

**THE IMPORTANCE OF BOOK JACKET DESIGN  
FOR THE SALE OF IRISH INTEREST  
TOURIST BOOKS**

by

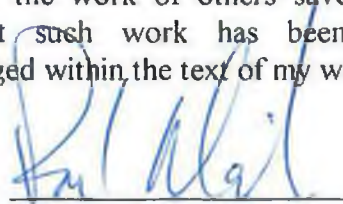
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A thesis submitted for the degree of  
Master of Business Studies  
of Dublin City University

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I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of **Master of Business Studies** is entirely my own work and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

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1/6/96

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To Geraldine

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# **THE IMPORTANCE OF BOOK JACKET DESIGN FOR THE SALE OF IRISH INTEREST TOURIST BOOKS**

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The purpose of this thesis is to show the importance of the book jacket in the sale of books produced specifically for the foreign tourist market in Ireland.

In order to establish the importance of the book jacket it was first necessary to look at the history of the book to understand how it developed and how the book jacket came to be.

Following this it was necessary to look at the book jacket itself, including format, layout, design, the role of the jacket as a marketing tool and the importance of the jacket to the tourist book.

This is followed by a review of the industry which produces and sells books to tourists in Ireland. It was also necessary to examine the role of marketing in bookselling and publishing and the importance of the jacket to this process.

The consumer of tourist books plays an important role. This led to an analysis of the Irish tourist market. An understanding of the profile of the consumer and their perceptions of Ireland make the task of designing a book jacket for a tourist market much easier.

The primary research concentrated on surveys of the key players in the book business - editors, designers, sales people and booksellers. Between them they provide a clear picture of the importance of the book jacket to the sale of tourist books.

The combined results of the secondary and primary research demonstrate that the book jacket plays a critical role in the marketing and sale of tourist books. It is the book jacket which attracts the tourist's interest and plays a fundamental role in the decision to purchase a book.

## ABBREVIATIONS

Clé	Cummann Leabharfhoilsitheoirí Éireann, Irish Book Publishers' Association
IT	Irish Times
ST	Sunday Tribune
SBP	Sunday Business Post
II	Irish Independent
IEPA	Irish Educational Publishers Association
BS	Bookseller
BA	Booksellers Association of Ireland and the United Kingdom
ISBN	International Standard Book Number

# RESEARCH METHODOLOGY

‘The quality of marketing decisions is to a great extent dependent on the information available to the marketing decision maker. It is the function of marketing research to provide information for this decision making’. (Kinnear & Taylor, 1979, p.xiii)

## Research Hypothesis

Having worked in the publishing industry for many years the author wished to investigate a number of issues. Relevant secondary data sources were reviewed and primary research in the form of four mailed questionnaires was carried out. These questionnaires were sent to 100 people who are involved in the Irish publishing and bookselling industries. From this the author set out to prove or disprove the hypothesis that

‘the book jacket forms a very important part of the sale of tourist orientated books to the tourist market in Ireland’.

In addition to this the author also wished to investigate a number of other points:

- the level of importance which publishers place on the book jacket
- booksellers’ view of the tourist market

- where within a publishing company does the power of decision lie in relation to book jackets
- the role of the designer in the development of a book jacket.

### **Secondary Research**

Secondary data is data which has already been compiled by other individuals and organisations. (Boyd et al., 1985, p.15) This data has not been collected specifically for the research project in hand but the information is relevant to it. Secondary data has the advantage of being easy to obtain, in most cases, and is therefore a very quick and cost effective means of gathering information.

The sources of secondary data used for this work were books, trade periodicals, newspapers, research reports and reference works. These were obtained through library and industry sources and are in the bibliography.

### **Primary Research**

Primary research is the collection of data specifically for the project in hand. (Kinnear & Taylor, 1979, p.150) This information has to be obtained directly from the source by those doing the research.

Observation and questioning are the two basic means of collecting information. Using the observation method involves keeping watch on the things which are of interest to you as a researcher and recording the relevant data. (Hawkins & Tull, 1994, p.326) The questioning method involves asking questions on the area of research interest of people

who have, or are expected to have, the relevant information.(Hawkins & Tull, 1994, p.252). This can be done using a questionnaire.

Both methods of collecting information have their limitations but the observation method has a difficulty which can be attributed to the observer. Boyd, Westfall & Stasch state that the influence 'of the observer's training, philosophy, opinions and expectations' (Boyd et al., 1985, p.110) on the observations will lead to variations in the data collected. In addition to this the observation method may be very time consuming as there is no control over the gathering of the information. But the observation method does have the advantage of being objective and accurate.

The questionnaire method has a number of advantages over the observation method. These advantages are versatility, speed and cost.

- Versatility: Nearly every research problem can be approached using a questionnaire
- Speed: Normally faster than the observation method and there is more control over the gathering of information
- Cost: Because the questionnaire is faster there will obviously be a cost saving (Parasuraman, 1986, p.205)

There are also some disadvantages associated with questionnaires. The unwillingness of the respondent to give the information, the respondent's inability to give the information and the question process itself and the influence which this has on the subject.

Given the author's experience of the industry it was believed that the disadvantages of the questionnaire method would be overcome by the fact that those questioned would have sufficient interest in the subject matter to participate fully in the process. They would therefore provide accurate information.

Given that the information could be obtained by this method, plus the time and cost factors, the questionnaire method was therefore the most suitable means by which the research data could be gathered.

### **The Questionnaire**

- **What type of questionnaire?**

A questionnaire can take the form of a personal interview, a telephone survey or a mail survey. The method to be used will depend on what is being investigated, the sample population and the size of the sample. (Chisnall, 1995, p.139)

- |                       |  |
|-----------------------|--|
| 1. Personal interview | Asking questions face to face  |
| 2. Telephone survey   | The telephone is the means of getting information rather than face to face contact |
| 3. Mail survey        | Questionnaire is posted to the respondent. It is completed and returned by post.   |

These methods can be assessed using the following checklist:

Versatility	Is the method to be used capable of getting the information required? By using structured questions and clear instructions a mailed questionnaire would be suitable.
Cost	There were 100 people to be contacted. They were located throughout the country. A mailed questionnaire would be more cost efficient than the telephone interview or personal interview.
Time	Time was not an important factor although the telephone would be the quickest method of getting data.
Quality of Data	Personal interviews will get the most data but the mailed questionnaire will get good data. Careful attention to the questions should result in getting the desired information.

For the purpose of this research four key groups were targeted as potential sources of information. These were editors, designers, publishers' sales people and booksellers. A separate questionnaire had to be designed to suit the requirements of each group.

Questionnaires can be highly structured or unstructured. The former consists of formal questions which are designed to get a limited response while the latter has a more open form of questioning and therefore elicits longer more informative responses. (Boyd et al., 1985, p.115) With an unstructured questionnaire the skill of the interviewer will affect

the quality of the responses. A further influence on the questionnaire will be the communication method used: personal, telephone or mail.

It was decided that best method to adopt was the structured questionnaire which would be sent through the mail.

- **Questionnaire structure**

In order to develop the questionnaires correct a number of unstructured interviews were carried out in each area of interest. These personal interviews were designed to establish what would be included in the mailed questionnaires.

Four key points need to be kept in mind when compiling questions:

• Memory	the respondent can't remember or remembers incorrectly
• Motivation	the respondents may be motivated to report incorrectly to provide a better image of themselves
• Communication	the respondent may not accurately understand what is being asked
• Knowledge	the respondent simply may not know the answer. (Boyd et al., 1985, p.266)

For the research reported here the potential problems highlighted above were mitigated in the following way.

Memory	-None of the questions in any of the questionnaires designed for this research project were such that the respondent would not be able to recall an accurate answer.
Motivation	-There was no method of establishing who replied to a questionnaire unless the recipient included the details. Motivation was therefore provided by anonymity.
Communication	-The personal interviews carried out as part of the preliminary research established if the questions would be understood correctly by the respondents as did subsequent testing of each questionnaire on a small appropriately chosen sample.
Knowledge	-Given the sources used to construct the samples this was not a likely problem

### • The Questions

The method chosen for collection of the data was a questionnaire which could be self-administered and distributed through the mail. There were four questionnaires each dealing with a specific area of the book business: editors, designers, publishers' sales people and booksellers.<sup>1</sup>

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<sup>1</sup> See Appendix A - D

Questions can be structured in three forms:

- |                 |   |
|-----------------|---|
| Open            | - Any answer possible, no restrictions    |
| Multiple choice | - Choose from a range of possible answers |
| Dichotomous     | - Two possible answers (Yes or No)        |

(Boyd et al., 1985, pp.274-283)

To make the questionnaire convenient and easy to answer many multiple choice questions were used. However, it was also necessary to include some open questions in order to get as much information as possible. It is worth noting that while non-structured questions permit a free response, the response need not be long. (Parasuraman, 1986, p.347) It was also necessary to include some scaled questions in order to get the respondents attitudes/beliefs on particular areas.

Scaled	With scaled questions respondents are asked to indicate their response on a scale.
--------	--

Scaling has the advantage of being good for measuring opinions and this was of particular importance in this work. (Boyd et al., 1985, p.311) The most commonly used scaling question was a ranking one. The respondent had to indicate a ranking of a number of items in a question.

A draft questionnaire was compiled using the design process outlined by Parasuraman, which has the following key stages: (Parasuraman, 1986, p.346)

Translate data requirements into a rough questionnaire draft			
Check question form→	Are any changes needed?	Yes	Revise the rough draft
		No	Continue
Check question relevance and wording→	Are any changes needed?	Yes	Revise the rough draft
		No	Continue
Check sequencing of questions→	Are any changes needed?	Yes	Revise the rough draft
		No	Continue
Check layout and appearance→	Are any changes needed?	Yes	Revise the rough draft
		No	Continue
Revise the rough draft→	Any other checks to be made?	Yes	Make checks
		No	Continue
Pre-test rough draft→	Make changes suggested by pre-test		
Is another pre-test needed?→	Yes	Pre-test again	
	No	Continue	
Prepare final draft of the questionnaire			

Having followed this process the questionnaires were ready for use.

### **The Sample Methodology**

There were two options to consider when establishing who in the target group to contact with the questionnaires. Should it be a representative sample or a census. A census, Kinnear & Taylor state, is a study 'using all available elements of a defined population'. (Kinnear & Taylor, 1979, p.181) A representative sample will only be a subset of the population. (Hawkins & Tull, 1994, p.362)

A number of factors can be drawn upon in the decision of which method to use. They are cost, time and accuracy. (Kinnear & Taylor, 1979, p.182)

**Cost** It will obviously be more economical to contact part of a group rather than all of it. But the size of the group will effect this.

**Time** Doing a survey of 100 people will be less time consuming than 1000. But if time is not a factor then this is not important.

**Accuracy** Sampling is more accurate than a census because although a census contains no sampling error it may contain other types of error, such as a non-response error caused by failure to contact all members of the census population. (Hawkins & Tull, 1994, p.57)

Given the above points it was decided that using a representative sample would be the best method.

#### • **Sample Preparation**

The samples were compiled using industry listings, information provided by industry members and personal knowledge.

**Editors** A sample was compiled using the Clé Directory of the Irish Book World, the Irish Book Publishers Association,(Farmer, 1991, pp. 39 - 74, 219-224), the Association of Freelance Editors &

Indexers and company records. 21 editors were selected because they had regularly worked for Irish publishers.

**Designers** A sample was compiled using The Clé Directory of The Irish Book World (Farmer, 1991, p.213), observation of book jackets, the Society of Designers in Ireland and company records. 34 designers were selected because they were all known to have worked in some design capacity within Irish book publishing.

**Sales** A sample was compiled using The Clé Directory of The Irish Book World and company records. (Clé, 1991, p.75-84) Ten sales people were selected because they worked for the key Irish publishers.

**Booksellers** A sample was compiled using the listing of members of the Booksellers Association and company records. (Clé, 1991, p.87-131) The main 35 bookshops in Ireland were selected.

- **Survey Method**

The manner in which a structured questionnaire is implemented is the survey method. In this case it was by mail.

The questionnaires for each sample were dispatched individually to the target groups in the following order: editors, designers, sales and booksellers. Each was completed and evaluated before the commencement of the next survey. Each questionnaire contained a stamped, self-addressed envelope, an explanatory cover letter and a Kit-Kat biscuit. The cover letter guaranteed anonymity and explained exactly what the survey was about.

While the respondents were not asked to supply names and addresses many did include these details as well as notes of encouragement and support with their replies.

A period of two weeks was allowed to pass before non-respondents were contacted with a second questionnaire. If no response was obtained after a further two weeks it was assumed that none would be forthcoming.

The response rates to the questionnaires were as follows:

Editors	76%
Designers	73%
Sales	60%
Booksellers	86%

- **Data Analysis**

Data analysis was carried out using spreadsheets and graphical representation of the data collected. Each question was constructed in such a manner as to make it easy to

represent the data collected on a spreadsheet. Once input the spreadsheet could be represented in graphical form making interpretation of the data very easy.

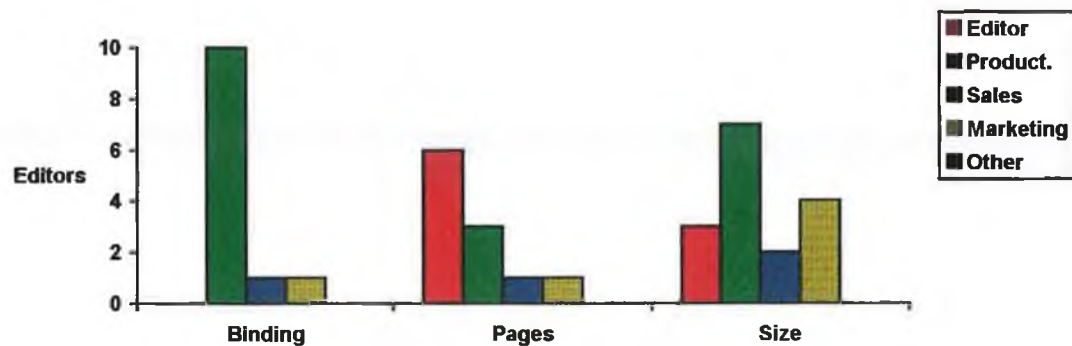
The graphical representation of the data used bar graphs to make the information as clear as possible. The example below will illustrate this.

### Question 1<sup>2</sup>

*Who decides the following parts of the book?*

*Binding, Number of pages, Size*

*Editor/Production/Sales/Marketing/Other*



This data analysis method provided a means of presenting at a lot of information in a clear and easy to understand manner. It works for dichotomous, multiple choice and scaled questions. Once in graphical form the data could be easily interpreted.

