? Or does it mean a collapse of standards and the rise of mountains of mediocrity?

According to the [Publishers Weekly](#) 2016 article, *Print book sales rose again*, the unit sales of print books rose with 3.3% in 2016 over the previous year, making it the third-straight year of print growth. This is extremely good news for authors focused on publishing physical books, rather than eBooks.

Doris Lessing speaks of a writer's 'small personal voice'. She says: 'In an age of committee art, public art (and we may add, international bestsellers and all manner of literary generics) people may begin to feel again a need for the small personal voice; and this will feed confidence into writers, and with confidence (will come) the warmth and humanity and love of people which is essential for a great age of literature.' Lessing's idea of small personal voices could enjoy a revival under the changing circumstances. Risk publishing might once again thrive as new financing options are developed, and provincial literatures (in the best sense) could begin to blossom. It's an invigorating time for literature. But there are risks as well as opportunities. To understand these more fully, we need to define the nature of the publishing terrain.

Due to numerous constraints, commercial publishers are increasingly reluctant to take risks on new authors and new subjects. The effect of this has been to place considerable distance between themselves and the high levels of writing activity actually taking place. Often, the only possibility of getting into print is via the self-publishing route. Many companies offer such facilities, and many of these are 'vanity' publishers who have little interest in quality. They will print unedited manuscripts in formats and with covers that bookshops will not accept. The gap between this form of publishing, which is gaining ground, and commercial publishing, which seems to be in retreat, represents a wasteland of disappointment and lost opportunities.

A few companies have tried to explore the substantial potential that exists in the wasteland. Self-publishing models have been developed that concentrate on quality content, professional production, and new ways of marketing and distribution. Risk-taking is beginning to re-emerge in the publishing vocabulary, and new definitions are appearing for 'marketing' and 'distribution'. Some self-publishers appear to confuse the two. They attract clients by claiming distribution into international markets, usually via POD facilities and e-book conversions. But such distribution channels remain potential channels unless accompanied by ways of bringing the books to the attention of the market.

The democratisation of publishing via self-publishing has definitely meant an increase in the number of titles appearing throughout the world. The downside of this volume has been a general decline in quality. I recently worked on a book which had been published by a large British self-publisher and I found myself wading through literally thousands of small, and sometimes not so small, grammatical and punctuation errors.

Independent publishing in new and evolving forms is here to stay. The advantage is that those 'small personal voices' will increasingly be heard. The danger is that too many writers will be seduced into self-publishing models that care nothing for quality. In a democratised writing and publishing environment, the means to exploit the advantages and avoid the dangers lies more and more firmly in our own hands.

WHAT IS SELF-PUBLISHING?

Self-publishing is the publication of any book or other media by its author without the involvement of a commercial publisher. A self-published physical book is said to have been **privately produced**. The author is in control of the entire process including, the design of the cover and interior, formats, price, distribution, marketing, and public relations. The author can do it all themselves or may outsource some or all the work to companies which offer these services. Porcupine Press is one such company that offers professional help for authors to self-publish their books.

(According to Wikipedia, Accessed 25/07/2017)

Summary Definition:

- ☒ Where the author is financially involved in the costs of production
- ☒ Where the author is involved in marketing and distribution
- ☒ Also called independent publishing as opposed to mainstream or commercial publishing

Key benefits of self-publishing:

One of the great strengths inherent in the rise of quality self-publishing is that it has brought good books with minority appeal onto the market. This is enriching for literature as a whole. It supports the drive for literacy and a wider range of books, and it also opens new doors for aspirant writers with stories to tell and arguments to present.

Here are a few more advantages of self-publishing, particularly under the influence of the philosophy developed by Porcupine Press:

- ☒ The author retains complete control over their own story and enjoys close contact with the publisher
- ☒ The author receives personalised attention and constant professional advice
- ☒ The author has an array of service modules to choose from
- ☒ The author has their own timeline in which they can publish their work
- The author's work is supported by a network of distributors and marketing options
- ☒ The author is encouraged to aim high in terms of quality, but at costs with which she/he is comfortable.

Why publish with us?

Professionalism: If we can't do it excellently, we won't take it on.

Competency: We have proven abilities in writing, mentoring and editing, book design and production, marketing and distribution.

