



WRITERSWORLD
THE BOOK PRODUCTION COMPANY

PUBLISH YOUR BOOK

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WRITERSWORLD: INDEX TO 'PUBLISH YOUR BOOK'

| | |
|---|-----------|
| A GENERAL STATEMENT | 5 |
| ABOUT US | 5 |
| AUTHORS WHO HAVE SELF PUBLISHED IN THE PAST | 7 |
| WHAT IS PRINT-ON-DEMAND & HOW DOES IT WORK? | 7 |
| MAINSTREAM PUBLISHERS AND LITERARY AGENTS | 8 |
| TWENTY REASONS WHY WE THINK WE ARE YOUR BEST CHOICE OF PUBLISHER | 8 |
| HEALTH WARNING - all the things you should look out for when publishing a book through a print-on-demand publisher | 10 |
| AUTHOR PROTECTION | 12 |
| TEST THE SYSTEM | 12 |
| INTERNATIONAL STANDARD BOOK NUMBER (ISBN) | 12 |
| LEGAL DEPOSIT LIBRARIES | 12 |
| OUR PUBLISHING STANDARDS | 13 |
| PREPARING YOUR SUBMISSION TO WRITERSWORLD | 13 |
| HOW TO CALCULATE YOUR WORD/PAGE COUNT | 14 |
| NON-FICTION BOOKS | 14 |
| PERMISSIONS, COPYRIGHT RELEASES & ACCREDITATIONS | 15 |
| BOOK SIZES | 15 |
| PAPER & COVER SPECIFICATIONS, INCLUDING SPIRAL-BOUND & HARDBACK | 15 |
| RECOMMENDED BASIC LAYOUT SPECIFICATIONS | 16 |

| | |
|---|-----------|
| PRINTING COSTS | 17 |
| COLOUR PRINTING | 17 |
| PRINTING TERMS | 18 |
| GETTING YOUR BOOK DISTRIBUTED | 18 |
| OUR BOOK DISTRIBUTOR | 19 |
| ROYALTIES | 19 |
| SUPPORTING YOUR LOCAL BOOKSHOP | 22 |
| FLOW CHART SHOWING BOOK RETAILING PROCESS | 23 |
| IMPORTANT NOTES | 24 |
| WITH US, AUTHORS BUY COPIES OF THEIR BOOKS AT 'PRINT COST' | 24 |
| KEEPING YOUR BOOK AS A 'LIVE' TITLE | 25 |
| OUR STANDARD SERVICE COPY EDITING AND DESIGN PROCESS | 25 |
| DESIGNING YOUR BOOK'S COVER | 26 |
| PUTTING YOUR PHOTOGRAPH AS AN UNKNOWN AUTHOR ON YOUR BOOK'S COVER | 26 |
| OUR POLICY OF NOT PUBLISHING FOR UNDER-EIGHTEEN YEAR OLDS | 27 |
| FLOW CHART SHOWING BOOK PUBLISHING PROCESS | 28 |
| ALL CLIENTS ARE TREATED EQUALLY | 29 |
| A VERY SIMPLE EXPLANATION OF ENGLISH DEFAMATION, LIBEL, SLANDER AND INVASION OF PRIVACY LAWS | 29 |
| POOR MAN'S COPYRIGHT | 29 |
| PERSONAL SERVICE AT ITS BEST | 30 |

| | |
|--|-----------|
| OUR USE OF SUB-CONTRACTORS | 30 |
| MY BOOK IS READY FOR PUBLISHING AS IT IS . . . | 31 |
| COMPLIMENTARY ONE PAGE WEBSITES | 32 |
| A RANDOM SAMPLE OF TESTIMONIALS | 32 |
| OUR PUBLISHING FEES POLICY | 34 |
| STANDARD BOOK PUBLISHING SERVICE | 34 |
| POETRY & CHILDREN'S BOOK PUBLISHING SERVICE | 36 |
| REPRINT YOUR BOOK SERVICE | 36 |
| HARD COVER AND SPIRAL-BOUND SERVICE | 37 |
| BOOK RESCUE SERVICE | 38 |
| PhD THESIS PUBLISHING SERVICE | 39 |
| INDEPENDENT BOOK COPY EDITING SERVICE | 40 |
| INDEPENDENT BOOK COVER DESIGN SERVICE | 40 |
| NEW E-BOOK SERVICE | 41 |
| MANUSCRIPT WORD-PROCESSING SERVICE | 42 |
| ALTERATIONS TO THE AUTHOR'S SAMPLE COPY | 42 |
| OUR COMMUNITY SERVICE PLAN | 43 |
| OUR INTRODUCTION PLAN | 43 |
| 50 COURTESY COPIES OF YOUR BOOK | 43 |
| PRINTERS & PRINTING OVERSEAS | 44 |
| PUBLIC LENDING RIGHT | 44 |
| ATTENTION, UNITED STATES TAX PAYERS | 44 |

| | |
|---|----------------|
| WHAT NOT TO PUT UP WITH WHEN PAYING TO HAVE A BOOK PUBLISHED | 44 |
| HOPING TO GET PUBLISHED FROM A "SLUSH PILE" WILL NOT WORK (article from The Wall Street Journal) | 45 |
| AUTHOR'S CONTRACT | 49 – 59 |

A GENERAL STATEMENT

The font size of this document has been selected to assist those readers who may have a visual impairment, and also to make for greater ease of reading on an e-book device/e-book reader.

Whether you decide to use **WRITERSWORLD** or not, there is a wealth of useful information in this PDF file that may save you a lot of grief, time and money down the line. This PDF file points out the myriad traps and minefields you can walk into when self-publishing a book, if uninformed or not wary. It takes a lot of time and effort to write a good book as, hopefully, you have done, so with respect, grab a cup of coffee, put your feet up and take a little time to read this document, and where comparing various self-publishing companies' services, make sure you compare "like with like".

As you will see by reading this PDF file, a complex process is involved if a book is to be properly produced and made readily and easily available to the public, a process that requires the specialist skills and dedication of a whole team of people. **Please be aware that it takes the *same amount of time, effort and set-up costs* for **WRITERSWORLD** to be able to produce and print off *one copy of a book* as it does for multiple copies.**

We also now offer a two to three hour, low-cost, print-on-demand publishing consultation where you can meet with the founder and owner of **WRITERSWORLD**, Graham Cook. The consultation fee is fully refundable against any of the **WRITERSWORLD** publishing plans should you decide to go ahead with us, and of course you also get breakfast or lunch. However, the consultation fee is not refundable for any reason after the consultation meeting has taken place. If you also wish we can meet after your book is published to go over any queries you may have, and of course there is no fee for this meeting, but the breakfast or lunch is on you.

ABOUT US

WRITERSWORLD aims to be the "Gold Standard" of the UK print-on-demand book publishing industry in the market sector where it operates. There is no other print-on-demand book publishing company that includes all the following services: (i) arranges for the ISBNs (International Standard Book

Number) to be issued in the author's name, or that of the author's publishing company, remembering that if the ISBN is not in your name, or that of your publishing company, it is akin to buying a car and putting someone else's name on the registration documents with the result that you will never have absolute control over your book; (ii) arranges for them to buy copies of their books at print cost only; (iii) arranges for them to get 100% of their royalties; (iv) permits the author to retain all the rights to their book *and* ownership of the completed digital book file; (v) submits the author's book to **Amazon's 'Search inside this book'** programme so as to increase sales; (vi) on the author's behalf submits their book to the six Legal Deposit libraries; (vii) warns the author not to expect to make a full or part-time living from the retail sales of their book i.e. through book retailers such as Amazon, Waterstone's, WHSmith, Bowker's etc. (the industry is notorious for deluding authors into believing they can). You will make the most profit from the *bulk* sales of your book which you will be able to purchase direct from the printer at actual print cost; (viii) undertakes to produce a book in 60 days or less, with the cooperation of the author; (ix) prints on higher quality paper than is standard for the industry for the cover and inside text or pages; (x) undertakes to try to protect the author in the event of a libel action; (xi) guarantees not to ask for more money once the contract has been accepted: all this in an industry notorious for sucking authors in; (xii) provides the author with 50 complimentary copies of their book (subject to conditions as described later); (xiii) No other print-on-demand book publisher in the UK has higher ethical standards relating to what it will or will not publish.

We believe that no other print-on-demand book publisher in our market sector operates to higher professional standards in that **WRITERSWORLD** issues the ISBN in the author's name, pays the author 100% of the royalties, supplies the author with copies of their books at print cost, uses as a minimum 100gsm ultra white bond paper for its text pages, 350gsm paper for its paperback covers and where possible prints photographs and illustrations at 1200 dpi. The paper for the text pages of our books is produced via an independent certification process that ensures that the trees from which it is produced come from well-managed sources that exclude the risk of using illegally logged timber and/or are printed on recycled paper. **WRITERSWORLD** does not outsource its work outside the United Kingdom or the Republic of Ireland and, as a consequence, pays its sub-contractors full rates and does not exploit cheap foreign labour, as most of our market sector does. In addition to these high standards, we at **WRITERSWORLD** have gained a reputation for being very particular as to the type of book we are happy to publish, as stated in this PDF file.

Would you please note that **WRITERSWORLD** is a print-on-demand, self-publishing book publisher based in the United Kingdom and is not a literary agency, so we do not accept unsolicited manuscripts or submissions. (NB, so

as to protect our trademark, it's always **WRITERSWORLD** or Writersworld but never Writers World.)

AUTHORS WHO HAVE SELF PUBLISHED IN THE PAST

John Grisham, L. Ron Hubbard, Irma Rombauer, Richard Paul Evans, Jack Canfield, Mark Hensen, James Redfield, Beatrix Potter, Thomas Paine, Gertrude Stein, Deepak Chopra, Upton Sinclair, Henry David Thoreau, Virginia Woolf, Tom Clancy, Stephen Crane, Margaret Atwood, L. Frank Baum, William Blake, Ken Blanchard, Robert Bly, Elizabeth Barrett Browning, Lord Byron, Willa Cather, Pat Conroy, E.E. Cummings, W.E.B. DuBois, Alexander Dumas, T.S. Eliot, Lawrence Ferlinghetti, Benjamin Franklin, Zane Grey, Thomas Hardy, E. Lynn Harris, Nathaniel Hawthorne, Ernest Hemingway, Robinson Jeffers, Spencer Johnson, Stephen King, Rudyard Kipling, Louis L'Amour, D.H. Lawrence, Rod McKuen, Marlo Morgan, John Muir, Anais Nin, Tom Peters, Edgar Allen Poe, Alexander Pope, Ezra Pound, Marcel Proust, Irma Rombauer, Carl Sandburg, Robert Service, George Bernard Shaw, Percy Bysshe Shelley, William Strunk, Alfred Lord Tennyson, Leo Tolstoy, Mark Twain, Walt Whitman.

It is to be noted that commercial publishing, as we know it today, did not really get its start until the middle of the 19th century and, according to the Encyclopedia Britannica, until 1750 the United Kingdom produced only 100 new titles a year. It wasn't until about 1850 that mass production brought down the cost of books, and it was 1900 before the 100 titles a year became 6,000 titles a year: so the above list of authors who have self published has to be understood in perspective. In 2009 it was estimated that there were in excess of 130,000 new book titles published in the UK, so it looks as if book publishing - in one form or another - is here to stay.

WHAT IS PRINT-ON-DEMAND AND HOW DOES IT WORK?

Other publishers must guess how many copies of each title will sell. They print them, store them, and hope their guess is accurate. If the initial print run becomes exhausted, the publisher makes a decision whether to commission another print run. In the majority of cases this would be 'no' and would mean that a book becomes out of print and no longer available. Since the average shelf-life of a book is six months, an author would see years of hard work disappear. Print-on-demand solves this problem by making any book available on a small print run basis as orders are received from retail outlets. This enables print runs as small as a single copy, and means that the book is never out of print. Technology has enabled **WRITERSWORLD** to offer this service on acceptable economic terms. Your book will be made available through every major internet bookshop, including Amazon, Waterstone's, WHSmith, Blackwell etc., and on many of the websites of the Members of the Booksellers Association that represents over 4,400 retail outlets ranging from large chains to small, independent booksellers.

It is important to note that for the money we charge **WRITERSWORLD** is *unable* to supply any book shop with physical copies of your book for them to maintain as a stock item. However, you may wish to do this yourself (see **ROYALTIES** section).

MAINSTREAM PUBLISHERS AND LITERARY AGENTS

Obviously we are biased, but if you receive our Newsletters you will note that many mainstream publishers are closing down divisions and laying off staff. In fact, we recently sent out a Newsletter written by a literary agent describing how things had dried up: none of us is immune from this recession. We have a client who told us that her seventeen-year-old daughter got a summer job with a mainstream publisher and was given the task of reading through the slush pile. As she said to us, "Much as I love my daughter she knows nothing about judging books." We also did a Newsletter where an author sent in a manuscript which had a number of mistakes and lots of pages missing, to numerous publishers and agents, and got back responses stating it was a great book but not suitable for them. So, "words to the wise"; if you are going to try the mainstream publisher or literary agent route (which again because of our admitted bias we think is a waste of time), DO NOT put a whole bunch of book publishers or literary agents in the same e-mail address bar, because they will think if you can't be bothered to write to them individually, why should they bother to read your work. Emphasising again we are biased, it is shameful how many authors, without knowing, waste their money sending their treasured manuscript to mainstream publishers or literary agents who will not take the time to read them.

TWENTY REASONS WHY WE THINK WE ARE YOUR BEST CHOICE OF PUBLISHER

1. Once we have accepted a book for publication, it becomes part of a fundamental principle of **WRITERSWORLD** that there will be no unexpected add-ons or extra fees requested from the author.
2. We also purchase the ISBN for your book in your name and you appear on the imprint page as the book's publisher. To pay to publish a book without the ISBN being registered to your name is, as previously stated, akin to buying a car or a house and having someone else's name on the registration document so that you have no control over what you own. With **WRITERSWORLD** it is your name that will appear on the imprint page of your book as the book's publisher.
3. After publication the author retains all rights to the cover and content, and the digital file remains the property of the author and is returned to the author at no extra charge.
4. Our book covers are all custom-designed in full colour and at no time do we use templates. Templates are where you are given a series of photographs or illustrations to choose from and you are asked to "plonk" your name and the title of your book etc. into it. Needless to say, do not be

surprised if dozens of other book titles look like your book. The quality of our custom-designed covers is second to none and if you want we will even provide you with a full-colour photocopy of your book cover so you can frame it.

5. Our copy editors and book cover designers are probably the most highly skilled in the print-on-demand book publishing industry, and you will have direct one-to-one contact with your designated copy editor and book cover designer.

6. Our royalty payment system is the fairest and most generous in the entire print-on-demand book publishing industry.

7. We do not outsource any of our work outside the UK or the Republic of Ireland.

8. Our books are supplied to the author at print costs plus shipping. Delivery is guaranteed within 14 days of placing an order, subject to holidays and weekends.