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<sup>2</sup> Question from Editorial Questionnaire. See Appendix A

## THE HISTORY OF THE BOOK

What a convenient and delightful world is this world of books! - if you bring to it not the obligations of the student, or look upon it as an opiate for idleness, but enter it rather with the enthusiasm of the adventurer! - David Grayson, *Adventures in Contentment* (1907). (Thomas Tripp, 1987, p.91)

Books have been produced for many thousands of years. The oldest type of books are thought to be the Egyptian papyrus<sup>1</sup> rolls, which date from 3000BC. Papyrus, which was also used by the Greeks and Romans, was only one of the materials used - others included clay tablets, palm leaves, beech boards and velum. (Levarie, 1982, p.1,23) Paper itself was invented in China in 105AD by Ts'ai Lun - though it did not make its first appearances in Europe until the eleventh and twelfth centuries.<sup>2</sup> (Harrop, 1968, p.11)

Ancient China was one of the most important early centres of publishing. There were also vibrant publishing industries in Ancient Greece and Rome. In fact the first books which resemble the type of books produced today, the codex, were produced in Rome in the second century AD. The codex were made of papyrus (and later of parchment) and were folded vertically to make leaves. (Levarie, 1982, p.20) They were confined to works of Christian literature.

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<sup>1</sup> A type of paper made from the stem pith of the papyrus plant, used by ancient Egyptians, Greeks and Romans.

<sup>2</sup> Paper was manufactured in Spain around 1150 and in England around 1495 by John Tute in Herfordshire. Tute made paper from cotton rags. (Harrop, 1968, p.11)

Such works of Christian literature were a key element in the development of a book producing industry in Europe. Indeed for many centuries books were confined to the religious and educated classes - a limited though highly influential market. Many magnificent manuscripts were produced - such as the highly ornate Book of Kells and the Book of Durrow, both produced by monks in the ninth century.

In the eleventh and twelfth centuries there was an increase in intellectual and literary activity. The historian Maurice Keen attributes this to the growth in the number of schools attached to the cathedrals of Europe. (Keen, 1979, p.95) Learning was no longer confined to the monasteries and royal courts. These schools led to greater freedom of thought and to a greater demand for books.

This demand further increased with the opening of the first university at the end of the twelfth century. Although paper was known in Europe by this time, it was not until the fourteenth century that it began to replace parchment. By the fifteenth century book production had become an industry. Book copying was very popular, and block printing was introduced around 1400. Fifty years later another dramatic development in book production took place. In the 1450s, the German printer Johann Gutenberg developed the mechanical printing press. His edition of the bible published in the 1450s became the first mass produced book. (Holmes, 1978, p.124)

The popularity of the bible further increased in the sixteenth century. During the Protestant reformation most published works were translations of the bible. (Elton, 1979, p.289) It appears that the invention of printing made existing books more readily

available. (Hay, 1979, p.357) During the growth of Calvinism in the early 1560s there were as many as 300,000 volumes of bibles, psalters, pamphlets and copies of Calvin's *Institutes* produced each year. (Elliot, 1979, p.32) As in previous centuries, there was little other than religious material produced. Literacy levels were still very low, with only the professional and business classes and the religious able to read. (Elliot, 1979, p.34)

The use of the printed word grew as time went on. This growth was attributed to the replacement of Latin as the international language and the growth in 'linguistic nationalism', that is, the increasing use of vernacular languages throughout Europe in the seventeenth century. (Pennington, 1978, p.157) This century also witnessed the growth in the general secularisation of European society. (Williams, 1979, p.37)

The growth in secularisation led to the dramatic changes in Europe in the eighteenth century which culminated in the French revolution. This was a period of great political and cultural change. There was a marked increase in the production of non-religious texts, with writers such as Lessing, Goethe and Schiller in Germany, Diderot, Voltaire and Rousseau in France and in Britain, Bacon, Locke, Milton and the Irish political theorist, Edmund Burke.

However it was not until the nineteenth century that publishing as an industry began to develop. The technological advancements of the Industrial Revolution led to the mass production of books. In Germany, for example, around the 1820s mechanical printing

presses manufactured by Friedrich König were widely used. This led to a dramatic increase in the number of new books being published. (Grogan, 1991, p.97)<sup>3</sup>

Mass production made books cheaper and greater literacy in all social classes increased the demand for books. (Daly, 1981, p.111) In Britain two men, Whittingham and Pickering, had a lasting effect on book production in the early 1800s. Whittingham, a printer and Pickering, a publisher together produced a series of books with small type, bound in cloth with a paper label. (Levarie, 1982, p.266) This development in publishing was taking place at a time when the railway was revolutionising transport. Both developments came together with the establishment of railway bookstalls throughout England. The bookstalls in the stations of the London and North Western Railway were started by William Henry Smith. The first one opened in Euston Station in London in 1848 and by the end of the 1860s there were in excess of five hundred bookstalls in stations around the country. (Feather, 1988, p.136) This gave publishers an opportunity to reach a far bigger audience than ever before. A series of cheap paper jacketed books, entitled the Railway Library series, appeared in 1848 published by George Routledge. (Feather, 1988, p.143) By 1900 there were 1300 titles available in this series. (Levarie, 1982, p.269)

The 1800s were overshadowed by problems in bookselling. It was a very competitive business and trying to compete, while maintaining a reasonable cashflow, was a big problem. As publishers sought out more and more markets for their books, the booksellers were finding it increasingly difficult to survive. Sales of thousands of copies

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<sup>3</sup> Grogan also states that between 1828 and 1852 there was a 152 per cent increase in the volume of new titles being produced by comparison to a 28 per cent increase between 1801 and 1828.

kept the publishers in business, but sales of only ten or twenty copies of a particular title did not generate enough money to keep individual bookshops going. Added to this was the increasing price competition between booksellers as they fought for business. If this had continued both publishers and booksellers would have had a major problem. There would have been no booksellers to sell the publishers books. To avoid this, booksellers and publishers, who had been discussing this issue for many years, finally reached a solution. Publishers would fix the selling price of a book and give the booksellers a generous discount on the retail price to ensure that they too could make money. This idea was proposed by the publishers who stood to gain from it and was initially supported by some booksellers who saw its benefits to themselves. Gradually, support grew amongst booksellers generally. The first attempt to introduce this came in 1829 but it was not until 1 January 1900 that an agreement between the Publishers Association and The Associated Booksellers of Great Britain & Ireland came into operation. This brought stability into the trade for both publishers and booksellers. (Feather, 1988, p.148)

The nineteenth century also saw many changes in book production throughout Europe. In 1841 in Leipzig Baron von Tauchnitz started a series of reprints of American and British authors. These books were intended for British travellers to help them pass the time as they travelled through Europe and could be disposed of later. (Lewis, 1984, p.242) Although von Tauchnitz first published these books during the declining years of the Grand Tour. (Gradburn in Smith & Valene, 1990, p.29) They remained popular for almost one hundred years. It was not until 1932 that direct competition to von Tauchnitz's books appeared in the form of the Albatross series, set up by John Holroyd-Reece, Kurt Enoch and Max Christian Wegner in Hamburg. (Lewis, 1984, p.242)

Although designed specifically to compete with von Tauchnitz's books, the Albatross series was completely different in format. The books were not as wide and were taller, the forerunner of to-days mass-market paperbacks. In addition they had brightly coloured jackets. (Feather, 1988, p.208) The series, known as The Albatross Library, produced the first good looking paperbacks available in Europe. Influenced by these developments, Sir Allen Lane established Penguin Books in Britain in 1935. (Curwen, 1981, p.34) This in turn influenced the American publisher Robert de Graaf, (Feather, 1988, p.211) who along with his associates from Simon & Schuster, set up Pocket Books in America in 1939. (Lewis, 1984, p.242)

The books in the Albatross series had a very simple design with the jacket printed in seven different colours to distinguish the different categories of crime, love, travel, biography, and so on. Penguin adopted a similar style but had a slightly smaller format. In addition they also included the Penguin logo on the jacket. Success for Penguin came from finding new outlets in which to sell books. To succeed, sales of 17,500 copies of each of the ten books to be published simultaneously to launch the Penguin range had to be achieved. This proved very difficult and it was only when Woolworths were persuaded to purchase books for their stores that the company ensured its survival. (Feather, 1988, p.210) This was the beginning of the paperback revolution in England. Penguin sold their books through news-stands and Woolworths 6d. stores as well as bookshops, putting the paperback into the same outlets as hardback fiction. In time they built up a backlist of steady sellers which became the main income generator for the company. This technique was later followed by Pocket Books in the USA which sold through drug stores and five-and-ten-cent stores. (Lewis, 1984, p.245)

For a while Penguin Books had the market to itself in England. Success, however, attracts competition and during World War II a number of competitors emerged, namely the publishing houses of Panther and Pan. Pan was founded by a number of publishers who got together to target the popular mass market in books. Panther on the other hand was formed by two men who had left the army and had no previous experience of publishing. Both companies were very successful. Publishing as it is known today had started.

However within a few years, publishing came under threat from one of the most powerful inventions of the twentieth century, television. In Britain there were over one million television licences issued by 1951. In 1980 only 60 per cent of the population of Britain said that they read books regularly, while 98 per cent stated that they watched television regularly. Competition for publishing also increased with the development of home computers and video. Another major consideration is the fact that society has become more affluent, allowing people the opportunity to enjoy entertainments other than reading. The publishers responded to the challenge by producing more and more interesting and specialist books, so that the number of books published annually has increased from over 10,000 in 1950, to 17,000 in 1960, 23,500 in 1970, 37,382 in 1980, over 60,000 in the early 1990's and had reached 80,000 by 1994. (Hughes, 19 June 1994 & Field, 19 September 1994) In addition to this there was an increasing number of reprints, 10,000 in 1980 alone. (Feather, 1988, pp.219-220) All this activity was backed up by an increasing use of publicity and promotions to sell books. Competitive media, such as television and radio, was used to increase sales by informing the market of what was available. There were also television tie-in books - books published in conjunction with specific television programmes. Books of this type have become a very important

part of publishing since the mid-1970s. Film tie-ins also became more popular as more books were adapted for film. In 1993, the novel *The Firm* by the American author, John Grisham, sold 650,965 copies world-wide, while his other book *The Pelican Brief*, also produced as a film, sold a total of 571,636 copies. These two books were numbers three and six respectively in the top 100 best sellers, world-wide, for 1993. (A&C Black, 1994, p.258-9) This also shows the dramatic rise in print runs since Sir Allen Lane launched his first paperbacks on to the market-place in 1935.

In recent years the structure of publishing has changed too. There have been many mergers and take-overs, with the small companies becoming a part of big conglomerates. This gave small publishers the benefits of access to large sums of money and a guaranteed future. While some smaller independent publishers still survive, they do so by specialising in niche markets and doing it well.

Since 1982 bookselling has also developed with the rise of the chain stores. Large book retailers such as WH Smiths, Waterstones and Thorn EMI have many shops throughout Britain and Europe. The resultant increase in buying power changed the relationship with publishers, which had existed since the Net Book Agreement was signed in 1900.

# THE BOOK JACKET

‘Certainly, an effective jacket has become more and more important as a weapon in the struggle to sell a book...’ (Feehan, 1969, p.58)

## What is a Book Jacket?

**Origins** - ‘The original purpose of the [book] jacket was to protect the book before sale against handling and exposure to light and atmosphere.’ (Williamson, 1956, p.335) The book jacket as we know it dates from the mid-nineteenth century when publishing as an industry began to develop. With the introduction of mechanisation and the subsequent increase in the number of books being produced, publishers began to use paper as a cheap means of protecting the finished book. To avoid confusion among different books, the book title was then printed on this paper jacket. (Williamson, 1956, p.335) From these early beginnings, the jacket developed into the powerful advertising tool it is to-day.

**Hardback Format** - The book jacket consists of a number of sections; front, back, spine and two flaps. It is possible to print on any of these areas. The jacket itself is normally made from paper, which can vary in both quality (though it should be heavy enough to hold a fold but not too stiff or it will crack), and colour.

- **The Front** - This part of the book jacket is normally reserved for essential information about the book - the title, author’s name and in some cases the name of the publisher. The title and author’s name are normally in large type to ensure that they are visible from a distance. There are two basic types of front jacket: pictorial

and typographic. The former uses some illustration, such as a photograph, painting or illustration while the latter relies completely on type.

- **The Back** - This part of the book jacket may be used in a number of ways. It may be left blank. It can be used to display extracts from reviews of the book or previous work by the same author. Other titles by the publisher may also be advertised on it. In some cases the blurb - a description of the book for the jacket or publicity material (Butcher, 1992, p.295)- is put on it. In recent years publishers have been putting a barcode on the back of books as more and more bookshops install computerised stock control and sales systems. It is also worth noting that in some cases the front and back will combine to form a complete unit if opened out, so that the book can be displayed in this way at the point-of-sale.
- **The Spine** - This is the section of the jacket which joins the front and back together. It normally contains the author's name, book title and publisher's logo. These normally run from top to bottom.
- **Front Flap** - The flaps are not immediately visible, as they are folded inside the front and back of the book. They are usually wide, at least half the width of the jacket to ensure that the jacket stays on the book. The blurb, which gives the potential reader a good idea of what the book is about, is usually printed on the front flap. In the bottom right hand corner of the flap the price of the book is printed.
- **Back Flap** - This flap usually contains information about the author - a brief biography, sometimes a photograph and details of other published works.

**Paperback Format** - This format is different to the hardback in that the jacket normally consists of a front jacket, back jacket and a spine. Unlike the hardback where the jacket is folded around the book's binding, for paperbacks the jacket and binding are the same, it is a dual purpose covering.

- **The Front** - Like the hardback the paperback front jacket details the title of the book, the author's name and sometimes the publisher's name. It, too, can be pictorial or typographic.
- **The Back** - The back jacket usually contains a lot more information than the back of a hardback book. It comprises the blurb, the price and the book's barcode. In some cases it may contain details on the author and reviews from the hardback edition of the book, assuming that there was one.
- **The Spine** - As with the hardback book jacket the spine contains the author's name, book title and the publisher's logo.

The uses to which each part of the book jacket are put are not fixed, many publishers and designers alter them as they see fit.

## **Jacket Layout and Design**

The key elements in the design of book jackets as stated by the judges of the UK

Deloitte-Bookseller Best Book Jacket award are shelf appeal, innovation and relevance of jacket design to content. (Prosser, 06 May 1988)

- **Shelf Appeal** - Put simply this is a book jacket's ability to attract a customer to a book on a shelf and purchase it. As June Frazer of the British Design Council said when referring to a book with shelf appeal, '...it makes you feel that it's precious.' (Prosser, 06 May 1988)
- **Innovation** - An unusual or different element to a book jacket's design may make it stand out from others. For example the winner of the 1987 Deloitte-Bookseller Best Book Jacket Design award, the title of which was the author's name, used the author's signature on the front jacket rather than a standard typeface.
- **Relevance of jacket to content** - The jacket has to give 'a clear reflection of the content of the book'. (Prosser, 06 May 1988) There is little point in the book jacket suggesting that the book is about one topic when it is actually about another. Any illustration used is therefore of the utmost importance.