Integrity: We don't publish books that need more work. We'll offer guidance before we ask for money.

Accountability: We keep in touch with our authors and clients all the way through. They're our partners; their books are joint ventures.

Transparency: We don't sell publishing packages. Our prices are modular: clients only pay for what they need.

What makes us different?

- ☐ The Porcupine Press imprint has a growing reputation for quality books.
- ☐ We provide professional writing, editing and design services for people with ideas but limited skills.
- ☐ We are the only self-publishing company in South Africa that provides book distribution into local bookshops, as well as the distribution of books into the international markets through print-on-demand (POD) and electronic book technologies.
- ☐ Personal face-to-face meetings with the knowledgeable Porcupine Press team.
- Choose the services you want from a modular list. **But beware: Don't skimp on editing or cover design.**
- ☐ We believe that the customer is **NOT** always right. You are coming to us for our advice and knowledge; therefore we will provide you with honest advice on your manuscript.
- ☐ Book print files ownership, after an agreed number of printed copies.
- ☐ We can create all types of book formats, from print (paperback and hardback) via POD, short digital print runs, litho printing, as well as eBooks and audio books.

THE COMPONENTS OF PUBLISHING A BOOK

Step 1: Writing (Concept & Planning)

'Many first-time writers start writing too early'
David Robbins

The original idea is often the most exciting part. It's that light bulb that flashes on the right side of the brain. Sometimes it's only half an idea, sometimes it's merely a single incomprehensible flicker, but the result is always the same: it motivates you to write. Well, do so. Write the idea down. Read it again in the sober light of tomorrow morning. Has it survived? If it continues to excite, there are various things you can do. Here's a simplified list:

1. **Can the idea be converted into the framework for a book?** If no, file the idea away. It may come in handy five or ten years down the line. If yes, proceed to number 2.
2. The framework can be anything from a few rough notes to an elaborate matrix of times and interactions. Obviously, **fiction and non-fiction demand different approaches**, as do different personal writing techniques and styles
3. It's as well to set a word-count target. **For first time writers, try not to write more than 60 000 words.** Porcupine Press can make acceptable looking books out of manuscripts as short as 25 000 words. Children's and adolescents' books are obviously much shorter, but remember that the mainstream bookshops won't take children's books that are saddle-stitched (bound with staples). Having a spine is a non-negotiable.
4. Porcupine Press provides advice to many authors free of charge, but please understand that actual mentoring will depend on availability of a mentor (often an experienced writer) who will usually charge for services rendered.
5. **Once the idea has metamorphosed into a framework which includes a length target**, now the writing begins.

6. A few thoughts on writing:

- One of the great advantages of self-publishing with the new technologies is that it is generating great variety of subject matter and theme, and is allowing small personal voices the space to be heard. This is good for literature, even though the loss of quality that frequently attends self-publishing tends to conceal the advantages of this new egalitarian publishing model.
 - The writer should write simply and in a straightforward way, aiming for clarity of information rather than a display of erudition and other self-aggrandizements. A short, simply written manuscript that, however subtly, expresses the humanity of the writer – rather than her or his familiarity of this or that best-selling genre – is like a fresh summer breeze wafting across the desk of the in-house editor at Porcupine Press. There are many such books in the Porcupine catalogues.
7. Prepare your manuscript in MS Word to the following specification: **Times New Roman; 12 point; 1.5 spacing; left justify only; no design features.** The simpler the manuscript the less likelihood there is of corruption when transferring to the internationally accepted design software.

Step 2: Editing & Proofreading (*What's the difference?*)

1. **Copy editing** is performed on the original manuscript before the book's pages are designed and laid out. At this stage, our freelance editor assists the client by correcting the written text, addressing textual issues of construction, intent and purpose including language usage, spelling, punctuation, grammar, and capitalisation. **Depending on the level of the copy edit, our editor can correct issues of wording, consistency, continuity, and style.**
2. **Proofreading** is performed after your book has been designed and laid out. The proofreader looks for errors in layout/typesetting style and all language errors that have been missed in the editing phase, particularly when the editing has involved major rewriting and construction work.
 - In cases where we have not been responsible for the copy editing, we can perform a reader's review of an original manuscript before layout. A reader's review quotation is based on the word count of the manuscript. We only add our imprint to books that have been edited and proofed by our own professional team, but in cases where you have made use of your own editor and/ or proofreader, your manuscript will be subjected to an editorial assessment by our team. If your editing is not up to our standard, we will advise a professional edit by one of our consultants.
3. **Indexing** is usually needed for academic or more informative type titles. An index allows the reader to access specific information within the book quickly and efficiently.