9. We faithfully submit each and every book title to the Legal Deposit Libraries in the United Kingdom and the Republic of Ireland. In the United Kingdom the Legal Deposit Libraries Act 2003, and the Copyright and Related Rights Act 2000 (Ireland), make it legally obligatory for publishers and distributors in the United Kingdom and Ireland to deposit their publications within one month of publication.

10. We will also submit a digital copy of your book to the **Amazon 'Search inside this book'** programme, a revolutionary way to merchandise your book. When customers search for a book on Amazon they can find the actual words from inside your book – not just the author, title, and keywords – and will be able to read 20% of its contents. With this powerful search feature customers who may never have surfaced in previous search results can discover your book!

11. We do not publish soft or hard pornography, or any book that would be deemed racist, bigoted, or which advocates policies or theories that are extreme.

12. We publish and ship worldwide and our books are made available through thousands of booksellers.

13. We will provide you with 50 complimentary copies of your book, including free delivery, shipped as a single delivery to any address on the UK mainland. “complimentary copies” only applies to books that are paper/soft-back, Royal size (156x234mm) or smaller, printed in black and white with a word count that does not exceed 80,000 words. If the word count is greater than 80,000 or the book size is larger or contains colour inserts, we use the figure of £185 as an allowance towards the final print cost of the 50 complimentary copies, the author being responsible for the remainder of the costs. A **full-colour book** will be allocated the same £185 allowance as the basic black and white version that has a page count of 80,000 words or less.

14. We guarantee, with the full support of the author, to produce a book from start to finish within 60 days of proper submission, unlike some of our

competitors who have a clause in their contracts which permits them up to six months to produce a book.

15. We load our books at our printers with all black and white interior illustrations and photographs at 1200 dpi (dots per inch) as opposed to the industry norm of 300 dpi. No matter how well your book is written, black and white illustrations or photographs in 300 dpi will completely and totally ruin a book, as any photograph or illustration will look like a photocopy of a photocopy, whereas our finished product, given a high standard original illustration, is very near photographic quality. We also publish in full colour.

16. We have a generous cash referral service available for authors when they recommend us to other authors and we publish the referred book.

17. We have an easy-to-navigate website with everything an author needs to know about publishing a book laid out in plain terms. There are no catches and no clever play on words to catch out the unsuspecting writer.

18. **WRITERSWORLD** provides its authors, unlike the majority of print-on-demand book publishers, with a choice of **WRITERSWORLD**-approved printers, all logistically chosen to keep down delivery charges on bulk orders and with whom the author deals direct. In fact, if a **WRITERSWORLD** author has a preferred printer of their own, we can simply send the digital book files at no cost direct to that printer.

19. We set up, with your help, a complimentary one-page website to promote your book and enable persons to buy directly from Amazon.

20. You will be provided with a dedicated mobile number so that you can communicate with **WRITERSWORLD** at any time within normal working hours with regard to your book's progress, and similarly you will also have phone and/or email access to your copy editor and book cover designer.

HEALTH WARNING

Before you part with a penny of your money, make sure you have a fixed-price quotation for the design of the book cover, editing and proofreading and all other set-up costs, so that you do not get lured into a bottomless pit of extra charges. That is how some self-publishing companies work; they will lure you in with what appears a low charge and then start adding on to this. With **WRITERSWORLD** you know exactly where you stand, no more and no less. Insist that the ISBN for your book is purchased in your name and that your name appears on the imprint page as your book's publisher.

Make sure that your print-on-demand book publisher knows the difference between editing and proofreading, and that they not only provide the service you really want, but also employ erudite, skilled and qualified professionals to do the work. Too often in the print-on-demand industry so-called proofreading is done by any spare person who thinks they'd like to have a go at it - and often with disastrous results! Make sure that the print-on-demand book publisher deposits all six copies of your book with the Legal Deposit Libraries (see no.9 in the previous section). Ask that the publisher provide you with three ISBNs for books that were published more than eight weeks

previously, and then check that the books have been deposited. The deposit of books with the Legal Deposit Libraries is, in our opinion, indicative of a publisher's level of responsibility. Contact the British Library on 01937 546268, and the Legal Deposit Agency on (0) 131 623 4680.

Make sure your book will appear at every major book retail outlet in the UK, and also at all the internet outlets. As you have taken so much time to write your book, we advise that you take a little more time to make sure your efforts do not go to waste. Insist on having a sample of ISBNs for books published in the previous month, and check them out - not just in the major outlets but also the smaller ones. We also recommend that you take the time to pop into a local book store, make sure their book search is online, and armed with an ISBN try to order the book to which the ISBN relates as if you were a member of the public. If that does not work, most, if not all, of your efforts will have gone to waste.

Pin your print-on-demand book publisher down as to exactly what each copy of your book will cost if you order it direct from them (this is another way publishers extract money from writers), and do all of this before you spend a single penny with any book publisher.

Make sure that any contract you examine does not have a clause which allows the company up to six months to produce your book. Please trust us; you do not want the frustration of waiting for up to six months to see your book in print. With your cooperation, and given no unforeseen delays beyond our control, we undertake to get most properly completed books published within 60 days. Insist that you retain copyright on both the book cover and the content, so that if you want to change publishers in the future you do not end up with a legal dispute as to who owns the copyright. Also, insist that upon completion of publication the file relating to your book is your property. Again, if in the future for whatever reason you want to change publishers, you may not be able to do so if there is a dispute over copyright issues or you cannot get the file. It is worth noting that if you publish with a United States company with whom you later have a dispute and you live out of state or country, you may be required to post a bond to cover the defendant's legal costs. In the jurisdiction of England and Wales a bond is not required: but with **WRITERSWORLD**, neither is a dispute.

It is a requirement under United Kingdom law that to trade legally every limited company or employer based in the United Kingdom is required to have liability insurance. We have, and it gives us a minimum coverage of £1,000,000.00 per year. Having insurance to lawfully trade is, in our opinion, indicative of a company's or employer's general attitude to how they trade. Insist on confirmation that a valid insurance policy exists. After all, the legal requirement for insurance is in part to protect you - the client.

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AUTHOR PROTECTION

In the case of a libel complaint involving or requiring the assistance of Writersworld UK Limited, we will use one of the premier media and libel law firms in the UK (provided there is no client conflict or they do not refuse to represent the author). However, as an act of good faith to any complainant and to mitigate any alleged damage, Writersworld UK Limited will withdraw the book from sale until the matter is resolved. If Writersworld UK Limited believes the complainant's case or alleged libel to be valid, any required changes to the respective book will be made free of charge by Writersworld UK Limited prior to the book being re-submitted for publication. In such a case the revised copy will be made available to the libel complainant for acceptance of any redactions and/or changes. It is a fundamental right of any person or entity not to be wilfully libelled, and as such, if Writersworld UK Limited determines that any libel was wilful, it will offer no assistance to the author and accept no liability on behalf of the author.

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If you wish to see how the system works, as an example take one of our ISBNs, 978-0-9560578-0-8, and see how it is listed at the world's largest book retailer at www.waterstones.co.uk.

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The ISBN is an international identification code which is unique to a particular edition of a particular title. It serves to facilitate accurate cataloguing, ordering, accounting, billing and stock control. Your book will be assigned its individual number and we are one of the few print-on-demand book publishers in the world that as part of our publishing packages will purchase the ISBN for your book in your name, ensuring that you and not the book publisher have total control over your book. We purchase in your name the minimum batch of 10 ISBNs so you will have some left for any other books you publish. Your book's imprint page will state that the book was published in the name you designate "in conjunction with Writersworld Ltd". As the author you agree that the above designation text will remain on the imprint page while the author is listed as the book's publisher, or controls the book through the ISBN purchased on the author's behalf by **WRITERSWORLD**.

LEGAL DEPOSIT LIBRARIES

Legal deposit is the act of submitting published material to designated libraries and archives. In the United Kingdom the Legal Deposit Libraries Act 2003, and the Copyright and Related Rights Act 2000 (Ireland) make it obligatory for publishers and distributors in the United Kingdom and Ireland to deposit their publications within one month of publication to six libraries that collectively maintain the national published archive of the British Isles: the British Library; the Oxford Bodleian Library; the Cambridge University

Library; the National Library of Scotland in Edinburgh; the Dublin Library of Trinity College; and the National Library of Wales in Aberystwyth. This is a four-centuries-old tradition which will make your work available in the reading rooms, preserved for the benefit of future generations, a part of the national heritage. Your book will be recorded in the online catalogues of the libraries, all of which are accessible on the World Wide Web and provide essential research tools for generations to come.

OUR PUBLISHING STANDARDS

Unlike some of our competitors, we are very selective about what we will publish and are very firm about what we will not; for example, we will have nothing to do with the following:

- Any form of pornography
- Books by misogynists or misanthropists
- Unsupportable conspiracy theories
- Gratuitous violence
- Books which promote racial or religious intolerance
- Any books that support the subjugation of women; forced marriages; honour killings; and are not in tune with Western values.

PREPARING YOUR SUBMISSION TO WRITERSWORLD

Submitting your book could not be easier. All we require is that your book is sent to us on a disk or as an e-mail attachment in the format you used for your book e.g. Microsoft Word. You may also wish to submit a synopsis of the story, an index if required, or a dedication, acknowledgements, preface, and/or foreword, and that's just fine with us.

The author must discuss and agree the book's size, font and font size at the outset of the process during early discussion with the designated copy editor, as changing these near or at completion of the book will create all sorts of reformatting problems, which also means taking extra time. It is suggested that the author prints off a few pages from time to time to check that the printed page accords with expectations. This is especially recommended where colour illustrations are to be printed in greyscale, to get a *flavour* of the result.

If you have black and white photographs or illustrations there is no extra charge if they are embedded in the file. However, if photographs or illustrations are ***not scanned and embedded*** in the file there will be a **£15.00 charge for each photograph or illustration, paid directly to the relevant sub-contractor**. This charge applies to **each** photo on the page. To ensure good print reproduction quality, digital images should preferably have a resolution of 1200 dpi for the best possible results. If you have photos that need enhancing you might find this link useful: <http://photorestorationservices.co.uk> .

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HOW TO CALCULATE A WORD/PAGE COUNT FOR YOUR BOOK

- 1) With your Word document open, go to the Menu bar at the top of your screen and select Tools. Click on Word Count from the drop-down menu and you will see **all** the statistics for your document, including the word count.
- 2) Click on www.writersworld.co.uk/booksizes.htm, or go to the **WRITERSWORLD** website and click on **Free book sizing system**. Choose a font and font size and insert your word count. You can then choose different book sizes so as to get an idea of the minimum number of pages your finished book will have. This is of course useful when it comes to estimating print costs.

NON-FICTION BOOKS

Authors and publishers in England and Wales have more to contend with in the spectre of libel in which the plaintive has in general the burden of proving that any written statements are false. We now have a persons' expectation of the right of privacy under the Human Rights Act 1997 and a landmark legal ruling case entitled **Loreena McKennitt vs. Neima Ash** which actually came about because of a book **WRITERSWORLD** declined to publish because there was so much information about the private life of a Canadian song-writer and performer, Loreena McKennitt, based on confidential information gleaned by Neima Ash in very private conversations. We advised Neima Ash to cut out the sections that Loreena McKennitt objected to. Sadly she ignored all our advice and went ahead and published the book herself. She subsequently ended up in the High Court in London and lost because the Court decided she had violated Loreena McKennitt's rights of privacy, and she has barely escaped bankruptcy as a result of Loreena McKennitt's lawyers' determined efforts to collect on the huge amount of damages and costs awarded against her by the Court. So if your work of non-fiction is about, or references third party entities or persons, you absolutely need to submit to them what you have written about them and get their approval (assuming they are alive, of course), otherwise you may end up on the wrong end of a lawsuit for either libel or breaching someone's rights of privacy, and that is a far from pleasant position to be in. **Loreena McKennitt vs. Neima Ash** is now the landmark case in England and Wales, and all

authors and publishers need to be on the right side of it unless they want to end up on the wrong end of a lawsuit which, under English and Welsh law, means as the loser there will not only be financial damages but you will also be expected to pay the other side's legal costs, which can run into hundreds of thousands of British pounds. One of the benefits of a print-on-demand book is, that if all the fail-safe systems fail, and a person complains about the content of a book, we are able to withdraw the book immediately from sale or distribution, remove the offending content and replace the file at the printers; as a result we would be seen as mitigating the damage, which in law is an important issue.

PERMISSIONS, COPYRIGHT RELEASES AND ACCREDITATIONS

If any of the above are required they must be applied for, received by the author, and embedded into the text file *at the time of submitting to WRITERSWORLD*. For the purpose of obtaining advice on permissions, copyright releases and accreditations, this link may be useful www.societyofauthors.org. Type into the search box the word 'permissions'. In the event that upon publication of the book a complaint arises, that any permission or copyright release has not been properly obtained, or an accreditation is not adequate, the author shall be liable in full for any costs incurred by **WRITERSWORLD** in resolving any dispute.

BOOK SIZES

We are able to bind any size between A6 and A5 although a standard size would be 234x156mm (Royal). But don't worry about your book size as our printers can print to just about any size you want; just let us know what your preference is. The book sizes shown at our book-sizing estimating system, and also those in our **PRINTING COSTS** section below, are only a guide and in no way reflect all the book sizes we can arrange to be produced and printed. Why not give our free book-sizing estimating system a try at our website www.writersworld.co.uk/booksize.htm.

PAPER AND COVER SPECIFICATIONS INCLUDING SPIRAL-BOUND & HARDBACK

As a brief summary, our standard books are printed on magnificent 100 gsm ultra white bond at no extra cost (the industry standard is 80 gsm in an off-white yellow colour); 100 gsm arctic gloss coated; 100 gsm arctic matt coated; 130 gsm arctic gloss coated and 140 gsm arctic gloss coated (both at extra print cost), or off-white 90 gsm 18 volume book wove, whichever you choose. The text pages of our books are produced via an independent certification process that ensures the trees from which the paper is produced come from well-managed sources that exclude the risk of using illegally logged timber and/or are printed on recycled paper.

If required we are also able to print on 60, 70, 80, 120 and 130 gsm ultra-white bond or 120 gsm art paper, so there is plenty to choose from. All paperback book covers are printed on 350 gsm paper which results in a

much thicker cover than offered by any other print-on-demand book publisher. For book cover lamination we offer gloss as standard and matt for an extra £25 to pay for the printer's setup costs, and we can also print and bind landscape for an extra charge. If the above looks a bit complicated we would be more than pleased for you to visit one of our printers so you can make the choice based on looking at the samples they have in stock. We are able to print full-colour photographs and illustrations etc. on the inside pages up to 1200 dpi (dots per inch), with standard black and white monochrome.