Another area of relevance is the typeface used. The typeface must be easy to read, interesting and the correct size for the use to which it is being put. Legibility is of primary importance. Hugh Williamson, in his book *Methods of Book Design*, states that the typeface on the front cover must be 'clear enough to be read at a distance of not less than eight or ten feet', the average distance from a bookshop window to the passer-by. (Williamson, 1956, p.335)

Tony Birks-Hay, managing director and designer for British publisher Alphabooks, discussing jacket design, states that 'there are very few rules we apply to jackets ... and what few there are we often break anyway.' (Prosser, 06 May 1988) This illustrates the problems of designing jackets for books. It is necessary to provide the essential information of title, author and publisher, after that it's up to the creativity of the designer, working within the limitations set by the publisher (such as economic restrictions and house style), to ensure that the jacket looks attractive and works as an effective marketing tool. (Jennet, 1973, p.230)

## **The Jacket as a Marketing Tool**

**The need for marketing** - There are over 80,000 new titles produced annually in Ireland and Britain. (Field, 16 Sept. 1994) This is an enormous amount of product to be purchased by a relatively small number of people - according to the Fishwick report book purchasers account for a mere 20.5 per cent of the Irish population. (Fishwick, 1987, p.41) In an article in *The Bookseller* the author Peter James points out that the ability of any one individual to read a high proportion of all books published is limited. He states, 'I am 46. Life expectancy statistics tell me I can expect to make it to 78. That's 32 years ... I read or dip into some 200 [books per year]. In 32 years I will have consumed only 6,400 books out of 2.5 million added to the pile.' (James, 18 Nov. 1994) The consumer's finite ability to read, coupled with the number of new books available each year, in addition to backlist books, presents a marketing problem. If a book is to stand a chance of being sold the consumer's attention has to be drawn to it - it must have good shelf appeal. As Bing Taylor, WH Smith's general manager for books says,

‘Customers are suffering from option overload. There are too many books published to sit comfortably on the shelves. Customers don’t know where to turn, what to choose, and consequently they leave without buying. The more we make things easy for the customer the greater the chance that he, or more likely *she*, will come back for more’.

(Taylor, 23 April 1993)

**The role of the book jacket** - Both publishers and booksellers have a role to play in ‘making things easy for the customer’. The ways in which Irish publishers and booksellers are using marketing are discussed in the chapter entitled *The Marketing of Books in Ireland*. The role of the book jacket in this is crucial. Tony Mulliken of Midas Public Relations in Britain, an advocate of generic advertising and promotion of books, believes that in order for a book to be sold effectively it needs a ‘great jacket’. (Mulliken, 23 April 1993) Siân Thomas, joint founder and joint deputy managing director of the British publishing house Headline agrees. ‘Thomas maintains that, as a marketing tool, jackets are “absolutely crucial - especially with mass market paperbacks. If you have got an unknown author there is no way somebody is going to buy that book unless they have picked it up off the shelf.”’ (Jones, 08 Jan. 1993)

**The target market** - Thomas also believes that the jacket is the means by which a book can be positioned correctly for its intended market. The thriller writer Dean Koontz became much more successful when he moved to Headline, primarily because the company gave his books more ‘thriller-style’ jackets. A similar situation occurred with Ellis Peters, a writer of mystery stories. Headline made the first of her hardbacks which they published ‘look that much more special’ through improved artwork and gold foil on

the jacket. The book was her first to make it into *The Sunday Times* hardback bestseller list. (Jones, 08 Jan. 1993) The correct packaging is essential.

The best example of understanding your market and producing the correct packaging is the work done by Collins on the Agatha Christie books. In the mid 1980s sales of Christie's books, which had been given a new jacket design, were declining and Collins wanted to know why. They carried out market research. Having established that there was not a decline in the reading of, or interest in crime fiction they turned their attention to Christie's books themselves, in particular to the presentation. (Williams, 24 March 1989)

Using qualitative research, four different groups of non-Agatha Christie readers and four groups of current Agatha Christie readers were involved in group interviews. It was necessary to find out how people went about buying books and how they reacted to the design used for previous Agatha Christie jackets. The results were very interesting. 'From discussions about how respondents buy books we found that the cover design was extremely important', said Sue Williams, a director of James R Adams & Associates who carried out the research for Collins. (Williams, 24 March 1989) The way in which the respondents reacted to the existing Christie jackets was also very revealing.

As an author, Christie was considered unique among crime writers, in that she wrote 'nice' murders. (Williams, 24 March 1989) The existing jackets did not correspond with this image - they were graphic, displaying bloody and gory images - and as a result were reducing sales. They failed to attract traditional Christie readers and others interested in

‘nice’ murders, while attracting a different audience, who were subsequently disappointed because the books were not as explicitly violent as they had expected.

New jackets were commissioned. They were designed to be intriguing and subtle to reflect the author’s writing style. In addition the jacket illustration and title had to relate to each other. Agatha Christie’s name also needed to be very visible in large letters on the jacket. Williams stated that ‘the Agatha Christie work highlighted the importance of checking with potential buyers before considering any changes in presentation’. It also resulted in a 40 per cent increase in sales! (Williams, 24 March 1989)

As the case of Agatha Christie titles shows, the suitability of the book jacket for the target market is of vital importance. ‘Right from the beginning you’re looking for the right sort of jacket and the right sort of feel for the book as a whole’ is how Alewyn Birch of Granada describes it. (Paten, 17 March 1995) If the book is presented properly it will appeal to the correct target market.

**Display** - When a book jacket is being designed a number of considerations have to be kept in mind by the publisher and designer. As Marian Newman of Children’s Best Sellers, a British wholesaler, said ‘since display is paramount, it follows that design, particularly of jackets, plays an important part’. (MacCaskill, 04 March 1994) This is supported by Karin Calladine, of the British chainstore Children’s World, who states that ‘at the end of the day it’s the jacket that shouts off the shelf’. (Macaskill, 04 March 1994) As book jackets play an integral role in most book promotions (see chapter on The Marketing of Books in Ireland), the design of the jacket is obviously of great importance.

**Selling tool** - The importance of the jacket and point-of-sale material can be seen from the manner in which publishers go about selling new titles to the bookshops. The book jacket forms the main part of a publisher's representative's sales kit.

Some British publishers are using CD-ROM as a means of selling to bookshops. Random House invested over stg£200,000 in PC's for their sales team. Now they have the 'potential for the imaging of jackets and point-of-sale material and information sheets on its [the PC] screen'. (Sich, 11 Nov. 1994) What the bookseller and the customer are going to see is very important. The jacket must therefore tell as much as it can.

**Fashion** - People's tastes change over time and publishing companies must take this into account when commissioning book jackets. The jacket must appeal to the consumers' taste at a point in time. As Sir Terance Conran, co-founder of Conran Octopus, points out 'until you look at something 20 years old, you don't realise how enormously our taste has changed in the intervening period'. (Conran, 07 Oct. 1994)

An example of this is the new look book jackets adopted by Mills & Boon, publishers of romantic fiction. The content of their books had changed over the years, but the jackets had not. (Clee, 03 Sept. 1993) In 1992 Mills & Boon commissioned Coyle Porter Bell, a London design consultancy, to assess the company's image. The results showed that the existing jackets did not suit the new content. Mills & Boon decided to revamp each of its six series to appeal to the 25-40 age group. (Green, 03 Oct. 1993) In each case new jackets played an important role: 'There is a new, more elegant, rose of romance; the colours are less brash; and photographic illustrations have been introduced.' (Clee, 03 Sept. 1993)

Thus all the evidence is that the book's jacket plays a crucial role in the successful packaging of a book and as Kotler states 'the importance of packaging cannot be overemphasised, considering the functions it performs in attracting and satisfying customers'. (Kotler, 1994, p.459)

# THE IRISH PUBLISHING INDUSTRY

A special feature on Irish publishing in the key publishing journal in the UK, *The Bookseller*, described the Irish publishing industry as 'vibrant, energetic and confident'. (Cowley, 15 July 1994)

## Introduction

Between 1986 and 1992 the retail value of sales of Irish published general (i.e. non-educational) books rose by 104 per cent, an increase from £4.8m to £9.8m. (Conroy O'Neill, 1992, p.2) Although books have been produced in Ireland for over four hundred years (O Duinn, 04 June 1983), it has been only within the last quarter of a century that the industry has really developed.

In an article in *The Sunday Tribune* in September 1990, Ciaran Carty states that in the early seventies 'Irish publishing, other than for religious, educational, republican and heavily subsidised Irish language books, was virtually non-existent'. (Carty, 16 Sept. 1990) However, in the mid-seventies the Arts Council introduced grants designed to assist Irish publishers. Most of the key companies in Irish publishing were established at this time or later, with the notable exceptions of Gill & Macmillan and The Mercier Press.

## Gill & Macmillan

Gill & Macmillan was founded in 1968 after an approach to the Irish publishing company, MH Gill, from the UK publishers Macmillan the previous year to act as their agents in Ireland. Michael Gill, publishing director of MH Gill, felt that this would be

an unbalanced arrangement and proposed the establishment of a joint company with a majority Irish shareholding, a proposal which was accepted, thereby giving MH Gill access to Macmillan's vast world markets and expertise. (MacRuairi, 10 Feb. 1977) MH Gill, a family company, had its roots in printing. MH Gill had been printer to Trinity College since 1827. (Wall, 1958, p.123) In 1856 Michael Henry Gill bought out a Scottish publisher, James McGlashan and founded McGlashan & Gill. It was not until 1876 that the name changed to MH Gill & Son. The company was involved in printing, publishing and bookselling with a bookshop at 50 Upper Sackville Street in Dublin (now O'Connell Street). (Wall, 1956, p.126) The bookshop was a general one and the publishing was wide ranging, including schoolbooks, reference, history, popular fiction and religion. By 1979, however, all that remained was the publishing house, (O'Regan, 23 Jan. 1979) the aims of which were to 'publish literature, theology, current affairs [and] poetry, all side by side'. (Meyers, 26 Jan 1991) The company currently employs fifty to sixty people (depending on the time of year) and publishes in the region of one hundred new titles a year. In addition to being Ireland's biggest publishing house (Cowley, 15 July 1994), the company has a distribution division which distributes its own books and those of a number of other Irish publishers. (Sheridan, 11 June 1988) These publishers are Gill & Macmillan, Attic Press, Brandon Press, The O'Brien Press, Wolfhound Press, Town House & Country House, Oak Tree Press, Irish Academic Press, Round Hall Press, Moytura Press and Cork University Press.

### **The Mercier Press**

The Mercier Press, based in Cork, is Ireland's oldest independent publisher. (Cowley, 15 July 1994) The company, which was founded by Captain John Feehan in 1944 (Kompass, 1994, p.1119), celebrated its fiftieth anniversary in 1994. Until the advent of

Vatican II the company concentrated primarily on religious titles, but had to broaden its interest areas to survive as a lot of its publications became outdated overnight. (Sheridan, 22 Jan. 1994) It has published books on religion, law, current affairs, politics, drama, humour, art, music, folklore, literature and history. (Mercier Press, 1994) The *Course of Irish History* has been one of the company's major successes, selling around 200,000 copies since it was first published 32 years ago. (Byrne, 18 Dec. 1994) In addition to publishing, the company also has a retail outlet, The Mercier Bookshop, in Cork city and until early 1996 had a wholesale company, CK Distributors, based in Co. Wicklow. The company also has a Dublin office where its new imprint, Martello, is based. Martello was established in August 1994 and aims to 'concentrate on contemporary fiction, different lifestyles and issues of social concern'. (Foley, 02 August 1994)

#### **Clé (Cumann Leabharfhoilsitheoirí Éireann)**

In addition to being the oldest independent publisher in Ireland, The Mercier Press is also one of the founder members of Clé, the Irish Book Publishers' Association. (IT Reporter, 17 Feb. 1979) This organisation was founded in 1970 with 17 members. (O'Brien, 06 Nov. 1985) By 1973 there were 46 members (IT Reporter, 17 Feb. 1979), and this had increased to 80 by 1983 (IT Reporter, 18 June 1983). By 1988, however, the membership had dropped to 65 (Sheridan, 11 June 1988), reflecting the trading difficulties experienced in the early to mid '80s.

Clé was established to represent the interests of Irish publishers, to organise training courses and lectures and promote Irish-published books.<sup>1</sup> These functions were taken over by Book House Ireland, an umbrella organisation for Clé and the Booksellers

Association, which was established in 1983.<sup>2</sup> The functions of Book House Ireland were to compile the weekly bestsellers list for distribution to the press, organise the Children's' Book Festival each year, provide an information service to the public, co-ordinate the Irish Book Design Awards and to organise the Irish stands at the Frankfurt, London and Bologna book fairs. Book House Ireland was dissolved in 1991 due to financial and administrative difficulties.

### **Forbairt**

'Marketing is generally acknowledged to be at the heart of successful publishing; few publications achieve spectacular sales without the aid of spectacular hype'. (Sheridan, 22 July 1985) This has certainly been the logic behind the efforts to improve what Irish publishers are doing. Since the early 1980s Córas Trachtála (the Irish Export Board), now part of Forbairt, has been involved with the funding of a full time sales executive in Britain in association with six publishers: O'Brien Press, Wolfhound, Poolbeg, Mercier, Arlen House and Blackstaff. (IT Reporter, 25 May 1987) Córas Trachtála provided assistance with the development of marketing plans, as well as 'on the ground support...in the form of research, introduction to key contacts, organisation of itineraries and the provision of office facilities' abroad. (Pick, 1988, p.10)

### **Poolbeg**

Although Arlen House, which specialised in books of womens' interest, has ceased trading, (Sheridan, 11 June 1988) the other members of the above mentioned Córas Trachtála group marketing project continue to be prominent and influential publishers.