Step 3: Cover design & typesetting (*The importance of a good cover and book design*)

The Cover makes book buyers buy or at least turn the book over and read the blurb on the back. For most fiction and a lot of non-fiction, the cover is the only chance the author/publisher has to provide the reader with a visual clue as to the contents. This is important, but even more important is that the cover must compete with hundreds of others in the bookshops or online sites.

Don't imagine that a friend or relative who is 'quite artistic' and 'good with computers' will be able to produce an award-winning cover for your book. There are bookshop managers who claim they can spot a self-published book at ten paces, simply by reading the messages transmitted by the cover: the colour combinations, the typography used, the messy or crowded images. Cover design is an exacting art that should be left to the professionals.

Back covers are equally difficult to get right, particularly the blurbs, that piece of copy which will invariably be the first things a potential buyer or reader will peruse. Porcupine Press looks at dozens of new books a month, the back covers of which are crowded with badly written descriptions and quotable quotes and author photographs that there's hardly space for the ISBN number. The task of the back cover is threefold:

1. What is the book about? The reader has already taken a partial answer from the title and subtitle, so the blurb must simply add to that essential information, not repeat it.
2. What's so special about the book? A theme, an approach, a character, anything that might set it apart from its peers in the genre.
3. Who wrote it and is there anything special about her or him?

The design of the book deals with such technical issues as margins, gutters, chapter heads, typefaces, and a dozen other variables. And here's a favourite Porcupine bugbear: layout people who leave spaces between paragraphs. Have you ever tried to read a novel full of terse dialogue where the layout is plagued by that meaningless convention?

Layout and design are definitely work that should be left to competent professionals who are familiar with the look and feel of modern books.

Step 4: Printing options (*POD and offset Litho Printing*)

Printing has also been dramatically affected by new technological advances. The old 'hot metal' linotype processes have given way entirely to on-screen processes. Although **LITHO PRINTING** is still in general use, particularly for long print runs, **DIGITAL PRINTING**, where books are printed directly from digitalised computer information, has come into its own. The advantage is that very small print runs, even individual books can be produced, which means that publishers needn't tie up their or their authors' capital in the warehouse. It is worth remembering, though, that the smaller the print-run the higher the unit cost of individual books.

The digital technology is also used in a process called **PRINT ON DEMAND**, which is used by Porcupine Press to make hard copies of books available overseas to fulfil the smallest orders. The digital material is sent electronically to printers in America or Britain, who then produce the book, thus saving the post of mailing it from South Africa. A serious disadvantage of print-on-demand services is that remote colour printing can be very expensive, and the book dimensions offered are standardised and hence limited.

Step 5: Distribution (*Getting the book to market*)

In the bad old days, self-publishing used to be called vanity publishing. A writer's last recourse was to get someone with access to the necessary machinery to produce a small edition of his/her book. Before we sneer, some surprising authors got into print in that way; Virginia Woolf, for one. There are still companies who do little more than that which must account for dusty boxes of books in many garages across the world.

The Porcupine Press business model has always been based on a combination of quality book production and wide distribution into bookshops and other retail outlets. This model has given Porcupine credibility with bookshops (because we produce good books) and credibility with authors (because basing 50-percent of our revenue on the sale of the books we produce, we are incentivised to sell as many as possible).

So Porcupine Press is constantly seeking new distribution opportunities to add to the mainstream bookshops in South Africa, as well as the international online retailers and POD distributors. Recent events have now placed African Narratives (Porcupine's now-independent progeny) in the vanguard of opening new markets in those segments of South African society previously starved of books by the state and the mainstream books industry.

Step 6: Book promotion (*Marketing strategy*)

As has been stated elsewhere in this document, distribution and marketing go hand-in-hand; the one cannot be effective without the other. This is the sharp end of the publishing business where revenue must be generated. It's also the most difficult and exacting end, particularly when it comes to implementation.