It is a fact that in the sector of the United Kingdom print-on-demand book publishing industry in which **WRITERSWORLD** operates, the overwhelming vast majority of books are printed on paper much inferior to the paper **WRITERSWORLD** uses, and if you add in the industry norm of printing black and white illustrations and photographs at 300 dpi as opposed to the 1200 dpi that **WRITERSWORLD** prints to, the comparisons between finished books is simply startling. For the nominal charge of £15.00 **WRITERSWORLD** will provide you with a physical copy of a book title the company has published, showing black and white and/or colour illustrations/photographs as, no matter how well your book is written and produced, if it is not printed to the very highest standard, in all probability a book printed to inferior specifications will put prospective purchasers off. We can 99.99% guarantee that if you were to examine the paper quality of any mass-produced paperback on sale in any book shop, you will find the paper quality of any book published and printed on behalf of **WRITERSWORLD** vastly superior.

We also do **hardbacks**, which means that what would traditionally be a loose jacket is actually mounted to boards which are 2.5mm thick and known as a PPC (Printer Paper Case). Any hardback copies required in bulk (minimum 20) have to be ordered via the author/publisher direct from the respective printer. Would you please contact **WRITERSWORLD** direct to discuss adapting the digital files and set-up costs if you require a hardback version of your book. You will also need to discuss the extra costs if you require a **spiral-bound** version.

RECOMMENDED BASIC LAYOUT SPECIFICATIONS

Left Margin: this is entirely up to the author, but as a guide we would recommend a minimum of 15mm.

Right Margin: as above

Minimum Top Margin: this would depend on the layout but at least 20mm would be best.

Minimum Bottom Margin: as above

Spacing: the norm is single spacing unless the author requires otherwise and specifically agrees it with the copy editor at the outset of the process.

Font(s): these should be decided upon as near the outset of the process as possible.

Page Size: you will need to discuss and agree your book's individual size and specifications with the designated copy editor at the outset of the process.

PRINTING COSTS

Your book's cover:

To print, gloss-laminate and bind the cover for a softback book costs 95pence per book.

Per page:

See table below for print costs per page (mono, colour and full-colour book)

COLOUR PRINTING - KEEPING THE COST AS LOW AS POSSIBLE

'Full colour' book:

If your book has **over 20%** of its pages in colour it becomes a **'full colour' book** and is priced accordingly (see table below).

Coloured inserts:

Although colour photographs or illustrations at our new print standard of 1200 dpi on our standard paper look absolutely awesome, there is a print cost involved as they have to be printed on a different machine and then merged with the black and white pages of text or illustrations. So, if the print cost of your book is an issue, look at each colour photograph or illustration and ask yourself if it is absolutely necessary; or if two photographs or illustrations could go on one page; or which colour photographs could go back to back on a page.

If you have colour pages within a mono book **each page** will **cost extra**, as per the table below, and this applies to **each side** of the page, even if the back is mono – this is why it is cheaper if you have your colour inserts on both sides of the page. If, however, you have colour on one side and a blank page on the other there is no charge for the blank page.

| <u><i>Black & white book (Mono)</i></u> | <u><i>Colour pages in Mono book</i></u> | <u><i>'Full-colour' book</i></u> |
|---|---|----------------------------------|
| <u><i>costs per page</i></u> | | <u><i>costs per page</i></u> |
| Standard (132mm x 197mm) 1.0pence | 4.0 pence <i>extra</i> per page | 3.5 pence |
| Demy (138mm x 216mm) 1.0pence | 4.0pence <i>extra</i> per page | 3.5 pence |
| A5 (148mm x 210mm) 1.2pence | 4.0 pence <i>extra</i> per page | 3.5 pence |
| Royal (156mm x 234mm) 1.2pence | 4.0 pence <i>extra</i> per page | 6.0 pence |
| A4 (210mm x 297mm) 1.5pence | 7.5 pence <i>extra</i> per page | 7.0 pence |

WRITERSWORLD will need to know exactly which pages of your book are going to be in colour when we send the files to the printer. It is important to

remember also, that any page with *any colour on*, no matter how small, including coloured chapter headings or coloured page numbers, gets classed by the printer as *a colour page*.

Changing a coloured illustration to greyscale:

If you plan to produce a mono version of a coloured illustration, it is advisable to test it out beforehand to check that it reproduces well in greyscale.

PRINTING TERMS

Binding - the process to affix the pages of the book to the cover, whether this be soft-cover perfect-bound or hard-cover case-bound

Case-bound - a binding style in which the covers enclosing the book are usually made of thick cardboard, covered in cloth or paper or leather

CMYK - Cyan, Magenta, Yellow and Black, the four colours used in colour printing

DPI - dots per inch, a measure of the quality of the output resolution of a printer. **WRITERSWORLD** uses 600 - 1200 dpi printers, which produce near-photographic quality

Font - one of a range of typefaces in which lettering can be produced eg Helvetica, Arial, Comic Sans, Trebuchet, Times New Roman

Greyscale - the colour model which defines levels of grey, used to create photographic reproduction when printing in black and white

GSM - grams per square metre; a measure of paper weight

Lamination - application of a thin, transparent film coating to the book cover, giving a more gloss or matt appearance

Page count - the total number of pages in the book, including those not numbered and blank pages

PDF - portable document format. When a text file has been signed off by the author it is sent as a PDF file to the printer.

Perfect-bound - a printing style where the covers enclosing the book are usually made of card, also known as 'paperback'

Recto - the right-hand facing page when you open a book

RGB - red, green and blue, the three colours used when representing colour on a monitor or television

Sample copy - a representation of the final printed product for approval by the customer before mass production

Verso - the left-hand facing page when you open a book

GETTING YOUR BOOK DISTRIBUTED

With respect, the most important point that most self-published authors appear to overlook, is that it is a pointless exercise if people cannot buy their book: which is where the ready availability and the economical and reliable distribution of a book is critical. This is why yet again **WRITERSWORLD** comes into its own, for although it is possible to get by without using the services of a book distributor/wholesaler, the choices are

very unpalatable. A self-published author *could* distribute the book him/herself, but that would require having to go to the post office and mail off the copy or copies to whoever wanted to buy them. This then leaves the problem of authors having to raise the invoices each and every time they mail those copies, and just hope they get paid: and hope too that they do not end up with bank charges every time they deposit the payment. Another way around the problem for the self-published author is to sign up for the Amazon Advantage Programme, the problem here being that Amazon takes up to 65% of the retail price in royalties and will send in one-off orders, which often means that, after taking into account the cost of postage and packing, and their time, the author actually loses money on every book she/he ships to Amazon. The author also has to put up with Amazon's long-winded and draconian payment terms and exclusivity requirements, which means the author is precluded from using other retail outlets. Of course, there are other print-on-demand book publishers who purport to offer distribution, but they frequently fail to point out that their distribution is not only very limited, but they also charge an "administration fee", which inevitably means the self-published author's revenues are depleted. All of this is a complicated, inefficient mess that **WRITERSWORLD** alleviates.

OUR BOOK DISTRIBUTOR

The relationship **WRITERSWORLD** has with our book distributor is unique, as their normal policy is not to deal with authors/publishers who have less than four titles in their inventory. However, due to the fact that we afford our clients the dignity and right to have the ISBN of their book in their own name, as a result they become book publishers in their own right and fall outside our book distributor's normal policy, which potentially proves most problematic when engaging their distribution services. Would you please be aware that the fact that our book distributor has granted **WRITERSWORLD** a concession and has agreed to distribute our clients' books, is a **privilege** granted by them and not a right. Our book distributor is based in the UK and **WRITERSWORLD** greatly values their support to its clients.

ROYALTIES

Having taken account of the foregoing, let's explain the Royalty formula: the retail price of your book, less the book retailer's sales commission of 25%, less our book distributor's commission of 15% of the retail price, less printing costs = **YOUR ROYALTY**. (In other words, the book retailer who sold the book on your behalf, and our book distributor who made the book available to them, deduct their combined commission of 40% from the retail price of your book.) This is the formula. **It is very clear that neither WRITERSWORLD nor the author could pack and mail a copy of a book for the amount that our book distributor charges, which is approximately £1.50 for a book retailing at £9.99.**

The process is:

1) When you have approved your Sample copy, which will be sent to you direct from the printer, we will send our book distributor five copies of your book. We pay the printer for this out of the publishing fee you pay us: you do **not** invoice our book distributor for these five copies. Prior to sending our book distributor the five complimentary copies we send them what is known as an Advance Information Sheet, along with the book's cover, so they can enter the book into their systems and at the same time know to expect the five complimentary copies. As a consequence of this policy, your book will get treated as an in-stock book by our book distributor, ahead of time. This, in turn, means your book will be allocated a much more favourable delivery period to those tens of thousands of book retailers who use our book distributor as their wholesaler.

2) After a book's publication date, **WRITERSWORLD** *will be the direct and only liaison* between the author/publisher and our book distributor in order to try and persuade them to stock further copies of your book. If successful, this will involve our book distributor ordering bulk copies of the author/publisher's book through **WRITERSWORLD** via e-mail. In turn **WRITERSWORLD** will forward our book distributor's orders on to the author/publisher, who will then order them from the respective printer and pay for them. The printer will ship the order to our book distributor using a specially designed delivery note and, as **WRITERSWORLD** will provide you with 50 complimentary copies, you can (if you wish) use these initially to supply our book distributor if they decide to stock your book, and **WRITERSWORLD** will provide you with a delivery note that meets their requirements. We will also provide you with a simple advice sheet detailing how you can also get your book listed with the book wholesalers Bertram's in the UK and Ingram Book Group in the US, although, of course, we cannot get involved in administering these two accounts.

3) You can keep an eye on how many copies of your book have been sold via retail outlets and distributed by our book distributor by going to the distributor's website and typing in your ISBN (without hyphens or spaces) in the search box on their home page. The search results will tell you how many copies of your book have been delivered by our book distributor to book retailers by examining the number of copies of your book they still have on their racks/shelves - left over from what were shipped from either the printer or the author/publisher, remembering that we will have sent our book distributor five complimentary copies and that they are **never** invoiced for these.

4) As to the author/publisher being paid by our book distributor for the books they hopefully will have ordered through **WRITERSWORLD** on behalf of the author/publisher, we will use our persuasive powers to open an account direct for the author/publisher with our book distributor. In the past a very small minority of our clients have jeopardised this process - letting

WRITERSWORLD and the other author/publishers down by their activities, such as our book distributor having to contend with authors/publishers 'demanding' they stock their books, even incurring verbal abuse at times, books being shipped to them that they had never ordered and even being invoiced for books they still had in stock and not distributed etc. Our book distributor, while most reasonable, is not a charity and it will be clear to the majority of authors that our book distributor cannot pay out for books they have stocked and not distributed. Unfortunately there remained a few authors (albeit a very small minority) who are apparently unable to understand this.

5) Because of this very small number of author/publishers who have unrealistic expectations, **WRITERSWORLD** has had to tighten up its method of royalty payment, which is now as follows. Each month **WRITERSWORLD** receives a list of all its clients whose books are distributed by our book distributor, showing the number of titles distributed by them the previous month and the royalties owed on each book title, taking into account the five complimentary copies sent to them by **WRITERSWORLD**. As stated already, the author/publisher is able to establish how many copies of their book have been distributed by our book distributor at any time by going to their website and typing the respective ISBN into the search box (without using hyphens and spaces). Additionally, the author/publisher is welcome to telephone **WRITERSWORLD** to get the distribution figures. We invoice our book distributor en bloc on behalf of all our authors/publishers and each quarter we pay each author/publisher 100% of what our book distributor has paid us for the respective book title, and we do so 'bank to bank', showing **WRITERSWORLD** as the payee. Of course, after a period of time, we will use our best endeavours to persuade our book distributor to allow you to have a direct account, which is in our interests too.

6) Although we will try our best we obviously cannot guarantee that our book distributor will stock bulk copies, so if they are unable to stock your book, **WRITERSWORLD** will hand over this function to the author/publisher, giving advice about how to carry on, via a fact sheet.

Given the present considerations, we should also explain the roles of the various bodies involved in publishing your book, all of which are vital and perform separate and often quite different functions. There is an agency used by **WRITERSWORLD** that is the entity responsible for issuing you with your ISBNs and whom we use to provide the data from which all the major book retailers take their information, such as price and availability. When an order comes in from a book retailer it automatically goes to the agency's database to the special account we will have set up for you (this central database thus links the author with the book retailer and the book distributor). From here on in, the order for your book goes automatically from there to the book distributor we have chosen to distribute

our clients' books. If our book distributor **maintains your book in stock**, when an order comes in from the database we have set up for the author, a copy is literally taken from the rack and mailed to the bookstore or book purchaser.

It is also important for you to note that if a person goes into a bookshop to purchase your book and the screen comes up with phrases such as "unavailable" or "out of stock" it does *not* mean your book is out of print. Phrases such as these simply mean our book distributor does not have copies of your book physically in stock. However, a member of the public can still make the purchase, and your book will be printed and then distributed by our book distributor to the retailer.

For clarity, we should also explain that, for reasons beyond our comprehension, some bookshops rely on maintaining their records via a CD from our book distributor rather than being online and operating in "real time". By its very nature any CD is almost certainly immediately out of date and your book may not appear on their records when a member of the public tries to purchase your book. This also assumes that a member of the bookshop staff has actually loaded up the latest CD. So if your book does not appear in any form at a bookshop, simply ask whether they view records online, or rely on a CD.