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<sup>1</sup> Clé newsletter

<sup>2</sup> Book House Ireland information leaflet

Poolbeg, for example, has been growing recently. Within the last few years it has moved into new premises and is seen as the most likely contender to challenge Gill & Macmillan's supremacy in the marketplace. (Cowley, 15 July 1994) The company was founded in 1976 by David Marcus and Philip MacDermott. 'It was a bit of crack,' said Philip MacDermott, but 'it got serious without us realising it.' (Doyle, 27 Sept. 1990) In its early years the company was funded by both the Arts Council and the Northern Ireland Arts Council. (IT Reporter, 02 March 1979) During this period Poolbeg published new Irish writers and reprinted the works of prominent Irish writers such as Frank O'Connor. (IT Reporter, 02 March 1979)

Its first major commercial success was *The Boss* published in 1983. (Downes, 10 March 1991) Other commercial successes were *On the Blanket* by Tim Pat Coogan, which sold 56,000 copies (O'Farrell, 15 Nov. 1981), Maeve Binchy's *Dublin 4* with sales of 20,000 copies and June Levine's *Sisters* which sold 10,000 (O'Hara, 02 May 1983). The paperback rights to *Error of Judgement* by Chris Mullen were bought from Chatto & Windus for £2,000 in 1986 after it had been 'twice around the English paperback houses' and been rejected. The paperback went on to sell 55,000 copies by 1990 and MacDermott felt confident that it would reach sales of 70,000. (Doyle, 27 Sept. 1990 & O'Keeffe, 08 April 1990) In recent times author Patricia Scanlan has been the company's success story. Jo O'Donoghue, now with Martello Books, saw the potential in Scanlan's writing. (Foley, 02 Aug. 1994) By Christmas 1990, *City Girl*, her first book, was into its fourth reprint and total sales of 37,000 were expected. During 1990 *City Girl* had been in the paperback bestsellers list for 22 weeks and had been at the top six times between 24 April and 12 June. (Sheridan, 14 Oct. 1990)

In 1988 Poolbeg began to investigate childrens' books as an area for growth potential. This was a good move and by 1990 they had 50 childrens' books in print and were acknowledged to be the market leaders in this segment. (ST Reporter, 18 Nov. 1990)

### **The O'Brien Press**

Another publisher to have realised the potential of childrens' books is The O'Brien Press, even though many booksellers advised against this. (Carty, 16 Sept. 1990) The company was established in 1974 (A&C Black, 1994, p.227) and its first book *Me Jewel and Darlin' Dublin* by Eamonn Mac Thomáis is still in print. The company was started as part of the family printing business, E & T O'Brien, and is run by Michael O'Brien, who had been in charge of design in the printing business. (Boland, 11 May 1976) By 1981 the company was still very much a one man operation and was selling 70 per cent of its product in Ireland. (Glacken, 22 Dec. 1981) The major success came with *The Lucky Bag*, an anthology of classic childrens' stories and more recently the phenomenally successful *Under the Hawthorn Tree* by Marita Conlon-McKenna, the British rights of which have been sold to Viking Penguin. (Carty, 16 Sept. 1990) O'Brien has also had successes in the general area, with Irish sales of 45,000 copies attributed to *Captain Fantastic* by soccer player Mick McCarthy, and 25,000 copies of *Follow your Dream*, a book on the Irish country singer, Daniel O'Donnell, sold in the British market. (Byrne, 18 Dec. 1994) Although Michael O'Brien believes that 'first and foremost, his duty is to publish for the home market' (Cowley, 15 July 1994), the O'Brien Press has also been very successful in the international field through the sale of foreign rights. For example one of his children's titles has been translated into German, French, Dutch, Danish and Italian. (Carty, 16 Sept. 1990)

### **Wolfhound Press**

Wolfhound Press, which is based in Dublin, was founded in 1974 by Seamus Cashman after he was made redundant following the closure of Irish University Press. (Donoghue, 10 June 1982) Wolfhound set out to produce both high quality fiction and academic works, while also helping new authors get established. (Donoghue, 10 June 1982) This aim has been achieved with titles like Liam O'Flaherty's *Famine* and a book on Joyce. (Sheridan, 11 June 1988) Moreover, like The O'Brien Press and Poolbeg, Wolfhound also saw the need for good childrens' titles and has also been very successful in this area. One of their authors, Tom McCaughren, has produced a series of books about a family of foxes which won the Book of the Decade award in 1993. (II Reporter, 12 April, 1993)

In addition to this, Wolfhound has also done well in the general market, particularly with its annual bestseller *The guide to evening classes in Dublin*. Profits from this annual seller help Wolfhound to overcome the problem of lack of capital experienced by many Irish publishing companies, who rely on the profits from one book to pay for the next one. (O'Brien, 06 Nov. 1985) Wolfhound, like The O'Brien Press, have also had success abroad. In 1988 over 30 per cent of the company's sales were to Britain and mainland Europe. (Sheridan, 11 June 1988) Achieving international sales is not an easy task, but was made possible with the help of Córas Trachtála. (IT Reporter, 25 May 1987)

### **Brandon Book Publishers**

Another company which has looked abroad is Brandon Book Publishers. The company was established in Dingle, Co. Kerry, in 1982 by Steve MacDonogh and Bernard

Goggins, the former looking to 'realise his publishing ambitions and his aspirations for a more satisfying life-style' and the latter looking for something to replace the family post office business in Dingle, when the telephone exchange went digital. (Trench, 24 April 1983)

Brandon Book Publishers knew that the only way to survive was to have a solid income in order to support new publishing. Initially, Brandon concentrated on buy-ins, in the form of co-editions with foreign publishers.<sup>3</sup> This way Brandon did not have the expense and difficulty of relying on originating books to build up the company's backlist. In addition, the company received £18,000 from the Arts Council to help publish literary titles, and Udarus na Gaeltachta subsidised office accommodation. (SBP Reporter, 31 Jan. 1993) By mid-1983 the company had published twelve titles and was preparing a further eighteen for publication later in the year. (O'Regan, 10 May 1983)

In order to bring out books at this rate Brandon published titles on many subjects, from short stories to criticism to biography, but as the company progressed it became associated with controversial material such as books on the IRA or the British Security Services. (O'Regan, 10 May 1983) In 1986 the company got into legal difficulties with *One Girl's War* written by former MI5 employee, Joan Miller, but the High Court found in favour of Brandon. (IT Reporter, 03 Dec. 1986) However in 1989, after the publication of a book on the Kerry babies case, Brandon had to pay £72,500 to three members of the Garda Síochána in an out-of-court settlement of a libel charge relating to the book. (Martin, 11 Nov. 1989) Further controversy was associated with the

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<sup>3</sup> That is, they do a deal with a publisher which allows Brandon to have the sales rights for Ireland and buy a few thousand copies of the book printed with their imprint.

publication of books written by Gerry Adams, the leader of Sinn Féin. (O'Regan, 10 May 1983) Yet alongside such controversial works, other Brandon titles were selling well. *The Bodhran Makers* by John B Keane sold 45,000 copies by October 1990, making it one of the bestselling Irish-published books in recent decades. (Maher, 14 Oct. 1990) This success was then surpassed by the publication of *To School Through the Fields* by Alice Taylor. By late 1990 the book had achieved sales in excess of 200,000 copies (Dunne, 23 Aug. 1990), an amazing number when the size of the population of Ireland is taken into consideration.

In July 1997 Steve McDonagh left Brandon to set up Mount Eagle Press. Two Brandon authors, Alice Taylor and Gerry Adams, moved to Mount Eagle Press and a book from each author was published in September 1997. In December of 1997 McDonagh bought Brandon Press from Bernie Goggins.

### **Attic Press**

Because the Irish market is small, it is difficult for specialist publishers to survive. One casualty of this has been Arlen House, a feminist publishing company. (Sheridan, 11 June 1990) However women writers are still well represented by Attic Press, which was established in 1984 (Kompass, 1994, p.1188) and prospered under the directorship of Mary Paul Kean and later Róisín Conroy. In 1995 the company employed six people. (A&C Black, 1995, p.225) The company, which publishes books 'by and about' women (A&C Black, 1995, p.225), was an off-shoot of Irish Feminist Information. (Kelly, 23 May 1992) It was this organisation which first published the popular annual *Irish Woman's Diary* and Attic Press grew out of the need to operate this venture. The *Irish Woman's Guide Book and Diary*, as the diary was renamed, became a constant

bestseller, clearing around 7,000 copies per annum by 1985. (Sheridan, 22 July 1985) Other early Attic books were *Smashing Times* by Rosemary Cullen Owens and *The Best of Nell* by Nell McCafferty. These books were launched in late November 1984 (Cummins, 21 Nov. 1984) and sold well.

In 1990 it went into the mass market with *Whispers in the Wind* by Mary Ryan, a 'magnificent saga of love and intrigue'. (Sheridan, 14 Oct. 1990) This was a bold move and involved an initial print-run of 30,000 copies and expectations of sales in the region of 200,000 copies. (Sheridan, 14 Oct. 1990) A further move into the mass market came in 1994 with the establishment of Basement Press. (Hickie, 21 Aug. 1994) This imprint of Attic Press was set up to 'publish books by men and women across a wide range of issues'. Basement's first book, Luke Kelly's memoirs, was published in June 1994 and was extremely successful. (Hickie, 21 Aug. 1994) In late 1997 Attic Press was bought over by Cork University Press. (Boland, 29 Nov. 1997)

There are a number of other influential general publishers in Ireland, primarily the Blackstaff Press and Appletree Press, the only two publishers listed in the *Writers & Artists Yearbook* which are based in Northern Ireland, (A&C Black, 1994, pp.225-227) and the Lilliput Press, Town House & Country House and Blackwater Press, in Dublin.

### **The Blackstaff Press**

The Blackstaff Press is based in Belfast. The company was established in 1971 by James and Diane Gracey, one a librarian and the other with a little publishing experience gained in Britain. (Rosenfield, 16 July 1981) The Gracey's ran the company from their home until Diane became ill and they were both forced to retire. Anne Tannahill, who had

joined the company in 1976, became managing director, a position she still holds today. The company concentrates on material on Ulster, by Ulster writers. In its first ten years, Blackstaff produced 130 books, an average of 13 books per annum. Anne Tannahill's aim when she took over as managing director was to bring the number up to 25 books per annum. (Rosenfield, 16 July 1981) In addition to reaching this target, Blackstaff has had many successes, such as Paul Durcan's *Daddy, Daddy*, a collection of poems, which sold in excess of 20,000 copies making it one of the company's best selling titles. (Cowley, 15 July 1994)

Unlike most other Irish publishers, Blackstaff has its own art director, Wendy Dunbar, showing the company's commitment to book design. In 1981 the company won the Bronze Medal in the Irish Book Design awards, which were organised by Clé and the Kilkenny Design Workshop, (Rosenfeld, 16 July 1981) and in 1994 the company was described by Jeremy Addis, founder of *Books Ireland*, an Irish books magazine, as 'probably the best publisher in Ireland'. (Cowley, 15 July 1994) By that year the company's publishing had grown to big to continue distributing themselves. Distribution is now handled by Gill & Macmillan Distribution. (Gill & Macmillan, 1994, p.1)

### **The Appletree Press**

The Appletree Press is also based in Belfast. Established in 1974, it is owned and operated by John Murphy. (A&C Black, 1994, p.225) Appletree publishes primarily for the tourist and gift market. The company specialises in the production of small pocket-sized books on a wide range of subjects, including Irish history, cookery and music. In the last ten years Appletree experienced further growth. Having established a solid home market, John Murphy then looked to export markets where such books as the

*Little Cookbook* series, could, he felt, do very well: 'there's no reason why they shouldn't sell as well in Sheffield as they do in, say, Moscow or Tokyo'. (Cowley, 15 July 1994) Export sales will increase as Irish publishing continues to develop. There is a general trend, through the growth of Irish publishing, for Irish published books to compete successfully against British produced books both in Ireland and, increasingly, in Britain. This can be done by originating product or with co-editions.

### **The Lilliput Press**

The Lilliput Press has been successful in the area of co-editions with British publishers like Penguin, Faber & Faber, Vintage and Picador. (Cowley, 15 July 1994) Antony Farrell, after twelve years working in publishing, set up the company in 1984. Initially Lilliput was based in Mullingar Co. Westmeath. It subsequently moved to Dublin. Farrell's aim for the Lilliput Press was to 'publish history, fiction, biography/memoirs, local studies - works of general Irish interest that have a regional bias, mirroring life and culture in the provinces'. (Lilliput Press, Sept. 1984) The company has produced over 100 titles to date. Like Blackstaff, the design of the book is very important to Lilliput. Farrell believes that 'books are to keep rather than swap'. (Cowley, 15 July 1994) Because of small print-runs, Lilliput's books are not cheap, but the company emphasis on quality ensures that they are a pleasure to handle and look at. (Cowley, 15 July 1994) The Lilliput Press, like many of the smaller publishers in Ireland, relies on funding from the Arts Council to ensure survival. (Cowley, 15 July 1994) Antony Farrell believes the 'resurrection of the literary reputation' of Henry Butler, the Anglo-Irish writer, to be his greatest success. (Cowley, 15 July 1994)

### **Town House & Country House**

Success has been no stranger to Treasa Coady of Town House & Country House. The first book published by the company, Eamon de Buitléar's *Wild Ireland*, sold 19,000 copies. Initially Town House had an unusual approach to publishing. Treasa Coady would approach a wholesaler with an idea and sell it to them. They would agree a print-run and the wholesaler would have sole distribution of the book.<sup>4</sup> This helped Town House with planning print-runs, warehousing and distribution. For a publisher starting out, this was a great way to become established. (Sheridan, 17 Jan. 1986)

Town House & Country House have come a long way since their foundation in 1981. Based in Dublin, their books are now distributed by Gill & Macmillan Distribution and have had a number of major successes. (Sheridan, 17 Jan. 1986) Deirdre Purcell has written a number of very successful fiction titles for the company. Town House subsequently did a co-publication deal with the British publishers Macmillan, for the British market. While in the past, Irish publishers purchased co-editions from British publishers now they are selling the books to these British publishers for publication in the UK.

### **The Blackwater Press**

The Blackwater Press, part of the educational publisher, Folens Publishing Company, has had success in its early years too. It concentrates on general non-fiction and Irish interest material. Although a relative newcomer to the general book area, the company, under the guidance of managing director John O'Connor, has had a number of big sellers. (A&C Black, 1994, pp.225-226) The schoolbook business is very seasonal and

in order to get best use from staff the company now concentrates on general books for the Christmas market when the school rush is over. In 1993 Blackwater sold 52,500 copies of *Dear John* and had 40,000 copies of a biography of *Sean Lemass* in print by the end of 1994. (Byrne, 18 Dec. 1994) If this level of sales continues over the next few years Blackwater will become a major force in Irish publishing.

### **Irish Publishing - A Vibrant Industry**

Thus Irish Publishing has grown from an industry comprised of two key companies, Mercier Press and Gill & Macmillan, in the late 1960's to a vibrant industry in the late 1990's, comprised of 12 key companies. In addition to this there are numerous small and single- book publishing companies. The industry directly employs 443 people (Coopers & Lybrand, 1995, Foreword - Arts Council) ), but many others are employed on a freelance basis. Publishing in Ireland has changed from an industry which produced a small number of titles per annum to one which produces several hundred. This growth has been facilitated by broadening the publishing base, co-editions, encouraging Irish authors and exporting. In order to help the development of the industry Clé allows publishers a forum for discussion and co-operative action and government agencies, such as The Arts Council and Córas Trachtála (now part of Forbairt), provide valuable advice and funding. With this help a number of reports on the industry have been produced to provide information about the industry and help plan its development.