Porcupine's marketing strategy is a work in progress. The ultimate strategy is straightforward – to provide each title we publish or distribute with a basic marketing package comprising:

- Listing on Porcupine's online shop and webpage
- Advice and support on how authors can use their own networks to push sales
- Standard PR package for 3 months seeking media coverage and exposure
- Promotion and visibility of selected titles at all the Book Fairs we visit

At present, Porcupine cannot offer these services in-house but does so via PR subcontractors. Other services are also offered on the same basis, such as book launches, lecture tours and special events, but all at a cost per event. Porcupine Press is driving towards the day when levels of business allow for the appointment of a dedicated marketing manager to take control of this vital function.

Step 7: Other formats (*eBook & Audio Books*)

1. What is an eBook?

An eBook is usually a duplication of the printed version, which is readable on computers or other electronic reading devices such as Kindles, tablets and mobile phones.

Porcupine Press offers a full range of production, eBook conversion, eBook distribution and marketing services for authors looking to create the perfect eBook for a wide range of readers. The pricing of packages for standard conversion (to Mobi and ePub) is based on 300 pages or approximately 75, 000 words. Please advise if you need a quote for 300+ pages or 75, 000+ words.

Ebook conversion and ebook formatting

We can convert your book into the most popular eBook formats, ready for your title to be sold via the major eBook retailers and through your own website. We can work from digital files and will test that your eBook looks wonderful and works flawlessly across a variety of different software and eBook readers.

When you have checked the review files, and you are happy with your eBook we can publish it to the eBook retailers or we can let you have the finished files, if you would rather be responsible for your own publishing and distribution.

All files we produce will include a linked Table of Contents, searchable and re-sizeable text, and will pass any technical specifications required by the retailers.

The Different eBook Formats

The two most popular eBook formats are Kindle format (Mobi files) and standard ePUB files.

Kindle Format: Amazon's Kindle eReader has been a huge success and, via their Kindle Store, Amazon sells more eBooks than any other retailer. We produce a PRC or Mobi format file that is ideal for uploading to Amazon's Kindle Store. The files we produce can be previewed on a Kindle eReader device or Kindle App before they are submitted to Amazon, so that you can see exactly how they look before they are available for purchase. Kindle format files are produced in full colour, and can include graphics, images, photos and tables. Most Kindle devices only display greyscale with the exception of the Kindle Fire Tablet device. Kindle Apps for PC, Mac, iPad and smartphone are all capable of displaying colour. There is very limited control over typefaces, font styles and layout within a Kindle file, so if you have a book with a complex layout we will need to simplify the style during the conversion process, if you wish to stick with a standard eBook file format rather than fixed layout.

Standard ePUB3: ePUB files are sold by virtually all other retailers, apart from Amazon, including Apple, Barnes & Noble, Kobo and Waterstone's. ePUB files are also produced in colour and there is more scope within an ePUB to use different fonts, text styling and advanced layout features. Although the files can incorporate colour, some ePUB compatible e-reader devices will only display greyscale. For example, a colour ePUB file sold via B&N's Nook Store will not be displayed in colour on a standard Nook e-reader but will be on a Nook Color e-reader. Once we have converted your file, we will send you a preview version, in colour you can look at on a compatible e-reader if you have one or on free software that can be installed on your computer.

Cover design

An eye-catching, professional cover design can contribute significantly to the success of your eBook. As most online retailers will display a very small version of your cover in search results and listings, it is vital that your cover works well as a 'thumbnail' image.

If you already have a cover, you can send that through as a high-resolution Jpeg or as a high-resolution PDF (over one megabyte). If you only have a hard copy of your front cover, we can scan it and make any necessary changes before adding it to your eBook.

We also offer a cover design service if you need a cover designed.

- **Professional eBook Cover Design – R3 500**

Incorporating images, with Photoshop processing as needed, and with added title and author text.

ISBNs

If you want to distribute your eBook to anyone other than Amazon you will need an ISBN. The ISBN must be unique to the eBook (not the ISBN used for the printed version).

Waterstones and ISBNs. Waterstones will not accept eBooks with ISBNs that list the imprint as *Lulu* or *Smashwords*.