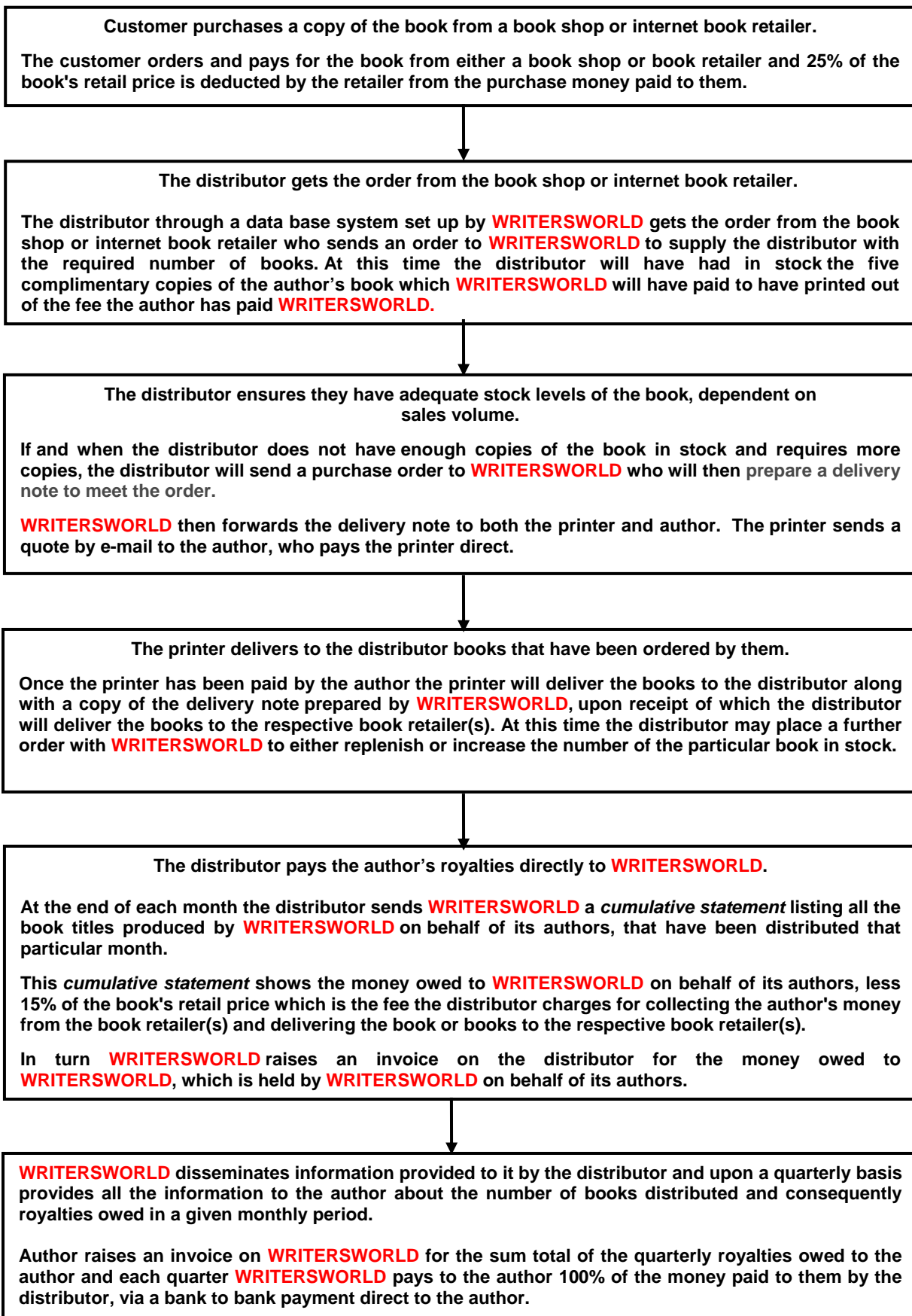
Blackwell's, one of the most respected and long established book retailers in the UK, became the first high-street bookseller in the UK to offer print-on-demand books while customers wait, this publishing innovation being delivered by an "Espresso Book Machine" (EBM), which can print and bind any one of a million titles. It is expected that these EBMs, along with the surge in demand for e-books, is the way book publishing is going, moving further and further away from traditional book publishing.

SUPPORTING YOUR LOCAL BOOKSHOP

On average in the UK, two local bookshops a week are unnecessarily going out of business. In 2009 Borders, a huge book retailer, went out of business, and in 2010 the largest book chain in the Republic of Ireland went into administration. Which brings us on to supporting your local bookshop, which can often supply a book as fast and at the same price as the huge internet book retailing giants, and of course if there is a problem, you will have a real live human being to deal with. Local bookshop personnel are usually also able to give you advice about books generally, and in particular those that involve the local area, or the rural and urban infrastructure.

On the following page is a flow chart showing the **WRITERSWORLD** book retailing process.

WRITERSWORLD BOOK RETAILING PROCESS



IMPORTANT NOTES

This is for all self-publishing authors who pay to have their books published: no matter which company you choose to publish your book, if you are not prepared or are unable to promote your book through a variety of means such as contacting local and national bookstores to stock your books and/or offer you book-signings; do local radio and newspaper interviews; arrange book launches; publicise your book in magazines/journals and so on, it is unlikely you will recover the cost of publishing your book from the royalties of retail book sales, albeit we will assist all we can, without promise, to arrange local book signings in the UK with Waterstone's. Do not be persuaded by claims from other print-on-demand book publishers that you will make a full-time living from the royalties on internet retail sales of your book as the volumes and margins are simply not there. Also the income you could derive from such sales is often depleted by the audacious practice of the vast majority of other print-on-demand book publishers who deduct fees from any royalties (having already charged to publish the book) which they claim are for 'Administration' or the 'Handling' of the royalty payments.

Ask yourself if you would even be truthfully informed or indeed have direct knowledge from the printer as to how many copies of your book were actually sold and printed via any print-on-demand internet retail sales. Then ask yourself why that print-on-demand book publisher needs insert themselves into the royalty payment process when, as with **WRITERSWORLD**, you could have your own ISBN and be listed as your book's publisher, have the dignity of direct access to your book's printer, know at all times how many copies of your book have been sold and directly receive 100% of any royalties.

Would you please also note that, if you are going to send copies of your book out to reviewers, do buy a rubber stamp stating **BOOK REVIEW: COPY NOT FOR SALE** and put a stamp on the *imprint* page, because it has come to our attention that some book reviewers are parcelling up books sent for review and selling them off to businesses such as Amazon.

WITH US, AUTHORS BUY COPIES OF THEIR BOOKS AT 'PRINT COST' PLUS DELIVERY CHARGE

We will set up your account direct with the printer, load your files into your account and will not take a penny from you in royalties or on the copies of your book you buy direct from the printer. Consider the idea of an author who has paid to have a book published but is not able to buy books direct from the printer at cost plus shipping! If you paid to have your house painted would you allow the painter to charge you money when people looked at it? Of course you wouldn't. The norm in the print on-demand book publishing industry is to mark up the cost of the books that the authors buy by 25% of the retail price – for buying copies of their own book! By way of example: if the book retails at £10.00 and the author wants 100 copies, the author will

have to pay £250.00 for the privilege of buying copies of the book they have already paid to publish. We recently had a client wishing to order 2,500 copies of his book which retails at £20. If we operated under the print-on-demand book publishing norms, we would be gouging our client out of £12,500 to buy copies of his own book! It is to be noted that one of the printers we use in the UK has a very useful system for author/publishers who sell books from their website or friends etc, as upon a successful application from the author/publisher they will open up a separate account wherein the author/publisher can order a one-off copy of their book and have it shipped anywhere in the UK for the cost of printing the book plus £1.50 postage.

KEEPING YOUR BOOK AS A 'LIVE' TITLE

WRITERSWORLD pays the first £10 annual maintenance fee. This annual fee, *thereafter invoiced to the author*, maintains your book on the printing company's database and ensures it is always a live title.

OUR STANDARD SERVICE COPY EDITING and DESIGN PROCESS

With this service, in addition to designing the cover and before your book can be submitted to our printers, it will be worked upon by one of our copy editors. We want your book not only to look attractive but to be able to convey its information to the intended readership as easily and effectively as possible. Your copy editor will help you consider such things as the size of your book, its formatting and layout, the best font to use, styles of chapter headings, spaces between paragraphs, headers, footers, page numbering, Contents, possible Bibliography and so on. They will then go on to perform essential checks for spelling errors, punctuation and correctness of page and chapter layout and so on. Most importantly, they consider your book from the point of view of the reader: does the story flow from one event to the next, what happened to a certain character, is there consistency etc? For factual or educational books, are the references and quotations correct? Does it flow logically? Sometimes, for the content to be coherent or to read well, it requires the copy editor to reword, add or insert text, but this is always *in the author's voice*. Any reworking must give all the appearance of having been written by you! It is not intended that our copy editors should rewrite your book, and any changes or additions will be agreed with you along the way.

This process usually involves several rounds of exchanging PDF files of latest draft versions between you and the copy editor. We have found that most books require at least three draft versions, each of which advances the work another step closer to the finished book. If an Index is to be added, this will be the very last process once all the text and pagination has been agreed since subsequent changes to the text will affect the Index too! *Please note there is an extra fee of £250 to be paid by the author in advance direct to the copy editor if indexing is required.*

If logistically possible we will arrange for you to meet your dedicated copy editor in person at the very outset of the process. If not, he or she will keep in contact with you by telephone and/or email and will provide you with a sample chapter early on to make sure he or she is going in the right direction with your book. Your book cover designer will also keep in touch with you throughout your book's production process. We appreciate that you may have spent years of work upon your book so you will view the prospect of reading over several more versions with less than enthusiasm! At **WRITERSWORLD** we view this process as extremely important, however, and, as you have entrusted us with publishing your book, the finished book should reflect our highest standards, so please help our copy editors to help you! Your readers will thank you.

At the very end of the book-publishing process, after all copy editing opportunities have been exhausted and the author is happy with the final Word file, a PDF file is created and sent to the printer and a Sample copy is produced which exactly replicates the book as it will physically appear after production.

DESIGNING YOUR BOOK'S COVER

Professionalism and experience as well as expertise are the main qualities you should look for when choosing the right graphic designer for your book's cover. All the book cover and book jacket designers that **WRITERSWORLD** uses have the required skills to do the important task of the one-glimpse-and-it-sells test for the cover of your book. You do not want your self-published book to appear amateurish or homemade, and all our graphic designers, who are very knowledgeable about the book printing/publishing industry, have very high levels of skills and creativity, as well as the most up to date software and access to stock photography, so as to make your book's cover stand out from all the rest.

After we have received your contract and payment you will be contacted direct by one of our designated book cover designers who will ask you to provide your careful thoughts as to how you want your book's cover to look, as this is entirely down to you. Whether you have ideas, thoughts, a photograph or illustration, they can be incorporated into the design of your book's cover, and of course you can make changes and corrections to your original thoughts or ideas, within reason, until you are fully satisfied with the cover's final look. You will also need to give some thought to what text you would like on the back cover that will give the public some indication of the content of your book.

PUTTING YOUR PHOTOGRAPH AS AN UNKNOWN AUTHOR ON YOUR BOOK'S COVER

Of course many famous people display their photograph on a book cover or inside, but these people are already well-known and have a recognised following/audience on which they can try to capitalise. Non-published

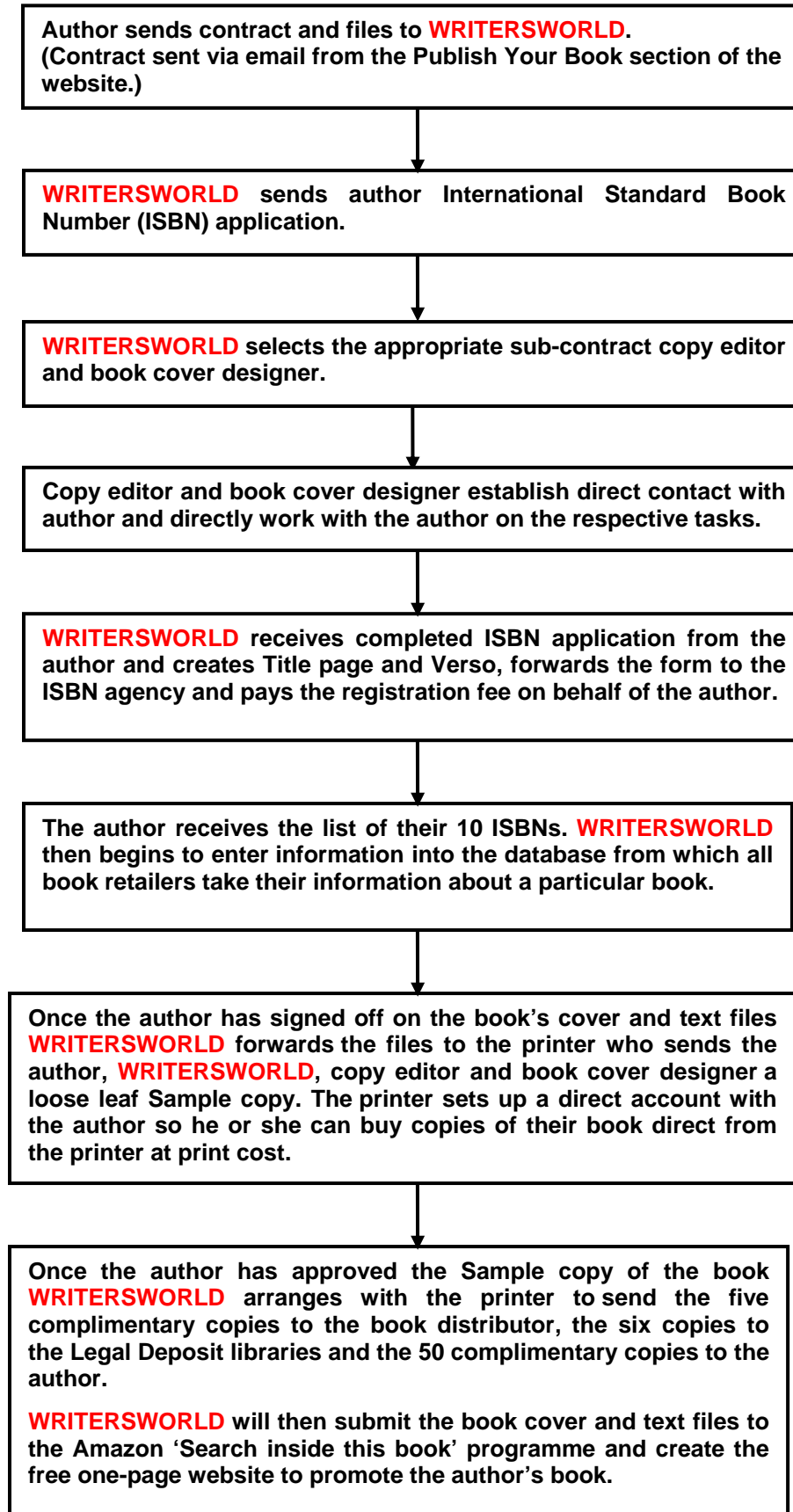
authors are not, in general, marketing themselves to an existing audience, therefore including personal images here is unlikely to present any significant gain and may even risk a potential purchaser/reader putting your book down in favour of another. Whether we like it or not we need to recognise that we live in a world where prejudice and bias are no strangers and **WRITERSWORLD** would like to emphasise that we can see no real upside to authors potentially subjecting themselves to such prejudice, and therefore we would tend to discourage authors from including personal images on a book cover. While we certainly oppose unfounded prejudice and bias, **WRITERSWORLD** recognises that bias may exist because an author is white, black, brown, male, female, fat, thin, bald, has too much hair, is too old, too young, looks like an ex-spouse, is too good-looking, or the opposite, has obvious conflicting religious beliefs/dress, etc etc. Our objective is to make each book attractive to the widest number of readers/purchasers and it makes no sense to run the risk for an unknown author to lose potential book sales. Would you please think carefully before including your image on the cover of your book, although of course it may be that your book is the exception and does lend itself to having a book cover image of you. However, **WRITERSWORLD** would encourage you to consider that there are benefits to leaving these images out, and that these benefits often outweigh the risks of inclusion.