The Fishwick Report, produced in 1987, provided information about the reading and buying of books in the Republic of Ireland. (Fishwick, 1987, p.i) 'Developing Publishing in Ireland', known as the Pick Report, was published in 1988 and provided proposals for

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<sup>4</sup> Sole distribution means that only one person is supplying / wholesaling the book.

growth in Irish publishing. In 1992 Conroy O'Neill's 'Irish Book Publishing Survey', established the value of the Irish publishing industry to the Irish economy. In 1995 a report by Coopers & Lybrand, entitled 'The Future of the Irish Book Publishing Industry' provided information to devise a strategy to 'consolidate and strengthen the industry in Ireland as a viable platform for further long term development'. (Coopers & Lybrand, 1995, p.1.7) One area in which development has already occurred has been in the production of books for the tourist market.

# BOOK SELLING IN IRELAND

Bookselling in Ireland has undergone a transformation since its beginnings in the eighteenth century, when Irish booksellers concentrated on producing reprints of English works. (Cole, 1986, p.ix)

## Introduction

The Irish book trade is a vibrant and modern industry with over 200 bookshops and a publishing industry which produces around 790 new titles per annum with 6540 titles in print. (Coopers & Lybrand, 1995, p.1.12)

The Conroy O'Neill report estimated that the value of the retail book market in 1991 was £80.9m for the Republic of Ireland. (Conroy O'Neill, 1992, p.4) This figure is derived from Irish-published and imported books, covering both general and educational interest areas, and indicates a growth within the trade in the five year period from 1986, when the figure was £56.6m.(Fishwick, 1987, p.11)

In order for a bookshop to survive, it must be located in a town with a population of over 5,000 people. By 1991 there were 150 bookshops in the Republic of Ireland and a further 85 in Northern Ireland.(Farrar, 1991, pp.87-113, 115-131, 135-139) The figure has increased since then with the opening of more outlets. Most of the shops are situated in the towns and cities around the coast, with only a few in the centre of the country.

Nearly 39 per cent of the bookshops have been in operation for less than five years while nearly 45 per cent have been in operation for over 15 years. This would indicate a growth in bookselling in Ireland in recent years. The shops employ an average of eight full time employees and four part time staff. Bookshops say that Irish books account for 30 per cent of their business and that tourists account for at least 10 per cent of their customers.<sup>1</sup>

### **Dublin Bookshops**

Dublin has more bookshops than any other area in the country. It also has the three oldest bookshops in the country, Fred Hanna's, Greene's and Hodges Figgis.

#### **Fred Hanna's Bookshop**

Fred Hannas' Bookshop, at no. 29 Nassau Street, was established in the mid-nineteenth century by William Magee. Following Magee's death in 1907, the bookshop was bought by one of his employees, Fred Hanna, who changed the name of the shop to Fred Hanna Ltd in 1915.

The shop has expanded since then - it now occupies no.27 & no.28 Nassau Street as well as the original no.29. It is a general bookshop and also has an antiquarian books department. (Liddy, 15 July 1987) In 1926 the company opened The Dublin Bookshop on Bachelors Walk and in 1942 purchased another bookshop, George Webb's, on Aston Quay. (Walsh, 09 Feb. 1982) The Dublin Bookshop closed in 1976. Three years later the company took over the bookshop at University College Dublin. This shop

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<sup>1</sup> See chapter entitled *Analysis of Booksellers Questionnaire*

concentrates mainly on academic texts, while *George Webb's* deals in second-hand and remainder books.

The Nassau Street shop is famous the world over for its books of Irish interest. It is even said that a letter addressed simply to 'Fred Hanna's Bookshop, Ireland' found its way safely to its destination!

### **Greene's**

This sort of fame can also be attributed to Greene's Bookshop on Clare Street. Its distinctive front with book barrows outside is a regular feature of guide books on Ireland and Dublin and has even featured in two films. This shop, founded in 1873, started life as a successful lending library, catering primarily to the many doctors and dentists who lived in the area at that time. It was a simple but successful operation. Borrowers paid an annual subscription to join the library. The amount paid depended on the number of books a borrower wished to borrow. Greene's would then sell the books off at a reduced price when their lending life was over. This continued until shortly after World War II, when the lending library business became uneconomic. (Walsh, 26 Jan. 1982)

The shop is owned by the Pembury family who took it over in 1912. Bertie Pembury ran the business, which included a sub-post office, an antiquarian book section and a general bookshop, and then handed the business over to his sons Eric and Vivian. The shop, like Fred Hanna's, has a heavy emphasis on Irish-interest material. Schoolbooks became a major feature in the business as a result of the regular changes in the school curriculum.

(Walsh, 26 Jan. 1982) Greene's have also gone into the academic books market by supplying the recently opened Regional Technical College in Tallaght, in West Dublin.

To-day the shop in Clare Street is operated by Eric and his son David, who bought out Vivian a few years ago.

### **Hodges Figgis**

Unlike the other two long established Dublin bookshops, the oldest established outlet, Hodges Figgis in Dawson street, is not an independent bookseller. Originally founded in 1816, the company adopted its current name in 1884 (Kinane, 1994, p.370) and lost its independent status in the late 1970s when the Figgis family sold the business to the Pentos group, 'a British multi-industry conglomerate' (Hastings, 14 June 1979) which owned a number of specialist bookshops both in Britain and Ireland. Pentos aggressively expanded its bookshop business throughout the 1980s building up the Dillons chain to 149 shops in 1995. However, following the collapse of the Pentos Group in March 1995 the Dillons group was placed in receivership. (Creaton, 02 March 1995) The group, including Hodges Figgis, was subsequently bought by the British electrical group Thorn EMI, for £36m. (Olins, 05 March 1995)

### **Waterstones**

Directly opposite Hodges Figgis is a branch of the British owned Waterstones chain. This chain, now owned by WH Smith, was started by an ex-Smiths employee, Tim Waterstone. He believed that 'book buying should be a leisurely activity like going to the cinema or to the pub' and set out to give the public just that. (Siggins, 25 July 1987)

One of the more controversial elements of this style of bookselling was the long opening hours, including Sunday trading. On weekdays the store would open from 08.30am until 09.00pm, Saturdays 09.00am - 07.00pm and 12.00am - 07.00pm on Sundays. (Siggins, 25 July 1987) As a consequence, Waterstones arrival in Dublin caused considerable upheaval in the trade. The new shop, not surprisingly, has been successful and in 1994 had a turnover of £2.5 million.<sup>2</sup> The Waterstones chain has three other shops in Ireland, two in Cork city, one of which is a campus bookshop, and the third shop is in Belfast.

### **The Dublin Bookshop**

The most recent competitor to enter the bookselling arena in Dublin's city centre, has been The Dublin Bookshop, located in Grafton Street. This shop is owned by Gemma Barry and her husband Kevin. It opened in 1990 and increased the bookshop space in the city centre to 35,000sq ft - ( in 1986 there was only 10,000sq ft between Fred Hannas and Hodges Figgis). The establishment of The Dublin Bookshop in such a prime location was an expensive venture for an Irish bookseller with the lease costing £170,000 and an annual rent of £75,000, but Gemma Barry sees location as the most important factor, along with the importance of a large passing trade and tourists, (Mulcahy, 07 Oct. 1990) who like to shop in Irish bookshops in the summer season. (Wallace, 01 Dec. 1990) The shop, which has 2000sq ft of floor space is the second in the Dubray Books chain. (Doyle, 18 Oct. 1990)

The Barrys had a small shop in Bray, originally started by Gemma Barry's mother. When

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<sup>2</sup> In-store advertisement for new manager of Waterstone, Dawson Street, Dublin store, March 1995.

the shop was relocated to a much larger, more modern premises on the main street in Bray, its turnover doubled. (Doyle, 18 Oct. 1990) This was the start of the Dubray chain of bookshops. The company now has the outlet in Grafton Street and their in the south Dublin suburb of Rathmines and in Kilkenny. In 1997 the chain purchased its fifth shop, the Paperback Centre in Stillorgan, Co Dublin. In addition, the company also owns three specialist card shops, in Dun Laoghaire, in the Royal Hibernian Way, off Grafton Street in Dublin and a third in Kilkenny.

### **Hughes & Hughes**

The final major bookshop on the city centre south side is Hughes & Hughes in the Stephen's Green Centre at the top of Grafton Street. Hughes & Hughes is owned by Hughes Book Services, one of the country's two big book wholesalers. Further shops are located in Dublin Airport, Rathfarnham in Dublin, Galway and Lisburn. They also have franchised out the company name and to-date there is one franchise shop in operation in Blackrock in Dublin. Like Dubray the company is Irish-owned and family run.

### **Library Shop**

Another key retailer of books on the south side of the city is the Library Shop in Trinity College. Although primarily a gift shop for tourists visiting the Book of Kells, the shop specialises in books of Irish interest, catering for the needs of tourists. It is a very important outlet for Irish publishers.

## **Eason & Son**

On the other side of the Liffey there are a number of bookshops, the largest of which is Easons on O'Connell Street. The Eason group began in 1850 when the first Dublin newspaper wholesaler, J.K. Johnston & Co. was taken over by the British company, WH Smith. (Cullen, 1989, p.3) In 1886 Smith sold his Dublin business to its manager, Englishman, Charles Eason. (Cullen, 1989, p.11) Eason had been fundamental in the development of the business, including the move from Eden Quay to Sackville Street (now O'Connell Street) to take advantage of the change in the area from residential use to retail. (Cullen, 1989, p.73)

Easons has always been involved in both the wholesale and retail sectors. In the Victorian era the company enjoyed success as a newspaper and stationery wholesaler, a success which continued up to the 1930s, when it experienced a period of decline. This situation worsened in the 1950s. However in 1964 'the ending of the increasingly unprofitable wholesaling of Irish dailies helped ... to improve the profitability of the wholesale news department'. (Cullen, 1989, pp.394-396) Today Easons is the biggest book wholesaler in Ireland with depots in Dublin and Belfast. (Farmer, 1991, pp.97-98, 120-121, 132)

In the nineteenth century, the retail arm was less successful than the wholesale arm. (Cullen, 1989, p.87) Originally not regarded by the company as 'retail outlets', the company's railway bookstalls went through a dramatic growth period in the early years of the twentieth century. (Cullen, 1989, p.186) The bookstalls, which were started in 1856, reached their height of success in the years immediately before World War I, when

they accounted for nearly 40 per cent of Easons news turnover. (Cullen, 1989, p.376)

From then on they went into decline - primarily because of the decrease in rail transport. By the late 1970s nearly all the bookstalls were closed. This decline in the number of bookstalls was eventually offset by an increase in the number of highstreet retail outlets, which prior to this had played a very small role in the Easons business. In 1952 there were three retail outlets, two of which were not much more than bookstalls. (Cullen, 1989, p.378) Lower O'Connell Street was the main outlet, and remains so to-day. Under the management of E.J. Kelliher in the late 1950s, the O'Connell Street shop was changed into an 'open display' style shop. (Cullen, 1989, p.381) This, coupled with increased floor space (particularly following the departure of the wholesale division to another building) and major renovations to the building, led to the creation of a large modern retail store. (Cullen, 1989, p.381) After a £1 million refit in 1988 the O'Connell Street outlet was 24,000sq ft in size and half of this was for books. The shop, according to manager John Cudlipp, was selling 1.5 million books per annum. (Bookseller Reporter, 30 Sept. 1988)

The success of the movement towards 'high street retailing' led to the opening of other shops. Commencing with Cork in 1963, the Eason group went on to open fourteen shops by 1987 (Cullen, 1989, p.381) and by 1995 the total was twenty-two. (Thomson, 10 Feb. 1995) Just as the growth in the number of bookstalls in the early part of the century was helped by increasing literacy levels, the boom in the general retail trade of the 1960s helped the Easons chain grow into the major retailing force it is today. By the late seventies the retail shops accounted for nearly 50 per cent of the group's total turnover.

The Eason style of shop differs from other bookshops in that they also sell newspapers, magazines, stationery and music. In the words of Harold Clarke, ex-chairman of the company, Easons is 'in leisure, not bookselling'. (Thomson, 10 Feb. 1995) This attracts a very wide audience - 20,000 people a day pass through the O'Connell Street store (Thomson, 10 Feb. 1995) - and is a major factor in the group's success. They now have 25 shops and two railway station bookstalls, employ almost 1000 people, and 'last year [1994] for the first time [turnover] went over £100 million'. (Thomson, 10 Feb. 1995)

While there are many other bookshops in the greater Dublin area now. Most are small in size and cater for the general market while some also sell schoolbooks. Nearly all are situated in suburban shopping centres like Stillorgan, Dundrum, Blackrock, Dun Laoghaire, Sutton Cross, Donaghmede, Northside, Merrion Centre, Blanchardstown and Tallaght.

### **Cork Bookshops**

Cork city has eight bookshops. The bookshops are Easons, Waterstones (two shops), Mercier Bookshop, Collins Bookshop, Liam Russell's, Douglas Books, and Hannigans Books.

#### **Liam Russell's**

Liam Russells is the longest established of the Cork bookshops. It caters for a broad

range of areas, but the main thrust of the shop is education / academic, selling schoolbooks and catering for the university, Regional Technical College and a number of private colleges around the city.

### **The Mercier Bookshop**

The Mercier Bookshop is owned by the Mercier Press which was established in 1944. John Feehan, the founder of the Mercier Press, actually used Liam Russells as a contact address when he was starting out in publishing. (Feehan, 1969, p.126) The shop has a good general stock with an emphasis on Irish titles and a small academic stock. Mercier did have a shop in University College Cork until 1993, when the tender was won by Waterstones.

### **Waterstones**

This British chain opened its first Irish shop in Dublin in 1987 and two years later opened in Cork. The shop occupies a large building in the city centre and the shop is on one level of 2000sq ft. Like Dublin, the shop has been a success. The group also operate the university bookshop at University College Cork.

### **Easons**

Easons have a large outlet near Waterstones which was opened in 1963 (Cullen, 1989, p.381) and flourished since. Like the group's flagship shop in O'Connell Street, Dublin, the ground floor is for books and the other areas of music, stationery and cards are on the upper floor.

### **Collins Bookshop**

Shortly before Waterstones opened in Cork a school teacher, Con Collins, opened the Collins Bookshop. The Collins Bookshop has a thriving library business, sells a lot of academic texts and has a good general stock with a strong emphasis on Irish books.

### **Douglas Books**

Douglas Books and Hannigans Books are relatively new shops in Cork. Based in a suburban shopping centre, Douglas Books is a small general bookshop and also sells schoolbooks. A lot of the shop's business is school-based and it also has a good children's section.

### **Hannigan Books**

Hannigan Books opened in 1993 and is Cork's newest bookshop. Tom Hannigan had worked for Liam Russell's. Hannigan's concentrates on the school and academic market and not on the general market though it does cater for the general market coming up to Christmas.