Retailer royalty rates

Account Details: Directly via Amazon

Retailer: AMAZON

Royalty rate: 70% or 35% (*Only 35% on sales coming from SA on Amazon.com storefront*)

Price restriction: 70% if price between \$2.99 and \$9.99

Lowest price: \$0.99 @ 35%; >\$9.99 @ 35%

Discounting: May price match if there is a lower price elsewhere

Download fee: \$0.15 per MB

Digital rights management: Optional

Account Details: Through Draft2Digital (*15% of the net royalties*)

Retailer: APPLE

Royalty rate: 70%

Price restriction: Cost of product must end in 99 cents US

Lowest price: Free

Discounting: None

Download fee: None

Digital rights management: Optional

Account Details: Through Draft2Digital (*15% of the net royalties*)

Retailer: BARNES & NOBLE (*15% of the net royalties*)

Royalty rate: 50%

Price restriction: None

Lowest price: Free or \$0.95

Discounting: May price match, or independent discounting

Download fee: None

Digital rights management: Optional

Account Details: Through Draft2Digital (*15% of the net royalties*)

Retailer: KOBO

Royalty rate: 70%

Price restriction: Price between \$0.99 and \$12.99

Lowest price: \$0.99

Discounting: May price match if there is a lower price elsewhere

Download fee: None

Digital rights management: Compulsory

Account Details: Through Draft2Digital (*15% of the net royalties*)

Retailer: WATERSTONE

Royalty rate: 60%

Price restriction: None

Lowest price: \$0.49

Discounting: Occasional discounting
Download fee: None
Digital rights management: Compulsory

Frequently asked questions:

📖 How much does it cost?

The cost will depend upon the content and length of your book. The most straightforward books to convert are those that only contain text. **A text-only book of up to 300 pages will cost just R3 500 to convert.** This price includes conversion to both Mobi (the Amazon Kindle format) and ePub (suitable for Apple's iBookstore and most other major online retailer).

📖 What about illustrated books?

Books with images, graphs, tables, scientific/mathematical formulae and diagrams **can be converted to eBook** but need more work and are sometimes more expensive to convert, depending upon the number of pages. If you have a book containing any of these items that you would like converted to eBook, please email details to toadmin@porcupinepress.co.za.

📖 How long does it take?

The conversion process, from receipt of text files to the delivery of the final converted files usually takes between **two and three weeks**. If you are in a big hurry, we do offer an **expedited 7-day service**. Please email us the details of what you need and we'll get back to you as soon as we can.

Publishers and Authors with multiple books: If you have more than one book, we are happy to discuss discounted rates for bulk orders.

• What we'll need from you?

To convert your book into the two popular eBook formats, we will need a digital version of your book. PDF, MS Word or the Open InDesign is the most common file types we receive. Files supplied as PDF, will be subjected to a surcharge fee which is additional to the conversion fee. If you have your book in a different format, we should still be able to help, but please email details to admin@porcupinepress.co.za.

Distribution of ebook to various online retailers

All ebook accounts are set-up in the author's name, which means that the author will receive 100% commission from sales on the various ebook retailer sites.

We will distribute your eBook worldwide, via all the major eBook retailers including:

- [Amazon](#) (available in 100 + countries)
- [Apple iBooks](#) (operates in [51 countries](#))
- [Barnes & Noble](#) (US and UK)
- [Blio](#)

- [Inktera](#) (formally Page Foundry)
- [Kobo](#) (including Kobo Plus)
- [Scribd](#)
- [Smashwords](#)
- [24Symbols](#)
- [Tolino](#)
- [OverDrive](#) (libraries)

Our industry-leading library distribution reaches [OverDrive](#) (world's largest library ebook platform serving 20,000+ libraries), [Baker & Taylor Axis 360](#), [Tolino](#), [Gardners](#) (Askews & Holts and Browns Books for Students), Bibliotheca CloudLibrary (3,000 public libraries) and Odilo (2,100 public libraries in North America, South America and Europe).

2. What is an Audio Book?

As the name suggests, audiobooks are voice recordings of the text of a book that you listen to rather than read. Audiobooks can be exact word-for-word versions of books or abridged versions. You can listen to audiobooks on a music player, cell phone, computer, tablet, home speaker system or in cars that support streaming audio.

In digital music stores where many audiobooks are purchased, they are usually downloaded in the same way as other digital audio files such as songs or albums. They can also be purchased from online bookstores or downloaded free from public domain sites. Most library systems offer audiobook downloads online.