OUR POLICY OF NOT PUBLISHING FOR UNDER-EIGHTEEN YEAR OLDS

When a young person or parent approaches **WRITERSWORLD** about publishing a book they often do not understand that publishing a book for someone under eighteen can be fraught with problems, mainly because of the parental, legal, ethical, custody or guardianship situations that might be involved when a parent wants to sign a contract on behalf of a young person under eighteen. We would legally and morally be required to determine that in the case of an under-eighteen he or she is not subject to a custody proceeding and that the parent approaching us has the lawful right to execute our contract. This is why **WRITERSWORLD** cannot accept a contract signed by anyone other than what the law considers to be an adult i.e. a person over eighteen years of age, and that person confirms in our contract that they are eighteen or over. In fact, as an author taking on a contract under British law, for each book written by an author under eighteen years of age we would have to run and pay for a Criminal Records Check—which can take a long time—for each person at **WRITERSWORLD**, including all the sub-contractors etc. who are involved in the process of producing that book, as the under-age author would be deemed a new employer.

On the following page is a flow chart showing the **WRITERSWORLD** book publishing process.

WRITERSWORLD BOOK PUBLISHING PROCESS



ALL WRITERSWORLD CLIENTS ARE TREATED EQUALLY

Disregarding the usual race, colour, religion, creed, nationality and sexual orientation etc., **WRITERSWORLD** treats all its clients exactly alike, to wit every client pays exactly the same for every published service as at the time of placing the contract, and no client gets an extra or special discount, additional free copies or any other form of preferential terms.

A VERY SIMPLE EXPLANATION OF ENGLISH DEFAMATION, LIBEL, SLANDER AND INVASION OF PRIVACY LAWS

In law, **defamation** (also called **calumny**), **libel** (for written words), **slander** (for spoken words), and **vilification**, is the communication of a statement that makes a claim, expressly stated or implied to be factual, that may give an individual, business, product, group, government or nation a negative image. It is usually, but not always, a requirement that this claim be false and that the publication is communicated to someone other than the person defamed (the claimant). In common law jurisdictions, slander refers to a malicious, false and defamatory *spoken* statement or report, while libel refers to any other form of communication such as *written* words or images. Most jurisdictions allow legal actions, civil and/or criminal, to deter various kinds of defamation and retaliate against groundless criticism.

Related to defamation is public disclosure of private facts, which arises where one person reveals information that is not of public concern, the release of which would offend a reasonable person. "Unlike [with] libel, truth is not a defence for invasion of privacy." **False light** laws are "intended primarily to protect the plaintiff's mental or emotional well-being." If a publication of information is false, then a tort of defamation might have occurred. If that communication is not technically false but is still misleading, then a tort of *false light* might have occurred. (Carter-Ruck is the pre-eminent defamation, libel, slander and invasion-of-privacy specialist law firm in the United Kingdom and this link to their website may assist if further explanation is required as to these aspects of English law. <http://www2.carter-ruck.com/FAQs/index.html>).

POOR MAN'S COPYRIGHT

This refers to the method of using registered dating by the postal service, a notary, public or other highly trusted source to date intellectual ownership, thereby helping to establish that the material has been in one's possession since a particular time. The concept is based on the notion that, in the event that such intellectual property were to be misused by a third party, the poor-man's copyright would at least establish a legally-recognised date of possession before any proof which a third party may possess. The PMC was originally used by authors who sent copies of their own work to themselves through the mail without opening the envelopes in the hope that it would grant them legal protection by establishing a date at which the work was created. Use of this method may not hold up in a court as it is simple for

individuals to pre-send envelopes which can then be used later by placing the materials inside.

In Western Europe in countries with no central copyright registration authority, it can be difficult for an author to prove when their work was created. The Dutch government's copyright website notes that one can help demonstrate ownership of copyright by "send[ing] yourself a copy of the work (or, for example, a photo thereof) in a sealed envelope, and keep it sealed upon receipt. Be sure that there is a date stamped on the envelope." One can also deposit a copy with the taxation bureau or a notary for the same purpose. The United Kingdom Patent Office says this: "It may help copyright owners to deposit a copy of their work with a bank or solicitor or send a copy of their work to themselves by special delivery (which gives a clear date stamp on the envelope), leaving the envelope unopened on its return; this could establish that the work existed at this time." (Further details of special delivery will be available at Post Offices.) The flaws are that there is no provision in copyright law regarding any such type of protection and Poor Man's Copyright is therefore not a substitute for registration if you have real copyright concerns. If you are worried about your book being pirated you may find this a useful link:

http://www.publishers.org.uk/en/international/antipiracy/pirated_titles/.

PERSONAL SERVICE AT ITS BEST

Once you have submitted your contract and made the required payment, at the very start of the process you will be offered a two to three hour meeting with the founder and owner of **WRITERSWORLD**, Graham Cook, where you will have the opportunity to ask all those remaining questions that you may have about the **WRITERSWORLD** print-on-demand book-publishing process. You will get some commonsense practical advice about whether to set up a limited company to promote your book, open a separate bank account or register for VAT etc. You will also be provided with a mobile phone number so you can contact Graham Cook directly at any time during normal UK working hours to discuss your book's progress or exchange ideas regarding your book. These consultations are informal and usually take place at the Kings Arms Hotel, Woodstock, Oxfordshire.

If you wish, we can also meet after your book is published to go over any points you may have: there is no fee for this meeting, but of course breakfast or lunch is on you.

OUR USE OF SUB-CONTRACTORS

The self-publishing print-on-demand book publishing industry is both seasonal and inconsistent as to the number of books that come in to be published at any one time. It is not, therefore, economically feasible to have copy editors and book cover designers on the company's payroll with all the addendum expense and legal demands that are required, for example, by the Health and Safety Act. Consequently we rely on a stable team of vetted

sub-contract copy editors and book cover designers, all of whom are treated equally. They all have different specialties and preferences, are educated as to our method of operating, and are all self-employed in their own right. As previously stated, they are all based in the UK or the Republic of Ireland, and because of their skills and individual expertise are paid more than the going rate for the print-on-demand industry, hence the high standard of the finished book, and of course our clients also have the added benefit of direct access to our sub-contractors in the same time zone.

MY BOOK IS READY FOR PUBLISHING AS IT IS ...

We used to have a service whereby, in the case of a book that had not been published before, we would accept a “complete” text file and book cover from a client, on the basis that our sole role here would be to ensure that the book was published and that printing arrangements were taken care of. Hence, this service cost a lot less than if we were involved in designing the book’s cover and responsible for copy editing and formatting the book in question. This system proved most unsatisfactory given that we expected the book cover and text file to arrive in pristine condition. It quickly transpired, with only one exception, that books would arrive at **WRITERSWORLD** in a standard that we could not accept as publishable manuscripts. We often had to invest considerable effort and time addressing a whole spectrum of shortcomings in these files in order that we could maintain our high standards and meet client deadlines, thereby incurring a range of additional expense and substantial loss of profit.

Unless someone has worked in this arena previously, it is unlikely that they will have the requisite expertise to prepare a book in a format that will prove acceptable for publishing/printing. In addition to the more obvious likely shortcomings in such submissions, **WRITERSWORLD** has also to consider libel issues that may arise, as well as the privacy rights of third parties, so it’s crucial that we know what’s in a book prior to becoming involved in its publication, and our experienced copy editors, while not part of the legal profession, can as lay persons serve as one reasonable line of protection for all concerned. As former United States Supreme Court Judge, Judge Stewart, once said of pornography, albeit quotes vary; "I don't know what it is but I can spot it when I see it."

WRITERSWORLD recently terminated this service due to the reasons outlined above, but the metaphoric "straw that broke the camel's back" came about due to a book written by a husband and wife team – the wife wanted the book finished and published as soon as possible and the husband invested his efforts in valiantly trying, week after week, to get the book to a standard that would be acceptable to go to the printer, and we were caught right in the middle. In the end, the wife put her foot down and paid **WRITERSWORLD** to work on and complete the book, which we did in

virtually no time at all. This experience, however, tainted our view of the existing service, and hence it is no more.

COMPLIMENTARY ONE PAGE WEBSITES

Upon sending in your contract you will receive an automated response giving detailed advice and instructions as to the information we will need from you to set up your one-page website. With respect, it is very important to follow the advice and instructions, or your one-page website will not be effective as to the search engines.

A RANDOM SAMPLE OF TESTIMONIALS

It is the rigorously defined policy of **WRITERSWORLD** not to change a single word of any Testimonial with the exception of correcting spelling errors and protecting our Trademark by displaying it as **WRITERSWORLD**.

TITLE OF BOOK: Grain of the Wood

AUTHOR: Kingston - Cameron

ISBN: 1-904181-88-0

What I think of the service I received from WRITERSWORLD

At 89 years old & having completed my first book, I tried sending it to a few publishers, but they didn't want to know. I began to despair of ever seeing my work in print, but then someone mentioned self publishing to me. I knew nothing about it & looked at a few websites for information, but I was unsure of how to proceed. Then I came across the **WRITERSWORLD** site & I knew I had found the one for me. The site gave me all the information (& more) that I needed & was so well laid out that I immediately phoned & spoke to Graham Cook. Within an hour I was on my way to having my book published. **WRITERSWORLD** have been everything I hoped they would be. I have my book published now & I couldn't be more proud when showing it to family & friends & for it to be available to buy on the Internet & in bookshops worldwide. All through the process, if there was something I wasn't quite sure about, Graham Cook was happy to help me out, & very promptly too. He has been charming, courteous & thoughtful at all times, keeping in touch regularly & asking if there was anything he could do to help me. He could not have done more for me & his enthusiasm & love of his company shine through all he does. I would have no hesitation at all in recommending **WRITERSWORLD** to anyone considering self-publishing. They are easily the best, most honest & sincere company in an industry where, sadly, there are many charlatans.

TITLE OF BOOK: Sow the Wind

AUTHOR: Peggy Larken

ISBN: 1-904181252

What I think of the service I received from WRITERSWORLD

A really helpful and caring service enabling someone who knew nothing of self publishing and print-on-demand technology to publish, at very

reasonable cost, something which would not have been possible with conventional publishing.

TITLE OF BOOK: Bolter's Grand-daughter

AUTHOR: Angela Culme-Seymour

ISBN: 1-904181-15-5

What I think of the service I received from WRITERSWORLD

As the instigator of this re-publishing I have been very pleased with the service provided by **WRITERSWORLD**. They have been helpful in guiding me through the process and it is now reassuring that this book is available on a one-off basis to the many people who have seen the limited first printing and wanted to purchase their own copy. Considering the process that went into the reprinting, the quality is extremely good and I have recommended not only this, but the full printing to several of my writer friends.

TITLE OF BOOK: Discovering Recovery from Mental Health Distress

AUTHORS: Rebecca Shaw (Author, Editor), Hugh Thomas (Author, Editor), Chris Heap (Author)

ISBN: 978-09559590-4

What I think of the service I received from WRITERSWORLD

To Graham Cook, Sue Croft and Charles Leveroni at **WRITERSWORLD** thank you for also helping me publish my own book "Wonderfully Strange", ISBN 978-0955959103, plus the above book for my friends and colleagues at the Rushcliffe Support Group and for your patience and support. It has been lovely working with you all and I would recommend **WRITERSWORLD** to anyone thinking of writing their own book.

TITLE OF BOOK: Spells

AUTHOR: James Merry Davidson

ISBN: 987-0-9561458-0-2

What I think of the service I received from WRITERSWORLD

WRITERSWORLD is everything it sets out to be - a great service for people like me who want to have their book published professionally. Graham Cook is the mastermind behind the process, ensuring a smooth passage from start to finish. He is able to do this because he has assembled a great team who work with commitment and integrity. What more can you ask for?

TITLE OF BOOK: Manor Farm

AUTHOR: Alan Jones

ISBN: 1-904-181-34-7

What I think of the service I received from WRITERSWORLD

When I finished writing my book I knew nothing about publishing and neither did I want to know. In **WRITERSWORLD** I found professionalism, dedication and diligence to a very high standard. I knew what I wanted my book to look like, and right through the process from copy-editing to layout I was guided by a team committed to high standards and attention to detail coupled with a friendly and helpful personal service. Nothing was too much

trouble for the Managing Director, Graham Cook, who was always available with encouraging, warm and genial words. A publishing process fraught with dangers for the inexperienced was made into a walk in the park. Thank you **WRITERSWORLD** and good luck.

TITLE OF BOOK: Meeting Magic

AUTHOR: Katherine Woods and Ingrid Uden

ISBN: 978-0-9557788-0-3

What I think of the service I received from WRITERSWORLD

Meeting Magic is a business book, aimed at the business manager market. We needed the book to be of a high quality, to reflect our business brand. We chose **WRITERSWORLD** as they offer a trustworthy service and give the authors control of their own books. Graham is very knowledgeable about the publishing world and all the people we dealt with in the process of getting the book published were professional and helpful. Thank you **WRITERSWORLD** for helping us get Meeting Magic into print.

TITLE OF BOOK: A Sailor's Tales

AUTHOR: Captain William Wells

ISBN: 987-0-9562904-0-3

What I think of the service I received from WRITERSWORLD

The overall service I have received from **WRITERSWORLD** has been first class in every respect. Graham Cook has surrounded himself with a team of professionals who go out of their way to accommodate the author. My every query was dealt with understandingly, with the utmost courtesy, and most of all, as a novice author I was treated with both respect and dignity. The book "*A Sailor's Tales*" is an autobiography tracing the twists and turns in the life and adventures of a Master Mariner, ship's captain and harbour pilot - one of the few people that actually lived his boyhood dreams.

OUR PUBLISHING FEES POLICY

It is the defined policy of **WRITERSWORLD** that after you have placed your contract, pursuant to the conditions outlined in our **Publish Your Book** section and our contract terms and conditions, there will be no additional charges. If upon receipt of the complete file relating to your book we do not think from the outset your book is a suitable book for **WRITERSWORLD** to publish we will refund any money you have paid us in full.

STANDARD BOOK PUBLISHING SERVICE

Included in the price of this service, our professional editing team will check for and correct any inconsistencies, amend any spelling, punctuation, or grammatical errors, and will also provide layout and cover design services. This way you get the benefit of a properly designed and visually pleasing, properly typeset, professional quality book, not something that looks like a bound word-processor document, as is the case with some self-publishing companies.

We will create a high-quality, full-colour cover, custom-designed in consultation with you by our skilled jacket artists. Simply put, we will not palm you off with a book cover based on a template which is used over and over again with just a different book title and author's name on it. The whole team will liaise with you throughout the process, and revisions will be made only with your approval. You decide upon your own preferred retail price for the book, based upon the manufacturing costs as determined once design is completed. Given that all internal illustration work is completed to an acceptably high standard when submitted to us, and that no unforeseen delays occur, the time frame from acceptance of submission to publication can be 60 days.