### **Limerick Bookshops**

#### **O'Mahony's Bookshop**

In Limerick two brothers, David and Frank O'Mahony, of O'Mahony's Bookshop, operate a business which deals in general, academic and schoolbooks. They have a recently renovated premises in the city, which is a general and schoolbook bookshop, and they also have a specialist academic bookshop at the University of Limerick. In addition to their Limerick outlets, O'Mahony's have a small shop in Ennis, Co. Clare

which sells schoolbooks and a shop in Tralee, Co. Kerry. The shop in Tralee sells general, academic and schoolbooks.

Limerick has a number of other bookshops, among them Easons and a specialist religious outlet, the Abbey Bookshop. The Celtic Shop, the newest bookshop, in Limerick only opened in early 1995 and specialises in books of Irish interest.

### **Galway Bookshops**

In Galway city there are five main outlets for books. Easons, Kennys, Hawkins House, ABC and Keohane's. There was a fifth shop, Sheela na Gig, but it ceased trading in early 1995. In the autumn of 1995 Keohane's Bookshop opened just off the main shopping street, bringing the number of shops in the city centre to five again. In summer 1997 Hughes & Hughes opened a shop in the Galway Shopping Centre in the suburbs.

### **Kenny's**

Kenny's is the oldest bookshop in Galway and specialises in Irish interest books. Along with the bookshop they run a very successful mail order business for institutions as well as private individuals. A lot of this business is from the USA. The shop has also put its catalogue on to the Internet and expects to develop a lot of new business from this.

(Bellew, 22 March 1995)

### **Hawkins House**

Hawkins House is a small general bookshop which caters for the tourist market but also concentrates on children's books, promoting them through the local schools.

### **ABC**

There are three shops operated by ABC two of which are in Galway. They concentrate on the education/academic markets. They have a shop in the city centre which concentrates on the school book market but is currently expanding into general books. The second outlet is based in University College Galway and caters for the academic market while the newest shop, opened in 1994, is in Letterkenny in Co. Donegal. This shop caters for the academic requirements of the local Regional Technical College and the general reader.

### **Easons**

Easons have the biggest outlet in the city and are situated on the main shopping street, Shop Street. The premises has been a bookshop since 1903. (Carlos, 17 July 1983) Easons bought the building from the original owners in 1988.

### **Keohane's**

This is the third bookshop run by the Keohane family. It was opened in autumn 1995 and has traded well since. Their well stocked shop has provided extra competition within the city centre. The shop was expanded in late 1997. The Keohane shops are discussed further on the next page.

### **Hughes & Hughes**

In August 1997 Hughes & Hughes opened a large bookshop in the Galway Shopping Centre, in the suburbs of Galway. Having two shops in shopping centres already the

group were well positioned to seek out another shopping centre opportunity. Unlike most bookshops they have included an Espresso Bar in the shop. This will make the shop that little bit different and give them some competitive advantage over the book shops in the city centre.

## **Bookshops in the Southeast**

### **The Bookcentres**

The main bookshops in the southeast of the country are the *Bookcentres*, situated in Kilkenny, Waterford and Wexford. These shops differ from the bookshops in Dublin and other large cities. In addition to books they also sell newspapers, magazines, cards, music and have coffee shops. Each shop caters for the general market and does a good tourist trade in the summer months. All the shops have undergone extensive refurbishment over the past few years and had a computerised point-of-sale system installed in 1994. The Waterford outlet is the biggest and is situated in a converted cinema. The refurbishment of the cinema cost around £1 million.

## **Bookshops in the Northwest**

### **Keohane's**

In the northwest of the country there are five bookshops. Two are owned by Michael Keohane - Keohane's Bookshop, in Sligo town and Ballina, Co. Mayo. Both shops are general bookshops and do a good tourist trade in the summer months, though they also sell schoolbooks. Like the Bookcentres, Keohane's sell newspapers, magazines and

cards as well as books, but would class themselves as bookshops rather than newsagents. In 1996 two more bookshops, The Booknest and The Winding Stairs opened in Sligo. The fifth shop in the area is in Westport and it opened in 1993. Like the other shops it has a good tourist trade in the summer months but also has a good local trade as there is a large catchment area and there are no other bookshops in the town.

### **Bookshops in the Southwest**

In the southwest there are two main bookshops. The Killarney Bookshop in Killarney and O'Mahony's in Tralee, which was referred to earlier.

#### **The Killarney Bookshop**

The Killarney Bookshop has a good local trade and does a good tourist trade during the tourist season when it opens long hours, 09.00 until 23.00, in peak season, to take advantage of the tourist business. It places a heavy emphasis on Irish interest material for the tourist market but also has a good general stock to cater for the local trade. There is also a good local Christmas trade as Killarney services a large catchment area.

#### **O'Mahony's Bookshop (Tralee)**

As stated earlier this shop belongs to the O'Mahony brothers of Limerick. In autumn 1996 O'Mahony's moved to a large new premises in Tralee. This gave them a lot of extra space for general books and a large amount of additional space for schoolbooks. For back-to-school time they have a separate shop entrance for those buying schoolbooks to avoid hindering customers who only want general books. This shop is bigger than the Killarney Bookshop.

### **Other outlets for selling books**

As previously stated there are over 200 bookshops in Ireland. However, bookshops are not the only outlets which sell books. Mass market fiction titles are carried by bookshops, but they are also available through a wide range of other outlets. Newsagents, supermarkets and petrol stations, for example, are fast becoming important outlets for books. In these outlets books are normally bought on impulse, mainly by females in supermarkets. (Gasson, 03 June 1994) Normally such outlets stock only a small range of top bestsellers. (Clee, 29 July 1994) In Britain newsagents, supermarkets and other large mixed retailers accounted for eight per cent of the books sold in 1993. (Bernoth, 05 March 1995)

### **Tourist outlets**

The importance of the tourist market for the Irish book trade is obvious, as the bookshops rely on it for an important part of their business. This fact has led publishers and wholesalers to seek out non-traditional outlets, such as craft shops, which rely solely on the tourist market for the sale of books. Although craft shops are not usually open all year round, most do an excellent summer trade.

An example of these outlets is Shannon Heritage, which operates craft shops in Bunratty Castle, the Cliffs of Moher, King Johns Castle and many other outlets in the Limerick and Clare area. Around the Ring of Kerry and west Cork there are similar shops and right up along the west coast through Galway, Mayo, Sligo and Donegal. In the east there are similar outlets at places such as Tara, Newgrange and Glendalough for

example. Although most outlets are only open from Easter until September they handle a huge number of visitors, over three million per annum in recent years. (Bord Fáilte, 1993, p.213)

An example of the importance of tourism to the publishers was the establishment of *Tourist Books Express* by a number of Irish Publishers - Gill & Macmillan, the O'Brien Press, the Wolfhound Press and Brandon Book Publishers. Established in 1991, *Tourist Books Express* merchandises craft shops with books during the months of June, July, August and September.

### **Irish Bookselling - A Vibrant Industry**

Thus in recent years the Irish bookselling industry has experienced considerable growth. As this growth had not been documented, it was necessary to carry out a review of this industry. The retail book trade in Ireland consists of four different sectors, large specialist bookshops, which stock a broad range of titles and cater for many different customer needs, medium-sized specialist bookshops, Eason style shops and non-traditional outlets. Tourist books are sold through both traditional and non-traditional outlets. An understanding of these outlets was therefore important.

With such a diverse range of retail outlets and of end consumers the marketing of books presents a great challenge to all publishing companies. The next chapter will look more closely at how this challenge is approached.

# THE MARKETING OF BOOKS IN IRELAND

Marketing, according to Baker *'is concerned with the establishment of mutually satisfying exchange relationships in which the judgements as to what is satisfying depends upon the perception of the parties to the exchange'*. (Baker, 1992, p.20)

Marketing is satisfying the customer while making a profit.

## Introduction

Marketing has become an essential part of all successful businesses (Baker, 1992, p.20) and the book trade is no exception. (Elliot et al., 1990, p.95) Publishers and booksellers are now aware that they have to compete for the consumer's money. (Baverstock, 1990, p.13) As Elliot, Grey & Miller say in *Teach Yourself Bookselling*, 'to-day's large, successful bookselling companies are those who were in the forefront of ... changes in retailing and, most importantly, who understood that they were no longer only in competition with other booksellers, but also with everyone else on the High Street. (Elliot et al., 1990, p.13) This view is echoed by David O'Mahony, former chairman of the Booksellers Association (Irish branch), who in 1994 stated that 'the industry is constantly challenged by other retail sectors - books are an integral part of the leisure industry and have to compete for market share with lifestyle products such as clothes, music and holidays'. (SBP Reporter, 27 Nov. 1994) With this level of competition for the customers leisure pound the area of marketing is critical to the book industry. The marketing of books in Ireland can be divided into two sectors:

- The role of marketing in publishing
- The role of marketing in bookselling.

# THE ROLE OF MARKETING IN PUBLISHING

Marketing to publishers is what N'EST - CE PAS is to the French. A term that means just what the speaker intends with a specific meaning that is infinitely variable. (Baverstock, 01 Oct. 1993)

## Introduction

The last few years has seen a great growth in the output and importance of Irish published books. The Fishwick report of 1987, commissioned by the Irish Books Marketing Group, stated that the retail value of Irish published general books amounted to £4.8m in 1986 (Fishwick, 1987, p.66) and this grew to £9.8m in 1992. (Conroy O'Neill, 1992, p.9) This represents an increase of 104 per cent in the sales of general books over this six year period.

According to the 1995 edition of the Writers' & Artists' Yearbook, there are 28 publishing companies in the Republic of Ireland. (A&C Black, 1995, pp.225-227) These companies are the main players in Irish book publishing. In addition, there are also a number of small educational publishers and single title publishers who publish local histories and similar material.

The Irish publishing employs approximately 443 people on a full time basis

(Coopers & Lybrand, 1995, Foreword - Arts Council) and produces approximately 790 titles per annum. (Coopers & Lybrand, 1995, p.1.12) Throughout Britain and Ireland there are approximately 80,000 titles published per annum. (Field, 16 Sept. 1994) Although the Irish industry is much smaller than its British counterpart, there are many similarities between the publishing practices in both countries. Marketing is becoming increasingly important to the trade in both countries and the marketing strategies used are also similar - the main difference being that large publishing houses in Britain have larger marketing budgets than their Irish counterparts.

### **Marketing Strategy , Target Market & Marketing Mix**

The marketing of a book starts with the decision to publish the book. The publisher who decides a book is worth publishing has decided it will sell to a target market. A book will seldom sell itself - each title needs to be promoted in order to sell. Most publishers find this difficult and expensive given the volume of new books published each year and the number of existing titles stocked in bookshops and other outlets.

There are two target markets for a book - the industrial market, book retail outlets and wholesalers, and the consumer market. As mentioned in the chapter on Irish bookshops, retail outlets for books are divided into four sectors - large specialist bookshops, medium-sized specialist bookshops, Eason-style shops and non-traditional outlets. In addition, the consumer market is diverse: 'Marketing tries to identify customer segments and sell to them all the while considering the diverse nature of customer needs. Thus one book can be variously entertainment, education, status, a keepsake or perhaps augment another product as in the "Book of the Film". Equally, people with otherwise similar

backgrounds can buy widely different texts because they are looking for different satisfactions from their various purchases. The way this has been most notably achieved in the book world is through specialisation' - in both publishing and bookselling. (Baverstock, 01 Oct. 1993)

Kotler defines marketing strategy as 'the broad principles by which the business unit expects to achieve its marketing objectives in a target market. It consists of basic decisions on total marketing expenditure, marketing mix and marketing allocation' (Kotler, 1988, p.71) To understand the marketing mix as it operates in publishing it is necessary to look at its constituent elements individually.

- **Product:** 'The most basic marketing tool is product, which stands for the firm's tangible offer to the market ...' (Kotler, 1994, p.99) In large publishing houses there are specialist editorial departments which deal with specific subject areas, such as general books, educational texts, and reference works. In smaller publishing companies, there is normally only one editorial department which deals with all types of books published by the company. A commissioning editor is responsible for getting books published. This can be achieved by generating publishing ideas and getting an author to write the book, or through publishing unsolicited manuscripts.
- **Price:** 'Price [is] the amount of money that customers have to pay for the product'. (Kotler, 1994, p.100) A book's retail price is set by the publisher. This is called the recommended retail price. The industrial market is given a discount off the recommended retail price. The factors which influence the price are:

- The retail price of the competition
  - Production costs (editorial, typesetting, jacket design, printing & binding etc...)
  - Authors royalties
  - Fixed costs (salaries, rent etc...)
  - Publisher's desired margin.
- **Place:** 'Place ... stands for the various activities the company undertakes to make the product accessible and available to target customers' (Kotler, 1994, p.100) As already stated there are four different sectors in book retailing - large specialist bookshops, medium-sized specialist bookshops, Eason style shops and non-traditional outlets. Publishers use a distributor (though some distribute their own books) to ensure that their books get to these outlets as efficiently and economically as possible. In addition, publishers also use wholesalers to get books into those retail outlets the publisher's own sales force does not visit.
- **Promotion:** 'Promotion ... stands for the various activities the company undertakes to communicate and promote its products to the target market'. (Kotler, 1994, p.100) This element of the marketing mix is vital for publishers. Once the other elements are in place it is the job of promotion to ensure that information about the books reaches the target markets. As mentioned previously there are two target markets which concern publishers, the industrial market which consists of retail outlets and wholesalers, and the consumer market.

## **Promotional Strategies used by Publishers**

‘A marketing strategy [is] seen to have several components, to be combined in different ‘mixes’ according to the needs of specific markets. Of these various inputs to the overall marketing strategy, the promotional or communication strategy is an essential element’.  
(Chisnall, 1995, p.403)

### **Target Market - Industrial**

A key source of information for booksellers is a book’s ISBN. (A&C Black, 1994, p.269) Once a publisher decides to publish a title it is issued with its own object identifier which in the book trade is called an ISBN. This is an International Standard Book Number and every book published has one. The ISBN gives details on the title, author, price, publisher, category, format (hardback or paperback) and publication date.

These details are also contained in Whitaker’s Books in Print, a book data base which is available on microfiche, and in Bookbank, which has the details on cd-rom. This gives the user (normally booksellers and librarians) access to 550,000 titles in print, 40,000 forthcoming titles and the names and addresses of 20,000 publishers in Britain, Ireland and continental Europe. Bookbank also gives details on 150,000 titles which are out of print. (Whitaker Bibliographic Services, 15 July 1994) This information is presented by title and by author and broken down into 138 different categories. (Whitaker Bibliographic Services, 11 Nov. 1994) It is provided by publishers to inform booksellers about their publications - even before a title is published, the market is provided with information about it. There is a similar system of bibliographic information in the United States of America known as Bowker Sauer.