History of Audiobooks

Even though the availability of audiobooks in a digital form is relatively new when compared to older audio technologies, the origins of audiobooks actually date back as far as the 1930s. They were often used as an educational medium and were found in schools and libraries. Before audiobooks were available digitally, talking books, as they were often referred to, were sold in physical form on analog cassette tapes and vinyl records. However, with the invention of the internet, audiobooks are now available online from many different sources.

Common Digital Audiobook Formats

When you purchase or download audiobooks from the internet, they are usually in one of the following audio formats:

- ☒ MP3
- ☒ WMA (Windows Media Audio)
- ☒ AAC (Advanced Audio Coding)

You need to know which format(s) your device uses before you buy or download any audiobooks. Not every device supports the same format.

Audiobook Production

We work with a company that has the studio setup, highly experienced producers, and a wide range of experienced, professional voice actors and narrators that make audiobook recordings. We take the hassle out of the entire audiobook production process on your behalf. We combine pools of talent from different industries, bringing together voice artists, actors, producers and audio engineers under one roof to create the finished product. We use trained actors to voice-record your book, who have had years of experience in drama, acting and theatrical productions. Our expert audio engineers will produce the highest quality audio files, recorded in our state of the art recording studio facilities.

Audiobook Distribution

Once your audiobook has been completed and is sounding fantastic, you're going to want to sell it. Why not let us sell it for you on all the major retailers, including Audible, Amazon, iTunes and more, and earn 80% on net sales? As per eBooks, we do owner account set-up.

Distribution is all about getting your completed audiobook onto the digital 'shelves' of the biggest audiobook retailers. Marketing and Distribution are not as easy as you'd think. Many of the major retailers will not work with independent authors or publishers. Some retailers have self-service portals that are difficult to use, some require varying formats of audio files, metadata, and images that you may or may not have, before they will accept your work. It can be a nightmare to navigate. Once you let Porcupine Press distribute your audiobook, we will begin the application process to getting your audiobook accepted in the online stores of the major players of the audiobook industry.

At present, we have distribution channels setup with the following retailers:

- ☒ Audible
- ☒ Amazon
- ☒ iTunes
- ☒ Audiobooks.com

If your audiobook is sold on Audible, it will automatically be sold on Amazon and iTunes as Audible is an Amazon-owned company and iTunes has an exclusive arrangement with Audible whereby they are the sole supplier of audiobooks to iTunes.

What's the deal?

Audible, Amazon and iTunes determine the price of your audiobook, usually based on its length in minutes. Audiobooks.com and Audioshelf Shop let you decide how much you want to sell your audiobook for. The retailer in question will then take a percentage of the selling price each time your audiobook is purchased. The amount of commission taken differs with each retailer, but it ranges from 60% to 80%. You then get 80% of this net figure after our 3rd party distributor takes their 20%.

PART TWO: BOOK DISTRIBUTION

Porcupine Press has built up the most extensive book distribution network that has ever been offered to independent authors in South Africa. We distribute **physical books** into retail outlets via one of the country's largest book service warehouse and through agents operating in the Western Cape, Eastern Cape, KwaZulu-Natal and Gauteng.

Bookshops regularly carrying Porcupine Books include Exclusive Books and Bargain Books, as well as many independent booksellers. Selected titles can also be found in some CNAs. In addition to this physical distribution, Porcupine has established relationships with all five main South African online retailers; and Porcupine titles are also available from the online shop at www.porcupinepress.co.za.

Porcupine has entered the **eBooks** marketplace with considerable vigour. This segment of the network alone provides considerable opportunities to independent authors. Print on demand (**POD**) services has extended Porcupine's reach even further into Europe and America. We are unbeatable when it comes to wide exposure.

BOOKSHOPS AND THE SA BOOK TRADE

Bookshops in South Africa generally have a fairly dubious attitude towards self-published books. This is partially understandable, as far too often self-published books are badly edited and designed, and of a sub-standard finished quality.