Upon acceptance of your book for publication, and receipt of the completed text file and your payment, we are committed to undertaking and completing the following:

- the purchase of the ISBN in your name and your name appearing on the imprint page as your book's publisher. As we will have to pay for a minimum batch of ten ISBNs that relate to your book you will have plenty of ISBNs in reserve for your later books, all permanently registered to you;
- the production of your book within 60 days (subject to your cooperation);
- the custom design of your book cover, incorporating your thoughts and ideas;
- the copy editing of your book;
- the loading and submitting of your book to numerous worldwide databases to increase availability via the internet and thousands of retail outlets;
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- submission of your book to the **Amazon 'Search inside this book'** programme, which will mean that a person doing a search by subject matter may pick up your name, book title or content and be able to read 20% of its contents.
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- we will supply our book distributor with five free copies of your book, ensuring that it appears as available for shipping within 5-9 days at **Amazon**;
- we will provide you with 50 complimentary copies of your book, including free delivery, shipped as a single delivery to any address on the UK mainland. "Complimentary copies" applies only to books that are paper/softback, Royal size (156x234mm) or smaller, printed in black and white with a word count that does not exceed 80,000 words. If the word count is greater than 80,000 or the book size is larger or contains colour inserts, we use the figure of £185 as an allowance towards the final print cost of the 50 complimentary copies, the author being responsible for the remainder of the costs. A **full-colour book** will be allocated the same £185

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To try and maintain a consistent work flow of book publishing, at certain times of the year we offer discounts, so you may be entitled to a **£250 discount** off this publishing fee for any contract sent in, accepted and paid for in full, if a discount is applicable.

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To try and maintain a consistent work flow of book publishing, at certain times of the year we offer discounts, so you may be entitled to a **£250 discount** off this publishing fee for any contract sent in, accepted and paid for in full, if a discount is applicable.

POETRY & CHILDREN'S BOOK PUBLISHING SERVICE PAYMENT PLAN

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1. 50% of the publishing fee upon submission of contract.
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condition for an extra charge which we will agree beforehand. We will physically need one good quality copy of your book.

Upon acceptance of your book for publication and payment, we are committed to undertaking and completing the following:

- the purchase of the ISBN in your name and your name appearing on the imprint page as your book's publisher. As we will have to pay for a minimum batch of ten ISBNs that relate to your book you will have plenty of ISBNs in reserve for your later books, all permanently registered to you;
- the production of your book within 60 days, subject to your cooperation;
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- we will provide you with 50 complimentary copies of your book, including free delivery, shipped as a single delivery to any address on the UK mainland. "Complimentary copies" applies only to books that are paper/softback, Royal size (156x234mm) or smaller, printed in black and white with a word count that does not exceed 80,000 words. If the word count is greater than 80,000 or the book size is larger or contains colour inserts, we use the figure of £185 as an allowance towards the final print cost of the 50 complimentary copies, the author being responsible for the rest of the costs. A **full-colour book** will be allocated the same £185 allowance as the basic black and white version that has a page count of 80,000 words or less.
- if you qualify, we offer a community service discount.

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All the foregoing services are for the production of a soft cover version of your book. To produce a hard cover or spiral-bound version of your book ***in addition*** to a soft cover version we will need to use one of your nine spare ISBNs, change the Imprint page plus the Bar Code on the back cover to reflect the new ISBN, make another set of Legal Deposits, pay another title set-up fee to the printers and send five free copies to Gardners. **This fee does not include for the design and production of a fly leaf, which we do**

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Either through bad management, or due to the recession, there are book publishers and book printers going out of business virtually every day, and many authors who have paid to have their books published find they have an ISBN on their book which leaves them in no-man's-land when the publisher goes out of business. We have advocated for years that any author who pays to have a book published should as a matter of right *own* the ISBN in their own name for their book: the common practice of book publishers buying bulk ISBNs on the cheap and using them on all their book titles, where authors have paid to have their book published, should be made illegal.

We are offering this service to assist authors who, through no fault of their own, have been left in the lurch, not knowing how to bring their book live again, or who simply want their own ISBN and to no longer be in the control of a print-on-demand or other type of publisher who charges authors to publish their book. No income will accrue to **WRITERSWORLD** for this service because authors who use our **BOOK RESCUE SERVICE** are able to go direct to our sub-contractors who will be paid for their time and skills directly by the author. If you have a completed book along with the digital files for the book's cover and text and there are no copyright issues, we can bring your book live again. Your book must have been **previously published** to qualify for our **BOOK RESCUE SERVICE**.

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- produce your book within 60 days, subject to your cooperation;
- load and submit your book to numerous worldwide databases to increase availability via the internet and the websites of thousands of book retail outlets;
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- purchase the ISBN in your name and your name appearing on the imprint page as your book's publisher, and pay for the minimum batch of ten ISBNs that relate to your book, so you will have plenty of ISBNs in reserve for your later books, all of which will be permanently registered to you (cost £105.00 which we pay out of the publishing fee);
- produce your book within 60 days, subject to your cooperation;
- create a standard white book cover with the title of your dissertation on the front along with your name, and a synopsis and Bar Code on the back cover (cost £50.00 which we pay out of the of the publishing fee direct to the book cover designer); load and submit your book to numerous worldwide databases to increase availability via the internet and the websites of thousands of book retail outlets;
- distribute copies to the 6 Legal Deposit Libraries in the UK and Republic of Ireland (approximate cost £40.00 including postage which we pay for out of the publishing fee);
- submit your book to the **Amazon 'Search inside this book'** programme, which means that a person doing a search by subject matter may pick up your name, book title or content and be able to read 20% of its contents

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WRITERSWORLD now offers an e-book publication and distribution service through its carefully chosen e-book specialist, to offer worldwide e-book distribution for all **WRITERSWORLD** authors. Our e-book specialist was established in 2002, since when they have been publishing and selling e-books for authors and major organisations throughout the world, and this addendum service provides the opportunity for **WRITERSWORLD** clients to earn extra income and gain marketing opportunities at the same time.

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MANUSCRIPT WORD-PROCESSING SERVICE

FEE: £15.00 per 1000 words or part thereof.

This service is based on a handwritten or typed manuscript and is inclusive of formatting re page size, margins and page numbers. The manuscript has to be complete upon submission and written in Standard English. You will be provided on completion with a disk having your manuscript as a Word document and also as PDF file with full printer specification. However, please bear in mind we do **not** provide an ISBN with this service. The fee is paid directly to the respective **WRITERSWORLD** independent sub-contract typist at the outset of the process, based on an estimated word count and adjusted accordingly at the end on the process. As a company **WRITERSWORLD** offers this service without any of the other benefits as outlined in our publishing plans at our **Publish Your Book** section at the website and consequently no contractual relationship will exist between **WRITERSWORLD** and you as a result of this service. Please note that this service does not attract any of the offers that **WRITERSWORLD** makes from time to time in respect of further complimentary copies or reduced fees. If you want to proceed, please send an e-mail to enquiries@writersworld.co.uk with the words **MANUSCRIPT WORD-PROCESSING SERVICE** in the subject line, and please remember to include your **phone number**.

ALTERATIONS TO THE AUTHOR'S SAMPLE COPY

If there are formatting or copy editing changes required by the author *after* the production of the **Sample copy** (*this is a physical copy of the book as it will appear after production and is produced by the printer at the very end of the book-publishing process after all the copy editing is finished*), they are subject to a reformatting and reloading fee, plus any costs associated with revision work undertaken by us on your behalf. We do not recommend alterations to a published book unless they are absolutely necessary. The basic reformatting and reloading fees are: **£60.00 per hour**.

We have to adopt this policy because, human nature being what it is, authors obviously get tired of reading all the revisions sent by the copy editor, including the all-important final PDF file which goes to the printer to produce the Sample copy, but of course they recognise how essential it is to do this. However, there are a few authors who only give their book one more final read *after* they have received their Sample copy. Unfortunately, by this time the copy editor has moved on to another book and changes mean opening up the original text file and making the changes (bearing in mind that one small alteration can create a host of other formatting changes down the

line), creating another PDF file to replace the digital file at the printers and ordering up more Sample copies which then have to be examined a second time. If, therefore, changes are requested to a Sample copy, the copy editor will give you an estimate as to the cost of doing all of the above, and the author will be invoiced by **WRITERSWORLD** for producing 3 more Sample copies: one for the author, one for the copy editor and one for **WRITERSWORLD**, £45 total (inclusive of administration and postal charges).

OUR COMMUNITY SERVICE PLAN

If you are based in the UK and represent the publishing requirements of a church registered with Churches Together in Great Britain and Ireland, a charity registered with the Charity Commissioners, or a registered non-profit organisation, or if you have a school yearbook or similar that you wish to publish, we can offer you a generous **20%** discount under our Community Service Programme. This is the best way we know to contribute to our community. This offer is subject to withdrawal if any special offers are on at the time of sending in the contract.

OUR INTRODUCTION PLAN

If you are a bona fide literary agent or are directly involved in the publishing industry we will pay you a **15%** introduction fee on all the books we publish as a result of that introduction, with the proviso that the author must be made aware of this and that the introduction must come before the contract is sent in. This offer is subject to withdrawal if any special offers are on at the time of sending in the contract.

50 COURTESY COPIES OF YOUR BOOK

We will provide you with 50 complimentary copies of your book, including free delivery, shipped as a single delivery to any address on the UK mainland. “complimentary copies” applies only to books that are paper/softback, Royal size (156x234mm) or smaller, printed in black and white with a word count that does not exceed 80,000 words. If the word count is greater than 80,000 or the book size is larger or contains colour inserts, we use the figure of £185 as an allowance towards the final print cost of the 50 complimentary copies, the author being responsible for the remainder of the costs. A **full-colour book** will be allocated the same £185 allowance as the basic black and white version that has a page count of 80,000 words, or less.

As a further way of assisting you to promote your book, **WRITERSWORLD** will provide you with a free fact sheet on how you can promote the complimentary one-page-website that **WRITERSWORLD** will set up for you after you have published your book with us. This fact sheet will show you how to submit your contact details to approximately 15 free, UK, high-profile, local and national search engines and business directories, all of which will take you less than an hour to do and which will dramatically improve the public’s knowledge of your book. This fact sheet will also

include a list of what experts believe are the top ten PR tips for you to try and get UK national press coverage for both you and your book.

PRINTERS & PRINTING OVERSEAS

Would you please note that *producing/publishing* a book is a totally different function to *printing* a book. Whereas the cost of printing a book depends on how many copies are being printed, the cost of producing or publishing a book is the same whether one or hundreds of copies are to be printed. **WRITERSWORLD** is a *book production* company and *not* a book printer, although of course it has **arrangements** with printing companies. As regards getting a book printed overseas, although **WRITERSWORLD** has print arrangements with printers outside the United Kingdom, if you wish to print in any particular country we will arrange to transfer copies of your digital files to any printer of your choice overseas, at no cost to you, as you will own all the rights to your books' digital files. **WRITERSWORLD** has never asked for or received any money, gifts or cash from any printer it has used or recommended and does not belong to any book retailer affiliate programme, nor does it derive a single penny from the sale of any book, nor receive any money or gifts from any book wholesaler or distributor it uses or recommends.

PUBLIC LENDING RIGHT

Whether you use **WRITERSWORLD** or not, we recommend that you register with the UK-based Public Lending Right which through its website aims to provide published authors with an easy route to register for "PLR", which is a legal right to payment from the UK government each time an author's books are borrowed from UK public libraries. They provide further details of the work they do through the Media Centre at their website, which gives a unique insight into the nation's book-borrowing tastes from data collected from libraries across the UK. <http://www.plr.uk.com>

ATTENTION, UNITED STATES TAX PAYERS

If you file your tax returns with the United States Inland Revenue you may be entitled to a tax deduction for the cost of setting up your book with us, to wit our publishing fees. After you have entered into a contract with us and paid the publishing fee, if you reside outside of the United Kingdom you may also be entitled to a tax deduction for the direct and legitimate expenses to come to the UK to discuss with us the book production process. On both points, why not confer with your State and Federal tax preparer to see if Uncle Sam can indirectly and legitimately assist you financially to publish your book.

WHAT NOT TO PUT UP WITH WHEN PAYING TO HAVE A BOOK PUBLISHED

Phew! You have got this far having read all our bumf and hopefully learnt a plethora of things regarding the publishing of a book and what **WRITERSWORLD** can do for you. Here are the five very basic points we think you should not give any ground on if you want to retain control over your

book, maximise your revenues and not subject yourself to the possibility of being exploited down the line.

Insist that:

1. Your book's ISBN is registered in your name and your name only.
2. You can buy copies of your book direct from the printer at print cost.
3. You receive 100% of any royalties on retail book sales with no retention of any so-called administration changes.
4. You personally retain the full copyright on your book's cover design and finished content.
5. You are provided upon publication with a copy of your book's digital files for both the book's cover and text file.

The **WRITERSWORLD AUTHOR'S CONTRACT** is on pages 49 - 59, after the following article.

HOPING TO GET PUBLISHED FROM A "SLUSH PILE" WILL NOT WORK.

By Katherine Rosman, as first published in *The Wall Street Journal*

In 1991, a book editor at Random House pulled from the heaps of unsolicited manuscripts a novel about a murder that roils a Baltimore suburb. Written by a first-time author and mother-to-be named Mary Cahill, "Carpool" was published to fanfare. Ms. Cahill was interviewed on the "Today" show. "Carpool" was a best seller. That was the last time Random House, the largest publisher in the U.S., remembers publishing anything found in a slush pile. Today, Random House and most of its major counterparts refuse to accept unsolicited material. When Minnesota mom Ms. Guest sent out "Ordinary People" in 1975, it was refused by the first publisher. Another wrote, "While the book has some satiric bite, overall the level of writing does not sustain interest and we will have to decline it." It became a best seller and a movie.

Getting plucked from the slush pile was always a long shot—in large part, editors and Hollywood development executives say, because most unsolicited material has gone unsolicited for good reason. But it did happen for some: Philip Roth, Anne Frank, Judith Guest. And so to legions of would-be novelists, journalists and screenwriters—not to mention "D-girls" and "manuscripts girls" from Hollywood to New York who held the hope that finding a gem might catapult them from entry level to expense account—the slush pile represented The Dream. Now, slush is dead, or close to extinction. Film and television producers won't read anything not certified by an agent because producers are afraid of being accused of stealing ideas and material. Most book publishers have stopped accepting book proposals that are not submitted by agents. Magazines say they can scarcely afford the manpower to cull through the piles looking for the Next Big Thing.

It wasn't supposed to be this way. The Web was supposed to be a great democratizer of media. Anyone with a Flip and Final Cut Pro could be a filmmaker; anyone with a blog a memoirist. But rather than empowering unknown artists, the Web is often considered by talent-seeking executives to be an unnavigable morass. It used to be that you could bang out a screenplay on your typewriter, then mail it in to a studio with a self-addressed stamped envelope and a prayer. Studios already were reluctant to read because of plagiarism concerns, but they became even more skittish in 1990 when humorist Art Buchwald sued Paramount, alleging that the studio stole an idea from him and turned it into the Eddie Murphy vehicle, "Coming to America." (Mr. Buchwald received an undisclosed settlement from Paramount.)