Publishers are concerned with two basic categories of books:

- Forthcoming and just-published titles
- Stock titles - titles which have been published for more than six months, and continue to be stocked in bookshops.

Publishers use a number of marketing tools to inform booksellers and wholesalers about forthcoming titles. These include:

- catalogues
- advance information leaflets
- advance jackets
- sales team
- sales representatives
- teleselling
- marketing department
- advertising and presentations.

All of the above form part of the **Promotional Mix**: sales promotion, advertising, salesforce, public relations and direct mail & telemarketing. (Kotler, 1994, p.99)

### **Catalogues:-**

Publishers traditionally bring out two catalogues per annum, in spring and autumn. The spring catalogue is normally available before Christmas and the autumn one in June/July.

(Baverstock, 1990, p.40) Most large publishing houses, like Penguin and Harper Collins, produce catalogues which are in full colour, while smaller companies' including most Irish publishers' usually rely on cheaper alternatives, using spot colour and black & white. The catalogues give details of new titles to be published. In most cases they include a picture of the book jacket and some details about the book (such as author, price, blurb). In some cases they also include details of book promotions and contain some details on, or a listing of, the stock titles which a publisher has available. Every customer who has an account with the publisher is sent a catalogue. In addition to these customers the catalogue will be sent to the media to help promote the books by letting the media know what will be published over the next six months.

#### **Advance Information Sheets & Advance Jackets:-**

Key customers, such as wholesalers and major chain stores, will be supplied with advance information sheets (usually a single A4 sheet) and advance jackets. This gives them more information than the entry in the catalogue ('a brief blurb and author profile, bibliographical details, price and expected publication date, key selling points and features'.) (Baverstock, 1990, p.40) Many library suppliers will also receive this information so they can send it on to the libraries. All this information is designed to encourage buyers to place an order for a book.

#### **Sales Team (Sales representatives): -**

The sales representatives are also provided with advance information sheets and advance jackets, along with details of point-of-sale material and promotional plans for the book. A publisher's sales force provides an important link between publishers and booksellers /

wholesalers and acts as a vehicle for the two to communicate regularly. As Siân Thomas, deputy managing director of Headline states, 'Our sales people are two-way channels of information'. (Jones, 08 Jan. 1993) The sales representatives visit bookshops and wholesalers every few weeks. They present new titles to the buyer and get orders for them in advance of publication. This is called doing a subscription or 'sub' for short. This is normally carried out three months in advance of publication, but varies for each publisher. The publisher then has an opportunity to gauge the reaction of the bookshops and wholesalers to its titles and make minor alterations to plans if necessary, or possible. It means that the bookshops and wholesalers can plan ahead too.

The representatives also do stock checks for the booksellers and get orders for stock titles which have sold. The representatives organise point-of-sale displays, window displays, signing sessions and other promotional exercises with the buyers and bookshop managers. Not all publishers have their own sales representatives. Many cannot afford the expense and employ the services of an agent instead. An agent is self employed and makes money by getting a commission based on the number of books sold in the area which they cover. The job an agent does is similar to that of a sales representative but the agent usually works for a number of publishers rather than just one. In addition to this a sales representative will probably call to a lot more bookshops than an agent. This is because the publisher's aim is to get the most sales possible for the outlay, whereas the agent is trying to get maximum sales with as little expense as possible, as the agent is paying his/her own costs.

The sales team goes into a bookshop or wholesaler with as many selling aids as possible. A sales representative usually has a sales folder, or 'blad', which contains details on new titles such as the jacket, advance information, publicity and promotional plans. The representative may also have proof copies of titles to give to buyers to read or some details from the books like page proofs, pictures and illustrations. The sales team may also have other sales material like tee shirts, stickers, trade competitions, pictures of dumpbins and counterpacks. All of these items are intended to get a buyer excited about a publisher's book and order it, preferably in large quantities.

In order to get bookshops to take large quantities of a book the publishers give the sales team a financial marketing tool too. The sales representatives and agents, with their publishers agreement, will sell books on sale-or-return or firm sale, give extra discount, give extended credit or a combination of these. Sale-or-return allows the bookseller to buy the book and send back what has not sold at the end of an agreed period, normally twelve weeks. Extra discount may be added to the order to give the bookseller an incentive to buy more books, or a longer credit period may be given to keep the books in stock for longer. Books which are sold on firm sale cannot be returned. In many cases extra discount is given in a situation like this as the booksellers are used to getting books on a sale-or-return basis.

#### **Sales Team (Telesales):-**

Many major publishers now ring key customers on a weekly, fortnightly or even monthly basis to see if they need stock and to give details on new titles available or titles reprinted and now back in stock. This has a dual benefit for publishers. It enables them to keep in

regular contact with booksellers (complimenting the role played by the sales representative) and encourages booksellers to purchase more titles directly from the publisher rather than from a wholesaler.

**Sales Team (Marketing department): -**

The marketing department, as it is normally referred to, is also a very important part of the sales team. Not every publisher has a marketing department, but the number of publishers who employ people with marketing expertise is increasing. (In smaller Irish publishing companies', the editorial department often performs this role.) The department's functions usually include the following:

- Organising book launches and promotions
- Commissioning book jackets
- Compiling the catalogues and stock order forms
- Mailing out information to customers
- Ordering dumpbins and counterpacks
- Organising sales conferences
- Organising sales material for sales representatives

**Advertising and Presentations:-**

Supporting this sales effort are elaborate publicity and promotion activities for the book. Publishers often use *The Bookseller*, a weekly trade magazine to which almost every bookshop subscribes, to inform the trade about a new book. This can be in the form of a large colour advertisement within the magazine, an insert in the form of a leaflet or

## **Target Market - Consumer**

The second target market for publishers is the consumer market of the published book. The market for each book published is different and therefore requires a different marketing approach for each book. The primary aim is to ensure that potential consumers know about the book and are given sufficient information to encourage them to make a purchase. Publishers use a number of marketing tools to achieve this:

- advertising
- flyers and mailshots
- promotions
- publicity.

### **Advertising:-**

We define advertising as any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor... Advertising is a cost-effective way to disseminate messages, whether it is to build brand preference for Coca-Cola or to motivate a developing nation's consumers to drink milk or to practice birth control. (Kotler, 1994, p.627)

The public nature of an advertisement gives a product credibility. (Kotler, 1994, p.615)

What is advertised is the book more than the publishers brand name. A customer would buy a book for a number of reasons but the name of the publisher would not be one of them. They do not promote the company name regularly unless the product and company are synomonus or there is some celebration in progress, as in the case of

Penguin's 60th anniversary. The constant repetition of advertising helps the end consumer become more aware of a particular title, and influences the consumer's purchase decision. Publishers want consumers to believe that if a book is heavily advertised it must be a good read and worth buying.

- **Above-the-line** advertising consists of the five traditional mass media: press, radio, TV, outdoor (including transportation) and cinema.
- **Below-the-line** advertising consists of all other media including direct mail, exhibitions, point-of-sale material, sales promotion schemes, calendars, sponsorships, gimmicks and give-aways. (Jefkins, 1991, p.146)

### **Above-the-line Advertising**

The most common types of above-the-line advertising used by publishers are television, radio, the press and posters of all sizes (outdoor and transport advertising).

#### **Television advertising:-**

This is very expensive and very few publishers could consider embarking on a major campaign using television. A television advertisement normally shows the jacket of the book, with a voice-over telling the viewer the key information, who the author is and a brief summary of, or introduction to, the plot.

#### **Radio advertising:-**

As it is less expensive than television advertising, radio advertising is used more widely by publishers. Advertisements are placed on regional stations as well as on national ones.

Radio does not have the visual element which television has but makes up for this by being able to offer increased repetition of the message (thanks to its lower rates).

### **Press advertising:-**

Press advertising is very widely used by publishers. Along with national newspapers and magazines, advertisements for books are also placed in local and specialist publications and in freesheets (distributed free to homes in urban areas). Small publishers often use press advertising as it is not expensive and reaches a wide audience. It is a particularly useful form of marketing where a book's target market is easily identified. Specialist magazines and journals are ideal vehicles for getting information directly to the publisher's target market. When a publisher wants to target a specific social group a specific newspaper or group of newspapers is chosen. Press advertising gives publishers an opportunity to show the book jacket to the consumer as well as give information about the book.

The press also do book reviews, particularly the Sunday newspapers. The publisher will provide the literary editor with a copy of the book to be published and this will be reviewed by an expert on the subject of the book or by a personality. Such reviews are normally accompanied by a photograph of the book jacket. The regional papers will also do reviews, and in many cases if they are provided with copy they will publish it.

### **Outdoor and transport advertising:-**

This type of advertising includes large poster sites (supersites), billboards, advertising spaces at bus shelters, in tube stations, on trains and on and in buses. (Baker, 1990,

pp.30, 179) Motorists and commuters pass by posters many times a day. This provides a publisher with a great opportunity to show potential consumers a new blockbuster by highlighting the book jacket and giving them information on the author and the book. An article in *The Bookseller* outlines the benefits of poster advertising - both poster and television advertisements reach 80 per cent of their target market, but poster campaigns are a fraction of the cost of television campaigns. (Tongue, 06 Jan 1989)

### **Below-the-line Advertising**

The most common types of below-the-line advertising used by publishers are direct marketing and sales promotions.

#### **Direct Marketing:-**

Direct marketing according to Kotler 'is an interactive system of marketing which uses one or more advertising media to effect a measurable response and/or transaction at any location'. (Kotler, 1994, p.655) By targeting a specific group or location a publisher can use direct marketing methods effectively. Compiling selective mailing lists is one of the essential elements of successful direct marketing. Publishers normally purchase or compile their mailing lists and individualise each mailing.

- **A mail-shot** involves mailing details about forthcoming titles of possible interest to specific interest groups (often members of specialist organisations). Such mail-shots usually contain a picture of the book jacket, details on the author, price and content. Normally they also include an order form, the response to which allows the publisher to measure the reaction to the mail-shot.

- **A flyer** is a printed sheet, normally no bigger than A4, which is targeted at a specific group or location. Like other forms of advertising it includes a picture of the book jacket and information about the content. There is normally some offer associated with the flyer like a free gift with a purchase, special price and so on. If these are acted on then there is a measurable response. Flyers are often distributed at conferences, in colleges, by specific bookshops or targeted at houses in a specific area. This form of direct marketing is not individualised like a mail-shot.

#### **Sales Promotions:-**

These are joint ventures between bookshops and publishers and usually involve the following elements:

- Point-of-sale material
- Window and In-store displays
- Signing sessions and readings
- Book launches.

Given the significant percentage of consumers who are impulse purchasers the importance of book promotions is obvious. It is in the interest of both the publisher and the bookseller to ensure that the consumer sees the product available. Most retailers place great emphasis on displaying their wares effectively, in many cases with the benefit of professional designers and window dressers, and bookshops must compete with this.

**Point-of-sale material** is provided by publishers to booksellers and comes in many forms:

- Show cards
- Dumpbins
- Posters (specific & generic)
- Big Books
- Props

An article in the *Bookseller* states that 'quality, quantity and delivery all affect the success of the point-of-sale, and consequently how effective a window is or how well an instore display works - measured by how many books it sells'. (George, 26 March 1993)

The material needs to be top quality, there needs to be plenty of it and it must arrive on time!

**Show cards** normally consist of a book jacket pasted onto a piece of hard card. This card has a stand attached and can stand alone. Normally it will be A4 or A3 in size depending on what is on it. Many publishers have a card with their logo printed on it and they paste the book jacket onto the card as required. Publishers also use foam board and make up three dimensional books as well as block mounted jackets. Depending on where the show card is to be used, in a window or in store, it may be big enough to contain the front and back of the book jacket to allow the customer to read information about the book.

**Dumpbins** fulfil a number of roles for a publisher. They provide an opportunity to sell more copies of a book into a bookshop and are a good way to display the book in the shop because they are stand alone display units. Most dumpbins have six, nine or 12 pockets into which 24, 36 or 48 books, on average, are placed. The books are positioned face out so the customer sees the book jacket six or nine times when they look at the dumpbin. In addition to this the dumpbin will have a header or display top on the bin which usually shows the jacket (or a section of it), title, author or some other relevant information. The base of the bin will normally have the publisher's logo on it. For the bookseller dumpbins provide a good display for the book, as they do not take up shelf or table space, (although they do take up floor space), and they are easy to keep fully stocked with books. Not every title is sold in this way. Publishers will only dumpbin a book if they are expecting big sales and need to generate good visibility for the book.

**Posters** come in many shapes and sizes. Karen George, manager of Blackwell Retail's marketing department, believes that 'posters are wonderful if there are enough of them and they are the right size'. (George, 26 March 1993) Posters are often seen from a distance so they must be the right size and easy to read. Most posters show the book jacket and are normally A3 in size or bigger. They are great for window displays as they create a background upon which to build a display. Generic posters give a bookshop an opportunity to promote a range of titles, usually using both new and existing stock.

**Big books** have a great impact wherever they are used. These are large cardboard book lookalikes which are used to promote blockbusters titles. They are normally three

dimensional A3 format, and have the book jacket displayed on both sides. Like posters they are large and therefore visible from a distance. They can also be suspended from a ceiling and allowed to spin around or form part of a display.

**Props** are additional material used to highlight book displays, such as gardening tools for a new gardening book, or a dagger for a crime title or a musical instrument for a book on a pop star. The possibilities are endless.

#### **Window and in-store displays:-**

Nearly every bookshop has a window of some sort which faces out onto the street. Potential customers pass by every day and it is the job of the window display to attract their attention and encourage them to enter the shop. Many booksellers have come to realise the promotional advantages offered by good window displays. Some of the chainstores even sell window space! Publishers now book window space for displays of forthcoming titles months in advance of publication, and provide the shops with props and extra books for the display. The book jacket always plays a key role in any window display. Publishers try and co-ordinate window displays by having a regional or nationwide promotion of a particular title in numerous bookshop windows.

**In-store displays** are equally important and are aimed at the customer who is already in the bookshop. Speaking at a Publishers Publicity Circle seminar at the London International Bookfair in 1993, John Michinson of Waterstones stated that a survey he conducted revealed that 53 per cent of Waterstones customers made their purchase decision as a result of in-store promotions. (BS Reporter, 02 April 1993)

### **Signing sessions & Readings:-**

This form of book promotion can be very effective. If the author or the topic of the book are controversial or popular then a signing or a reading will attract a large audience. Normally this sort of exercise is a combined venture between the bookshop and the publisher. Usually initiated by the publisher's representative, the project is handed over to the publisher's marketing department to organise time, date and venue with the bookseller. A few days before the session it will be advertised in the local press and possibly on radio. Most signings and readings coincide with the publication of a new book and are part of the author's publicity tour.