The reality of book sales in South Africa²:

- ☒ 10.5 million books were sold in South Africa in 2015
- But let's not get excited quite yet. The majority of this number, about 80%, is made up of non-fiction sales; text books, biographies, sports books, self-help, memoirs, cook books, the Kardashians telling all – again, adult colouring-in books, religious books, children's books, joke books, Zapiro's Xmas special etc.
- ☒ Out of those 10.5 million books, adult fiction only makes up about 2.5 million sales annually, or around 20%, if that. And only a **FRACTION** of those sales come from SA fiction. The rest are internationals; your JK Rowling's, Lee Childs, John Grisham, Gillian Flynn et al
- ☒ The 20% converts into 550 000 titles which are local content, from which 450 000 of this is in Afrikaans
- Your average SA novelist writing in English only sells 600 – 1000 copies of a novel in its lifetime. In a country with a population of more than 60 million people. The cherry on top: there were only **three** traditionally published South African English novels that sold more than 2000 copies in 2014.

• ² Statistics accessed from [Books Live Blog Feed](#). Also note that Nielsen's measure book sales at mainstream retail outlets only – these figures do not include independent book stores or any sales made outside of the formal book trade channels.

Sales statistics on self-published books in the SA book trade:

- ☐ Sales figures of **1500 to 3000 copies** of a self-published title reflects a bestseller.
- ☐ Most books sell nowhere near these figures, and sales of **500 copies** should be considered good!
- ☐ Many titles achieve sales well **below 300 copies in total**.

If you haven't printed your book/s yet:

- Don't print too many! We advise the use of print-on-demand technology and suggest to authors they start with a **print-run of 100 - 300 copies**, depending on positive feedback from our agents and on the author's personal distribution and sales network.

We service and supply the following bookshop chains:

Main Trade Bookstores: (Most of these stores are situated across South Africa; except for Wordsworth that's predominantly based in the Western Cape.)

- ☐ Bargain Books (*50% Discount*)
- ☐ C.N.A (*50% Discount*)
- ☐ Exclusive Books (*45% plus sliding scale mark-up of 5% - 10% on retail price of book*)
- ☐ Protea Bookshops (*45% Discount*)
- Reader's Warehouse (*45% Discount*)
- Van Schaik's (*these are predominantly academic bookshops, and our agents don't call on them often, but we can contact them electronically – 45% Discount*)
- ☐ Wordsworth Books (*45% Discount*)

Independent Bookstores:

- Adams Bookstores (*KZN – 40% Discount*)
- Book Lounge (*Cape Town – 40% Discount*)
- Clarke's Bookshops (*Cape Town – 40% Discount*)
- Estoril Books (*Johannesburg – 45% Discount*)
- Fogarty's (*Port Elizabeth – 40% Discount*)
- Love Books (*Johannesburg – 40% Discount*)
- Skoobs Theatre of Books (*Johannesburg – 45% Discount*)

Library Suppliers:

- ☐ Cascades Bookshop (*KwaZulu Natal*)
- ☐ Hargraves Library Services (*KwaZulu Natal & Western Cape*)
- Everybody's Books (*KwaZulu Natal*)

Online Retailers:

- Coverage on Porcupine Press's website (**70% return from book sales**)
- ☒ Distribution through www.takealot.co.za, www.loot.co.za and www.exclusives.co.za.

There are two types of book buying models in South Africa

1. Centralised buying model:

- Bookshops using these are as follow; Bargain Books and C.N.A Bookstores.
- Our sales reps are invited to centralise buying meetings every 2nd month to show titles to the procurement officer at corporate headquarters. The procurement officer has the authority for the vast majority of the firm's procurement spend and decides how many titles, and which stores the books would be suitable for.
- Please note that that buying C.N.A budgets are spent 3 - 4 months in advance of actual purchase date. This means that in January they are making their purchase decisions for May. If you are banking on a quick and huge C.N.A order, DON'T!

3. Branch level buying model:

- All other bookshops buy at branch level at face-to-face meetings. This means that in order to offer your book for sale, our agents have to contact more than 65 bookshops throughout South Africa.
- We supply the entire Exclusive Books Group, who have 38 branches throughout the country; the Bargain Books Group, as well as the other smaller groups and independent bookstores nationally.
- We have strong support from our bookshop owners and managers, to whom we provide a full sale-or-return facility on subscribed titles. This enables them to continually keep their shops stocked with fast-moving titles.
- This process takes at least 4 - 6 weeks on average.

How do bookshops decide what to buy?