Today, you can't even send an e-mail to a studio. When visitors to the Universal Pictures Web site select the "contact us" option, they must agree to a waiver that frees Universal and its affiliates from liability related to accusations of plagiarism. "While we are always happy to hear from you," the Web notice says, "it is Universal's policy not to accept or consider creative materials, ideas, or suggestions other than those we specifically request. This is to avoid any misunderstandings if your ideas are similar to those we have developed independently." "It does create an incredibly difficult Catch-22 on both sides, particularly for new writers wanting to get their work seen," says Hannah Minghella, president of production for Sony Pictures Animation. Fending off plagiarism lawsuits has become an increasing headache for publishers and studios. "It's become the cultural version of malpractice," says Kurt Andersen, the novelist and host of public radio's "Studio 360."

Some producers make it easy: They just refuse to deal with new writers at all. Mike Clements, president of Good Humor, the production company founded by Tom Werner ("The Cosby Show"), has a personal policy against reading any sample or script that is not sent to him by an agent. "I make the occasional exception for a friend, or for my aunt," he says. "I just make them sign a release first." *Staying Out of the Slush Pile: Do's and Don'ts.*

- **Don't be a barista waiting for someone to stumble upon your genius.** "Our editors travel, they get around. They look at writer's conferences, at MFA programs. They look at magazine articles and at blogs. That's what editors do, they sniff things out from so many different sources." —Carol Schneider, Random House Publishing Group.

- **Find another way in** Slush pile finds "are the rare exception that give people hope. If we found one writer a year that sent things in randomly, that would be a lot...agents are necessary gatekeepers but it's nice if there is an alternative entry...there are subversive ways to get your stuff read—you just have to be dedicated. A writer I know wasn't able to get treatments read so he started rendering them as comic books." —David Granger, editor in chief, Esquire.

- **Contests!** "I'm always wary to recommend to writers that they go to competitions too much because there are fees and they can end up spending a lot of money. But the ones that do get industry attention are really fantastic opportunities to network and to make

important relationships." —Hannah Minghella, president of production, Sony Animation Studios, formerly in development at Miramax.

- **And buck up.** In 1957, Tom Wolfe interviewed James Michener, a former slush pile reader and the author of "Tales of the South Pacific." Mr. Wolfe asked him if he had worried, upon submitting the Pulitzer Prize-winning tome to publishers, about competition lurking in the slush piles. "If you've ever read a slush pile," said Mr. Michener, "you'd know I had nothing to worry about," Mr. Wolfe says. "He knew how much garbage there was out there."

As writers try to find an agent—a feat harder than ever to accomplish in the wake of agency consolidations and layoffs—the slush pile has been transferred from the floor of the editor's office to the attaché cases of representatives who can broker introductions to publishing, TV and film executives. The result is a shift in taste-making power onto such agents, managers and attorneys. Theirs are now often the first eyes to make a call on what material will land on bookshelves, television sets and movie screen. Still, discoveries do happen at agencies, including the biggest publishing franchise since "Harry Potter"—even though it basically took a mistake to come together. In 2003, an unknown writer named Stephenie Meyer sent a letter to the Writers House agency asking if someone might be interested in reading a 130,000-word manuscript about teenage vampires. The letter should have been thrown out: an assistant whose job, in part, was to weed through the more than 100 such letters each month, didn't realize that agents mostly expected young adult fiction to weigh in at 40,000 to 60,000 words. She contacted Ms. Meyer and ultimately asked that she send her manuscript. The manuscript was passed on to an agent, Jodi Reamer. She liked what she read, a novel called "Twilight." She signed Ms. Meyer, and sold the book to Little, Brown. The most recent sequel in the series, "Breaking Dawn," sold 1.3 million copies the day it went on sale in August 2008. The latest film grossed more than \$288 million in the U.S. At William Morris Endeavor Entertainment, Adriana Alberghetti only reads scripts sent to her by producers, managers and lawyers whose taste she knows and trusts. The agent says she receives 30 unsolicited e-mails a day from writers and people she doesn't know who are pushing unknown writers, and she hits "delete" without opening. These days, she is taking on few "baby writers," she says, adding that risks she would have taken five years ago she won't today. "I'll take very few shots on a new voice. It's tough out there right now," she says.

Book publishers say it is now too expensive to pay employees to read slush that rarely is worthy of publication. At Simon & Schuster, an automated telephone greeting instructs aspiring writers: "Simon & Schuster requires submissions to come to us via a literary agent due to the large volume of submissions we receive each day. Agents are listed in 'Literary Marketplace,' a reference work published by R.R. Bowker that can be found in most libraries." Company spokesman Adam Rothberg says the death of the publisher's slush pile accelerated after the terror attacks of 9/11 by fear of anthrax in the mail room. A primary aim of the slush pile used to be to discover unpublished voices. But today, writing talent isn't necessarily enough. It helps to have a big-media affiliation, or be effective on TV. "We are being more selective in taking on clients because the publishers are demanding much more from the authors than ever before," says Laurence J.

Kirshbaum, former CEO of Time Warner Book Group and now an agent. "From a publisher's standpoint, the marketing considerations, especially on non-fiction, now often outweigh the editorial ones."

Getting an opportunity in Hollywood as a writer once required little more than affiliation with elite institutions like the Harvard Lampoon, the humor magazine which spawned writers for "The Simpsons" and a host of others. The Web was supposed to dismantle such barriers. And to be sure, the Web has provided a path for some writers who use it well. Scott Belsky, a 29-year-old Web entrepreneur whose sites include "The 99 Percent," wanted to write a book on how to succeed in the creative industries. To secure representation, he approached agents with data on his Web traffic, samples of reader comments posted on the site, and the number of times various posts had been blogged about, tweeted and retweeted on social-networking site Twitter. This data convinced Jim Levine at Levine Greenberg Literary Agency to take on Mr. Belsky as a client. Mr. Levine used the information to land him a book deal. "Making Ideas Happen" will be published in April by Portfolio, a division of Penguin Group.

"These days, you need to deliver not just the manuscript but the audience," says Mr. Levine. "More and more, the mantra in publishing is 'Ask not what your publisher can do for you, ask what you can do for your publisher.'" But relationships still trump everything. Consider the path of one television series, "Sons of Tucson," set to debut on Fox in . The show, a sitcom about kids who hire a ne'er-do-well to stand in as their father after their real dad is sent to prison, was created and co-written by neophytes—a rare event. Tommy Dewey and Greg Bratman worked hard to get their big break, but because Mr. Dewey had done some acting, he was able to sign with a manager. The manager introduced them to a producer, Harvey Myman, who helped them develop a pilot script and got them a meeting with Fox, which ordered a pilot, then the series. "Sons of Tucson" shows that unknowns can still make it—if they make some connections. "You really do rely on other people to be the arbiters of what may and may not work," says Marcus Wiley, a Fox TV executive. "If I was an agent submitting to an executive, I'm going to be calling that executive next week for something else. So the chances of me claiming plagiarism are slim," he adds. "This keeps both sides honest." In 1958, Mr. Roth was an unknown who had barely been published when a short story called "The Conversion of the Jews" was plucked out of a heap at the Paris Review—by Rose Styron, wife of William. The next year it was published as part of "Goodbye, Columbus."

Despite the refrain that most everything sent to the slush pile is garbage, publishing executives confess to a nagging insecurity of missing something big. "Harry Potter" was submitted to 12 publishers (by an agent), all of whom rejected it. A year later, Bloomsbury published it in the U.K. In 2008, HarperCollins launched Authonomy.com, a Web slush pile. Writers can upload their manuscripts, readers vote for their favorites, and HarperCollins editors read the five highest-rated manuscripts each month. About 10,000 manuscripts have been loaded so far and HarperCollins has bought four. The first, "The Reaper," came out in July and sold moderately well. Last November, the publisher released another Authonomy offering, a young adult book called "Fairytale of New

York," which has sold over 100,000 copies and is a best seller in Britain. HarperCollins also launched a similar platform for teen writers called "InkPop."

One slush stalwart—the Paris Review— has college interns and graduate students in the magazine's Tribeca loft-office read the 1,000 unsolicited works submitted each month. Each short story is read by at least two people. If one likes it and the other doesn't, it is read by a third. Any submission that receives two "Ps" for "pass" as opposed to "R" for "reject" is read by an editor. "We take the democratic ideal represented by the slush pile seriously," says managing editor Caitlin Roper. The literary journal publishes one piece from the slush pile each year. That leaves each unsolicited submission a .008% chance of rising to the top of the pile.

The **WRITERSWORLD** AUTHOR'S CONTRACT

TERMS AND CONDITIONS

1. **DEFINITIONS**

1.1 The following definitions will apply to these terms and conditions of business and the engagement letter to which these terms of business are an Appendix:

"Acceptance Confirmation" means the letter, e-mail or other communication in Writing sent by **WRITERSWORLD** to the Author that confirms the formation of the Contract between the Parties.

"Author" means the individual(s) or organisation(s) that agree to utilise the Services of **WRITERSWORLD** as set out in the Engagement Letter and these terms and conditions.

"**Publish Your Book**" section means the section at the **WRITERSWORLD** Website of that name that describes the Services **WRITERSWORLD** will provide to the Author upon acceptance of a Contract.

"Artwork" means any photographs, logos, trademarks, designs, drawings, sketches, pictures, diagrams, maps, charts, tables or plans or any other illustrations and their reproductions in whole or in part which may be provided to **WRITERSWORLD** and which may be included in and form part of the Work.

"Book Cover" means a full colour copy in its entirety of the cover and title page including but not limited to any incorporated Artwork, the Author's identity and title of the Work.

"Contract" means the Engagement Letter and these terms and conditions each of which documents (as amended from time to time) constitutes the contract between the Author and **WRITERSWORLD**.

"Engagement Letter" means the automated e-mail response you will get from **WRITERSWORLD** after you have discussed your book with **WRITERSWORLD** and sent your Contract in via e-mail.

“Parties” means **WRITERSWORLD** and the Author.

“Printer” means the third party or parties contracted by **WRITERSWORLD** for the purposes of arranging the printing of the Work(s).

“Publication Rights” means the right to reproduce, edit, revise, print and Publish the Work(s) or any part thereof in volume or sheet form in paperback or hardback form in CD and other electronic format including on the Internet and the right to authorise other third parties and Sub-Contractors to do so.

“Publish” (and “Publishing”) means the exploitation of the Publication Rights to produce a final complete version in physical and/or electronic form from the Work(s) submitted by the Author.

“Published Price” means the price inclusive of VAT for publishing the Work.

“Services” mean as defined in the **Publish Your Book** section at the **WRITERSWORLD** Website.

“Sub Contractor” means any third party, organisation or entity as determined by **WRITERSWORLD** from time to time as regards providing the Services as defined in the **Publish Your Book** section.

“Termination” is the date that the Contract is completed, expires or is rescinded by either party and ceases to be a binding agreement between the Parties in accordance with these terms and conditions.

“Territory” shall be all countries, bases, ships, aeroplanes, oil rigs and any other locations throughout the universe.

“Trade Mark” means the UK registered trade mark number 2415764 of **WRITERSWORLD Limited**. Company registration no. 4367863

“Website” means www.writersworld.co.uk or such other website and domain address or name as may be maintained and operated by **WRITERSWORLD** from time to time.

“Work” means the book(s), electronic files, documents and any other materials whatsoever, including the Artwork(s), which are submitted to **WRITERSWORLD** by the Author.

“**WRITERSWORLD**” means Writersworld UK Limited of Old Tannery, Hensington Road, Woodstock, Oxfordshire OX20 1JL, England. Company Registration Number: 5848763.

“Writing” and any similar expression includes facsimile transmission and electronic communication.

1.2 The headings in these Terms and Conditions are for convenience only and shall not affect their interpretation.

2. **SCOPE**

2.1 The scope of this Contract and the following terms and conditions shall apply in respect of the Publishing of the Work(s) by **WRITERSWORLD** for the Author and any Services as provided by **WRITERSWORLD** to the Author.

- 2.2 The terms of this Contract shall prevail over any other communication or documentation from or by the Author or **WRITERSWORLD**.
- 2.3 Any variation to the terms of the Contract (including any special terms and conditions agreed between the parties) shall be inapplicable and of no effect unless agreed in Writing by **WRITERSWORLD**.

3. **ACCEPTANCE AND CONTRACT FORMATION**

Submission of the Contract by the Author to **WRITERSWORLD** whether by electronic submission using the Website or by any other means or arrangements will result in an e-mail, letter or other communication in Writing from **WRITERSWORLD** acknowledging receipt of the Author's order for the Services of **WRITERSWORLD**. The Author's order constitutes an offer to **WRITERSWORLD** to provide such Services. All orders are subject to acceptance by **WRITERSWORLD**. Such acceptance will be notified and communicated to the Author by **WRITERSWORLD** sending the Author an Acceptance Confirmation. The Contract between the Parties will only be formed when **WRITERSWORLD** sends the Acceptance Confirmation.

4. **PRICE AND PAYMENT METHODS**

- 4.1 Payment of the Published Price is to be made by the Author to **WRITERSWORLD** under the terms of and using the payment procedures and methods as set out in the **Publish Your Book** section.
- 4.2 **WRITERSWORLD** is under no duty to satisfy any of the obligations or requirements under the Contract where payment of the Published Price by the Author is inadequate or not completed in accordance with any of the terms of the Engagement Letter and/or these terms and conditions. **WRITERSWORLD** reserves the right to suspend or withhold any or all services duties or obligations to be provided by **WRITERSWORLD** under the Contract unless and until the Author complies with all such payment obligations.
- 4.3 **WRITERSWORLD** reserves the right to periodically update and vary its publishing prices from time to time as provided on the Website and which cannot be guaranteed for any period of time.
- 4.4 **WRITERSWORLD** shall make every effort to ensure prices are correct at the point at which the Author places an order. Nonetheless **WRITERSWORLD** accepts no liability for any inaccuracies or inconsistencies that may occur from such indications.
- 4.5 **WRITERSWORLD** is under no obligation to provide the Services to the Author at an incorrect or lower price where there is a pricing error and it is obvious and unmistakable and could have reasonably been recognised by the Author as a mis-pricing.

5. **LICENCE**

- 5.1 The Author grants **WRITERSWORLD** a licence to exploit the Publication Rights in the Work with book retailers throughout the Territory

commencing on the date of Acceptance of this Contract and terminating in accordance with Clause 11.

- 5.2 In relation to the exploitation of the Publication Rights **WRITERSWORLD** to any book retailer, third parties or Sub-Contractors for periods up to an including the full period of the Contract.
- 5.3 **WRITERSWORLD** agrees that the Author will remain the copyright owner of the Work and that the Author has not granted any rights to **WRITERSWORLD** except as provided for under the Contract.