- ☒ Sales of previous titles by the same author
- ☒ Sales of particular section in the shop
- ☒ Reputation of publisher (All books with the Porcupine Press imprint has never been turned down by any of the SA Book Stores)
- ☒ Quality of writing and printing
- ☒ Prominence of the writer
- ☒ Importance to the local market
- ☒ Does it add to the variety of the overall selection

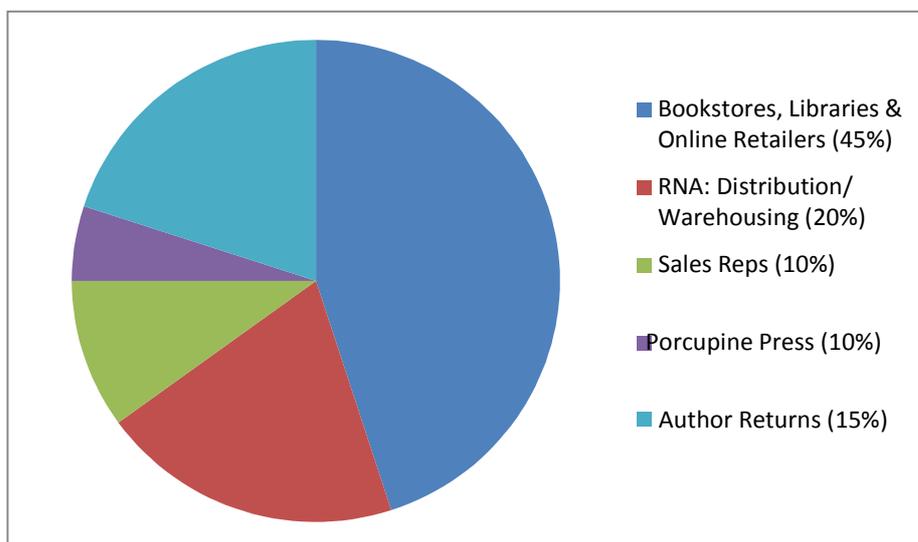
What is Sale-or-return?

Sale-or- return is when a bookstore orders a set quantity of **books** and holds these for a set period of time (normally 3 – 6 months). Any **books** that have not been sold by this end of the time period are returned to the publisher.

The sale-or-return terms for the larger trade bookshops can take up to 12 months from invoice date to be returned. The reason that bookshops work through registered distributors, such as ourselves, are due to the fact that single book vendors and vendors with small book lists cannot provide credit to buy other books or to offset the sale-or -return credits from sales.

Commission from sales:

We often get asked why the return from bookshop and online retailer sales are so low. Please see the pie chart below depicting the different percentages taken from the various stakeholders within the distribution channel. Selling through the conventional trade, should therefore, be seen as a promotional tool for the author and not the main source of income from sales.



The process

- ☐ We provide our sales representatives with an advance information (AI) sheet on your book.
- ☐ Our sales representatives are then supplied with stock lists to fulfill bookshop stock orders.
- ☐ Once the title has been presented throughout the country (which takes approximately four to six weeks), bulk orders are prepared and sent to the various suppliers. This cycle is then repeated.
- ☐ New materials are collated and submission packs are prepared for representatives for the following month.
- ☐ We work on a ten-month annual cycle, as bookshops do not make representative appointments for submissions during December. Submissions are highly time-sensitive, and if materials are not received by the last week of the month in time for printing and circulation to representatives by the first week of the new month, release of book can be delayed by a further four weeks.

- ☒ Content submission to our sales reps happens on the 25th of each month. **Our last submission date for the year is 25 October 2017.**

Warehousing Services:

We've sub-contracted *RNA distribution* to warehouse and distribute our books across South Africa. Porcupine Press have their own reps based in Johannesburg, Cape Town, the Eastern Cape and Durban, who service the retail stores and are responsible for the promotion and selling of new as well as backlist titles in bookstores. They visit the main bookshops and on occasion will check stock levels in the shop.

Based on the initial bookshop orders of your book, we will decide on the quantity of stock we want to hold. We do not store entire print runs, and may want only a few copies of your book to begin with. Our standard stock requirement for **non-fiction books are 200 copies**, whereas for **fiction books** we would need between **100 to 150 copies** of your book.

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