6. **INTELLECTUAL PROPERTY, COPYRIGHT AND MORAL RIGHTS**

- 6.1 **WRITERSWORLD** acknowledges the Author's total and unequivocal ownership of all intellectual property rights in the completed Works worldwide.
- 6.2 **WRITERSWORLD** will not accept liability for any breach of the Author's Publication Rights or other intellectual property rights by any third party or person in any respect occurring prior to, during and after the term of the Contract.
- 6.3 **WRITERSWORLD** reserves the right to withdraw any Works from sale and or take any other actions as may be necessary or required in the circumstances to comply or co-operate with any breaches or threatened breaches of the Publication Rights, or other intellectual property rights by the Author or any other party at the sole discretion of **WRITERSWORLD**.
- 6.4 Nothing in this Contract shall entitle the Author to use or acquire any rights to the use of the name **WRITERSWORLD**, including (without limitation) its logo or Trade Mark.

7. **ROYALTIES**

The Author acknowledges that no payments of any kind will be made by or on behalf of **WRITERSWORLD** in relation to any sales, royalties or other receipts or revenues arising from the Works to the Author or any of the Services provided by **WRITERSWORLD** and that **WRITERSWORLD** shall appoint a distributor of the Author's Works unless the Author advises **WRITERSWORLD** of an alternative.

8. **WARRANTIES**

- 8.1 The Author confirms that he or she has full authority to enter into and perform this Contract and that he or she is not bound by any previous Contract that adversely affects this Contract.
- 8.2 The Author confirms that in entering into this Contract he or she is acting for purposes which are within the scope of his normal business and hereby acknowledges that The Consumer Protection (Distance Selling) Regulations 2000 (as amended from time to time) do not apply to this Contract.
- 8.3 The Author confirms that the Work is the original work of the Author and does not and will not infringe the copyright, design right, moral

right, trade or service mark or other intellectual property right of any third party in respect of the rights given by the Author under this Contract.

- 8.4 The Author confirms that the Work does not and will not contain any obscene, offensive, defamatory or blasphemous material; contain any material that amounts to a breach of privacy, contract, duty of confidence, or contempt of court, and will not expose **WRITERSWORLD** to any civil or criminal proceedings throughout the Territory.
- 8.5 The Author confirms that as far as reasonably possible he or she has sought to verify and check all statements in the Work which he or she purports to be true and accurate and is able to provide documentary evidence in support. Further that, insofar as there may be instructions, directions, recipes, formulae, or advice to be acted upon or copied by the public, the Author has personally verified such material and is certain that it does not pose any risk to the health and safety of the public, especially children. The Author undertakes that it is not likely to and shall not cause or result in any loss, damage or injury of any nature.
- 8.6 The Author agrees to indemnify **WRITERSWORLD** against any action, claim, proceedings, demands, loss, damage or injury and any costs or reasonable legal expenses incurred, including any matter settled on the advice of counsel, by **WRITERSWORLD** as a result of any breach or alleged breach by the Author of his obligations under the Contract.
- 8.7 The Author agrees to amend, alter, or edit such parts of the Work as **WRITERSWORLD** may request in the event that **WRITERSWORLD** consider that the Work contains material that is likely to result in legal proceedings being brought against **WRITERSWORLD** or that may be in breach of any of the terms and conditions of this Contract.
- 8.8 The Author undertakes to obtain and pay for all copyright clearances and consents necessary for the publication of the Work, including the Artwork, throughout the Territory. The Author agrees to obtain all such clearances and consents as may be required in writing and to provide **WRITERSWORLD** with such copies as may be requested.
- 8.9 The Author accepts that the Work will need to be submitted in such a prescribed format or manner as specified by **WRITERSWORLD** or as indicated on the Website the details and requirements of which may change from time to time.
- 8.10 The Author acknowledges that **WRITERSWORLD** will have control over the paper, binding, format and typography of the Work.
- 8.11 The Author grants to **WRITERSWORLD** a worldwide, irrevocable, perpetual, royalty-free licence to display the Book Cover of the Author's Work on the Website.
- 8.12 **WRITERSWORLD** shall provide a copy of the file used to create the book, at no cost and without the need to show cause. There will be no charge for the transfer of the copy of the file to the Author. The copy

of the file will be electronically delivered to the Author within fourteen working days of the request.

- 8.13 **WRITERSWORLD** agrees that it will purchase and provide the Author with an ISBN registered in the name of the Author and that the Author's name will therefore appear as the publisher of the Work(s).

9. **AMENDMENTS**

Once the Author has submitted the Work and it has been accepted and published by **WRITERSWORLD** any changes or alterations requested by the Author to the Work cannot be made unless approved by **WRITERSWORLD** and a further and additional fee is agreed between the Parties commensurate with any work involved and the costs of resubmission to printing.

WRITERSWORLD reserves the right, entirely at its own discretion, to accept for publication or to reject any Work or alteration thereto.

10. **DELIVERY**

- 10.1 **WRITERSWORLD** shall use its reasonable endeavours to ensure Works to be published will be published within ninety working days following Acceptance Confirmation and providing that the Author fully cooperates promptly with any requests made by **WRITERSWORLD** on any matters that may arise in relation to the Works or Contract.

- 10.2 Where **WRITERSWORLD** does not meet the requirements as set out in this Clause 10, **WRITERSWORLD** shall not be liable for any losses, costs, damages or expenses incurred by the Author or any third party or Sub-Contractor arising directly or indirectly out of any such failure or delay.

- 10.3 Delivery of the Work(s) shall be made to any address specified by the Author and the Author shall make all arrangements necessary to take delivery of the Works(s) whenever they are due to be tendered for delivery. The Author is responsible for all delivery, shipping and other transport charges or any incidental and related expenses, costs or taxes associated with delivery.

11. **TERMINATION**

- 11.1 The Author may, by giving fourteen days' notice in Writing to **WRITERSWORLD**, terminate this Contract, setting out in concise terms why they want to terminate the Contract.

- 11.2 In the event of termination of the Contract by the Author prior to completion of the Services in respect of the Work(s) the refund of fees will be entirely at the discretion of **WRITERSWORLD** and subject to appropriate deductions in respect of any time spent and/or any Services commenced or provided. By submitting this Contract the Author accepts that **WRITERSWORLD** is entitled to deduct from any monies paid, as an overhead for the past and present cost of setting up the **WRITERSWORLD** website and recruiting its team of sub-

contractors, a minimum sum which for the purposes of this Contract is estimated at £750.00.

- 11.3 **WRITERSWORLD** reserves the right to terminate this Contract at any time and without cause with such notice to be provided to the Author in Writing. In the event of termination by **WRITERSWORLD**, any sums paid by the Author to **WRITERSWORLD** will be refunded to the Author within 30 days to the extent that any services, duties or obligations of **WRITERSWORLD** to the Author under the Contract remain unsatisfied.
- 11.4 The Author warrants for the period of two years following termination that the Author will not independently employ or utilise the services of any **WRITERSWORLD** Sub-Contractor who was involved in the performance of the Services.
- 11.5 By submitting this Contract the Author accepts that in the event of a dispute or the termination of this Contract, he or she will not directly or indirectly make any adverse or negative comments about **WRITERSWORLD** in any non-governmental public forum unless, or until, civil litigation in the English and Welsh courts is concluded, and if this clause is breached the Author will be subject to a claim for damages and costs by **WRITERSWORLD**.

12. **LIMITATION OF LIABILITY**

- 12.1 This Clause sets out the entire financial liability of **WRITERSWORLD** (including any liability for the acts or omissions of respective employees, agents and sub-contractors) in respect of:
- (a) any breach of this Contract;
 - (b) provision of any of the Services under this Contract;
 - (c) any use of the Work, or of any product incorporating any of the Work;
 - (d) any representation, statement or tortuous act or omission (including negligence) arising under or in connection with this Contract.
- 12.2 Nothing in this Contract shall limit or exclude the liability of **WRITERSWORLD** for:
- (a) death or personal injury resulting from negligence; or
 - (b) fraud or fraudulent misrepresentation;
- 12.3 Subject to Clause 12.2, **WRITERSWORLD** shall not be liable to the Author, whether in tort (including for negligence or breach of statutory duty), contract, misrepresentation or otherwise for:
- (a) loss of profit; or
 - (b) loss of goodwill; or
 - (c) loss of business; or
 - (d) loss of business opportunity; or
 - (e) loss of anticipated saving; or
 - (f) loss or corruption of data or information; or

(g) any special, indirect or consequential damage suffered by the Author.

12.4 Subject to Clause 12.2 and Clause 12.3, the total liability of **WRITERSWORLD** arising under or in connection with this Contract, whether in tort (including negligence or breach of statutory duty), contract, misrepresentation, restitution or otherwise, shall be limited to the total amount paid by the Author to **WRITERSWORLD** in respect of the Services under this Contract.

13. DATA PROTECTION

13.1 The Parties acknowledge that:

(a) they will process any personal data as defined in the Data Protection Act 1998 in compliance with all applicable laws, enactments, regulations, orders, standards and other similar instruments; and

(b) they will take appropriate technical and organisational measures against the unauthorised or unlawful processing of personal data and against the accidental loss or destruction of, or damage to, personal data.

13.2 The Author acknowledges and consents to any information and personal data provided to **WRITERSWORLD** (including but not limited to the Author's name, address and other personal details) being retained by **WRITERSWORLD** and being used and processed by **WRITERSWORLD** to fulfil its obligations under the Contract and in the provision of the Services to the Author.

13.3 The Author acknowledges and consents to **WRITERSWORLD** disclosing this information to any third parties, Sub-Contractors and/or any other entities which may be situated outside the EEA in connection with the provision of such Services under the Contract. The Author consents to **WRITERSWORLD** and any third parties as specified in this Clause obtaining, transporting, storing, retaining, processing and disclosing such personal data and information as set out above.

14. FORCE MAJEURE

WRITERSWORLD shall not be liable for any delay or failure to perform any of its obligations under the Contract if the delay or failure results from events or circumstances outside its reasonable control, including but not limited to acts of God, strikes, lock outs, accidents, war, fire, failure of any communications, telecommunications or computer system, breakdown of plant or machinery, shortage or unavailability of raw materials from a natural source of supply or as a result of the actions or inactions of any Sub-Contractor.

15. GENERAL

15.1 The Contract constitutes the entire agreement between the parties, and supersedes any previous agreement or understanding and may not be varied unless agreed in Writing by **WRITERSWORLD**. All other terms,

express or implied by statute or otherwise, are excluded to the fullest extent permitted by law.

- 15.2 **WRITERSWORLD** reserves the right at its sole discretion to amend or alter these Terms and Conditions at any time prior to the submission of this Contract by the Author.
- 15.3 **WRITERSWORLD** reserves the right to withdraw any Work from publication at any time if the Author does not comply with the provision of the Services as defined in the **Publish Your Book** section.
- 15.4 Nothing contained in this Contract shall constitute an undertaking by **WRITERSWORLD** to publish the Work unless and until notice of Acceptance Confirmation is given by **WRITERSWORLD** pursuant to Clause 3 and providing such notice is not subsequently withdrawn pursuant to the provisions of this Contract.
- 15.5 Nothing in the Contract is intended to create a partnership between the Parties.
- 15.6 A notice required or permitted to be given by either party to the other under the Contract shall be in Writing addressed to the other party at the registered office or principal place of business or such other address as may at the relevant time have been notified pursuant to this provision to the party giving the notice.
- 15.7 No failure or delay by **WRITERSWORLD** in exercising any of its rights under the Contract shall be deemed to be a waiver of that right, and no waiver by **WRITERSWORLD** of any breach of the Contract by the Author shall be considered as a waiver of any subsequent breach of the same or any other provision.
- 15.8 If any provision of the Contract is held by any court or other competent authority to be invalid or unenforceable in whole or in part, the validity of the other provisions of the Contract and the remainder of the provision in question shall not be affected.
- 15.9 Where the context so admits or requires, reference to the feminine gender includes the masculine gender and vice versa and words denoting the singular includes the plural and vice versa.
- 15.10 For the purposes of the Contract (Rights of Third Parties) Act 1999 neither party intends any term of the Contract to be enforceable by any third party.
- 15.11 In the case of non-fiction books the Author accepts that he or she is required to submit any text relating to a third party, entity or person to that same third party, entity or person and obtain a written consent to publish what the Author has written, prior to submitting the text file to **WRITERSWORLD**.
- 15.12 If someone takes **WRITERSWORLD** to court as the result of something you did in violation of this Contract or our policies and business model as outlined in the applicable version of the PDF file of our **Publish Your Book** section when you send in your Contract, you will pay for any damages or costs assessed against or incurred by

WRITERSWORLD. In other words, you shall indemnify and hold **WRITERSWORLD** harmless against all third party claims, demands, suits, actions, judgments, losses, costs, damages (direct, indirect and consequential), legal fees and expenses that **WRITERSWORLD** may sustain or incur by reason of any breach or alleged breach of any representation, warranty, term or condition of this Contract or our policies and business model as outlined in the applicable version of the PDF file of our **Publish Your Book** section when you send in your Contract, and for any act or omission by you which is in any way related thereto.

- 15.13 English law shall apply to the Contract, and the parties agree to submit to the exclusive jurisdiction of the English courts.
- 15.14 Upon submission of this Contract the Author declares that he or she **has read Version 50: July 1, 2010, of the PDF file of the Publish Your Book** section of the **WRITERSWORLD** website, which can be downloaded for free.

SIGNING THE CONTRACT AND SUBMITTING PAYMENT

Would you please send the **WRITERSWORLD CONTRACT** via the e-mail system we have installed for this purpose. After you have filled in the Contract online you will automatically get a copy of your Contract sent back to you and we will then provide you with our bank details after we have received your Contract. You will find the Contract at the end of the **Publish Your Book** section on the website www.writersworld.co.uk and will be required to accede to the following:

“I fully understand that I cannot send this Contract in unless I have **previously discussed my book with WRITERSWORLD** and they have indicated they are prepared to publish it. I also understand that if I send this Contract in prior to my discussing my book with **WRITERSWORLD** and they have not indicated to me they are prepared to publish it, **WRITERSWORLD** will decline to publish my book. I am aware that any contractual obligations between myself and **WRITERSWORLD** are predicated on **Version 50: July 1, 2010, of the PDF file of the Publish Your Book** section at www.writersworld.co.uk.

I agree to abide by all the terms and conditions as stated in this Contract and I also declare that I own the copyright to the work and that I am over eighteen years of age. I am aware that if there are colour inserts or pages within my book this will incur extra print costs and charges per page pursuant to the section entitled **PRINTING COSTS** which can be found at the **Publish Your Book** section at the **WRITERSWORLD** website. I am also aware that the publishing fees quoted at the **Publish Your Book** section of the **WRITERSWORLD** website relate to books that do not exceed approximately **80,000 words** and if I believe my book is likely to exceed 80,000 words I

need to discuss my book's estimated word count with **WRITERSWORLD** prior to submitting this Contract.”

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