At a signing the author will normally be seated at a table and the public can come and talk to them and get them to sign a copy of the new book. A reading operates in a similar manner - the only difference being that the author reads an extract from the book. Signings can be amazingly successful - when Bette Davis was signing at Hatchards in London they sold 880 copies of her book, *This 'n That*, and had to close the shop for 3½ hours to clear the crowd. (Baverstock, 1990, pp.169-170) On the other hand most shops have enough staff working on the day of a signing to give the shop a crowded feel, just in case nobody turns up!

**Book Launches:-** Only a few books merit a launch which is normally a simple affair with wine and savouries available for guests and a relevant personality to launch the book. Different groups get invitations, which are normally sent out by the marketing department, to the event. The objective is to obtain publicity in the following ways:

- The booktrade - makes them more aware of the book and gives the publisher an opportunity to talk to customers.
- The press - gives the press an opportunity to take photographs which will be published and can lead to editorial coverage too. This is unpaid for publicity.
- Special interest groups - gives the publisher an opportunity to inform a specific target market about the book.
- Friends of the author - always a receptive group who can be relied on to turn up at a launch and make a venue look full and even buy some books.

A launch can be invaluable but this sort of promotion is only used sparingly as launches are relatively expensive and take a lot of time to organise.

According to Andrew Welham, marketing director of Penguin, the book business must 'measure up to the needs and expectations of consumers who are getting powerful marketing messages from other media'. (Welham, 25 June 1993) Publishers must use marketing strategies which ensure that each book's target market knows about the book. Even a well-written book must be packaged appropriately. When the customer sees the book, it will have to live up to expectations - 'an effective jacket has become more and more important as a weapon in the struggle to sell a book'. (Feehan, 1969, p.58)

# **THE ROLE OF MARKETING IN BOOKSELLING**

A reflection of how competitive bookselling has become is the trend in Britain towards employing marketing people from fast moving consumer goods areas to promote chains like Waterstones and Dillons. Gordon Kerr was brought into Waterstones from Oddbins' the wine merchants' to be marketing & promotions manager (Clee, 30 Sept. 1994) and Dillons have employed as marketing director Stephen Dunn, who previously worked for Marks & Spencer, Boots and Thorntons Confectionery. (Dell, 04 Nov. 1994)

Such developments in the British book trade are bound to have an effect on the Irish situation. As the title of the booksellers' organisation - The Booksellers' Association of Great Britain & Ireland - suggests, there are very strong ties between the booksellers of the two countries. In addition, two UK bookselling chains, Waterstones and Dillons, have branches in Ireland. For this reason, the experiences of booksellers in Britain will be used to help illustrate how bookselling has evolved in both countries.

## **The British Experience**

From 1945 until the early 1980s there were two main types of bookselling in Britain, WH Smith and the specialist bookshops. (Whyte, 1994, pp.75-87) WH Smith sold a limited range of books to the mass market, - what Sir Malcolm Field, chief executive of WH Smith called 'the middle ground of the market'. (Field, 16 Sept. 1994) The specialist bookshops (which include general bookshops, regarded as specialist stores because they concentrate on a single product line (Kotler, 1994, p.559)) sold a wide range of books to a narrower market, mainly the ABC1 socio- economic groups. The

specialist shops catered for a local market and bought books which they felt their customers would buy. These bookshops were often run by people who had a love of books and a keen interest in literature, but who were not very market-orientated. As long as they could earn a living they were happy.

A more market-orientated approach to bookselling began to emerge when Tim Waterstone (an ex-WH Smith employee) opened his first shop in London in 1982. Waterstone offered the customer a better service. The books were not any cheaper due to the operation of retail price maintenance, but in time the Waterstones customers were offered many pre- and post-purchase services: free gift wrapping, mail order, a children's section with shelves designed for children's needs, meet the author sessions and young, informed and enthusiastic staff. In many ways Waterstones tried to offer what Marks & Spencer have been offering for many years - the application of a 'thoroughgoing customer orientation in conducting its operations, using customers' definitions of quality, service, and value'. (Kotler, 1994, p.579)

Between 1982 and 1989 Waterstones opened 34 bookshops in Britain and Ireland. This level of growth illustrates just how successful Waterstones' marketing strategy was. The Waterstone shops had a very distinctive feel to them. The black shelving and red carpets were designed to appeal to an upmarket clientele. The customers were able to browse without being interrupted and chairs were provided if customers wanted to sit and read. The customer was also given the opportunity to shop in the evening and on Sundays when they had more time to browse and enjoy the experience. The upmarket

association stated that 'over recent years booksellers have shown more and more interest in new ways of marketing books'. (Clee, 21 May 1993)

However, in another article in *The Bookseller* two months later, Peter Bell, proprietor of Bells Bookshops in Putney and Trowbridge, former sales and marketing manager of Hammicks Wholesale, highlighted how some independent booksellers in Britain still did not believe in the benefits of marketing. Bell believes that these outlets will not survive. It is the independents who follow the lead set by Waterstones and Dillons who will endure and prosper. 'Future growth in bookselling is likely to come from further growth by the chains... Even so, a good, well-stocked independent bookshop, well-sited and staffed by interested and intelligent staff, dedicated to customer service, and with an appreciation of the importance of marketing, still provides the best possible environment for selling books and a potentially powerful channel of growth for the books market.' (Bell, 09 July 1993)

### **Bookselling in Ireland**

The revolution in British bookselling, brought on by Waterstones and Dillons, also had an effect in Ireland. Bookselling in Ireland, as in Britain, is dominated by two types of retail outlet - Easons, the Irish equivalent of WH Smith, and the specialist bookshops. Easons has traditionally catered for the mass market book buyers. During the 1950s when Easons began to develop their O'Connell Street shop, the company saw the potential of retail selling and started to use open display for all items. (Cullen, 1989, pp.380-381) Easons were becoming more customer-orientated than the specialist bookshops. While Easons was building its highstreet retail business in the 1950s and

1960s, the specialist bookshops were content to continue much as they always had. Historically, the specialist bookshops catered for the needs of a privileged few and the older outlets like Fred Hannas and Greenes, in Dublin, evolved from this tradition. The trade was rather old-fashioned and saw no need to market its books. It was not until the entrance of Waterstones onto the Dublin book market that the Irish booktrade really began to look at the way they marketed their books.

At the time Waterstones was regarded as 'something of an invader and, worse, an overtly competitive one' in the Irish book trade. (Hunter, 03 Sept. 1987) 'Overtly competitive' may seem to be an exaggeration given that there was no price competition, because of the net book agreement, but in the eyes of the Irish booksellers this sort of bookshop challenged the way they had done business for many years.

Most Irish booksellers subscribe to *The Bookseller* magazine and were aware of the changes happening in Britain, but did nothing until threatened on their own territory.

The early 1980s were not a good time for bookselling in Ireland because of the poor economic climate. Real confidence has only come into the trade since the late 1980s. (Fishwick, 1987, p.13) It was in 1987, taking advantage of this increased confidence, that Waterstones opened its first Irish outlet, in Dublin. The Waterstones way of selling books was completely customer-driven and the Dublin booktrade had to adapt in order to survive. Marie Fitzgerald, the first manager of Waterstones in Dublin said at the time of its opening, that the Dublin shop was not just a bookshop but a 'cultural centre'. (Siggins, 25 July 1987) In addition the shop was large by comparison to others in the

city and it was going to open longer hours and on Sundays. An immediate result of Waterstones opening was the closure of the Paperback Centre in Suffolk Street in Dublin and the refurbishment of Fred Hanna's paperback shop.

Across the street from Waterstones was the Hodges Figgis bookshop. This shop was part of the Dillons chain. As part of Dillons expansion and a reaction to Waterstones opening, the Hodges Figgis shop in Dublin was refurbished, and extended to increase selling space. The Dublin trade was faced with another more market-orientated bookshop. The emphasis was on good selection of stock, good shelving for display and a comfortable atmosphere - a key element in the service mix retailers should offer to customers. (Kotler, 1994, p.570) As Kotler states, a retail outlet should have 'a planned atmosphere that suits the target market and draws consumers toward purchase'. (Kotler, 1994, p.571) Hodges Figgis' approach and emphasis on 'customerization' was very similar to that of Waterstones. Irish booksellers began to see the benefits of this type of bookselling. Customerization, Raphael states, is finding out what your customer wants and giving it to them. (Raphael, 1993, p.13)

In 1990 Rainbow Books, the retail division of the wholesale company Overseas Publications, opened Hughes & Hughes in the St. Stephen's Green Shopping Centre. This is a large, airy bookshop, fitted out to the highest standards. It stocks a broad range of titles and offers gift wrapping, long opening hours and all the features of the successful British chain stores.

Waterstones later opened additional shops in Cork city and in Belfast, and the effect of their marketing strategies was felt in many areas outside Dublin. Irish bookshops in general began to change. For example, the Bray Bookshop moved to a larger, well-designed premises on Bray's main street, providing customers with an attractive place in which to shop, while also making it more difficult for competitors to enter their area by having a bigger and better bookstore. Many other outlets followed suit such as the Open Book Company in Sutton, a suburb in north Dublin and the Ennis Bookshop in Ennis, Co. Clare. The common theme has been attention to what will attract the customer. Buying a book should be fun, an enjoyable experience. The shop should be bright and the books easy to see. This competition between Waterstones and Dillons transformed the manner in which books were marketed in Ireland in the same way it had in Britain, with marketing quickly becoming an integral part of bookselling in Ireland. The effects of this can be seen in the Conroy O'Neill report which shows that the value of the retail book market grew from £56.6m in 1986 to £80.9m by 1992. (Conroy O'Neill, 1992, p.4)

### **Marketing Strategies now used by Irish Booksellers**

In 1987 Francis Fishwick predicted that the Irish book trade would have to turn to 'marketing, including interesting products, reasonable prices and effective promotion' in order to survive. (Fishwick, 1987, p.70) Before looking at the marketing strategies which are used by booksellers in Ireland it is necessary to define what a marketing strategy is. A strategy consists of a target market and a marketing mix.

## **Target Market**

Kotler describes a market as ‘... all of the potential customers sharing a particular need or want who might be willing and able to engage in exchange to satisfy that need or want’. (Kotler, 1994, p.11) Booksellers cater for a potentially very big market, that is everyone who can read. This can be segmented by interest category and also categorised by socio-economic grouping.

## **The Marketing Mix**

The marketing mix ‘is the set of marketing tools that [a] firm uses to pursue its marketing objectives in the target market’. (Kotler, 1994, p.98) These marketing tools are product, price, place and promotion. This applies to booksellers in the following way:

- **Product:** The products booksellers deal with are books, with around 600,000 in print and 80,000 new titles coming into the market per year. (Field, 16 Sept. 1994) This gives bookshop buyers a huge choice when selecting stock. Selection can be made easier by looking at the shop’s target market and stocking books which the market demands. In addition to this are the value added products which a bookshop may offer: free gift wrapping, seating, coffee shop, atmosphere. All of these combine to give a shop its image and appeal to a particular target market.
- **Place:** The place is the location of the bookshop which once established is fixed. Place also refers to the shop itself: size, decor, facilities. All these factors contribute to the manner in which the product is presented to the bookshop’s target market. The

place will portray an image to the customer and help the customer decide if this is the type of bookshop in which they would like to shop. Simple things like the signage used to highlight sections within a shop are very important. When Waterstones changed their signage in one of their stores following a review by professional store designers, an increase in business of 7 per cent was recorded over the next 15 week period. (Bookseller Reporter, 30 Sept. 1994)

- **Price:** The price is the amount the customer pays for a book. In Ireland, books are published at net prices. Although the net book agreement no longer exists in Britain and never had any legal standing in Ireland, it was, in most cases still is, adhered to by booksellers because they see it as beneficial to the trade and the customer.

#### **The Net Book Agreement**

Clause (i) of the Net Book Agreement 1957 (in Britain) states that '*... net books shall not be sold or offered for sale, or caused or permitted to be sold or offered for sale to the public at less than the net published price*'. (Elliot et al., 1990, p.171) What this means is that a publisher may determine a minimum retail price for a title and this price will be adhered to by the bookshops. Although this agreement is no longer in existence in Britain and did not carry force of law in Ireland, it has, over the years, become generally accepted practice. The net book agreement finally collapsed in October 1995. (McCall, 06 Oct. 1995)

The arguments in favour of the net book agreement were as follows. If there were price competition, the larger chains would be able to give large reductions because

they get more discount (thanks to their buying power) than the smaller outlets. If the small bookshops could not compete, they would eventually be driven out of business. The larger chains would then have even greater buying power and would demand even larger discounts from the publishers. As a result publishers would make less money and this would, in turn, restrict publishing, as publishers would not be willing to take risks by publishing unusual or minority interest titles. This would result in less books being available to the customer. Nobody would win in the long run.

In 1995 the Net Book Agreement has ceased to formally exist and this has opened up the opportunity to price promote. (Seekamp, 08 Oct. 1995) Under the agreement a shop could not price promote a book to attract customers into the shop. However, now if a bookseller wishes to reduce the price of a book they can. In reality this happens with relatively few books.

Booksellers do not like to reduce their own margin on a book so in order to run price promotions they do deals with publishers. These are normally discount related. Booksellers could buy additional stock, over and above their normal initial purchase quantity, in return for extra discount. They could also buy stock on a firm-sale basis in return for extra discount or they could combine both of the above. Most price promotions on books relate to a small number of new titles. These new titles tend to be established bestselling authors. By attracting the customer into the shop to purchase a bestseller there is a good chance that they will buy another full price book because they feel they have money to spare from the great bargain they got and because impulse buying is an important factor in bookselling.

- **Promotion:** The fourth element of the marketing mix is promotion which is the way in which the bookshop communicates with its target market about the books and services it has to offer. There are a number of different areas which combine to make up the promotional mix, such as sales promotion, advertising, the sales staff, public relations, and direct-marketing. (Kotler, 1994, p.99)

As competition is fierce, there are continuous efforts to improve marketing strategies. However the extent to which this is possible is limited because: all bookshops have access to any book a customer may want by ordering it from a publisher or wholesaler, the price of books in practice is fixed in most cases, bookshops cannot move location or refit their stores regularly because of the large costs involved, location can be considered fixed in the short and medium term. Therefore the major area in which management of a particular bookshops can compete is promotion. This has been the focus of most recent marketing efforts and is discussed in more detail in the following section.

## **Promotion**

When making some predictions for the future, Francis Fishwick, in 'The Market for Books in the Republic of Ireland' states that '...effective promotion may prove critically important'. (Fishwick, 1987, p.70) Bookshops have a range of promotional tools that they can use to attract the customer to the store and to encourage the customer to notice particular books. How do booksellers use the promotional mix to attract customers in and draw attention to specific titles?

## **Sales Promotion**

'Short-term incentives to encourage trial or purchase of a product or service' is how Kotler defines sales promotion. (Kotler, 1994, p.596) There are many different types of promotional tools: contests, premiums & gifts, coupons, rebates, tie-ins, trade-in allowances, exhibits, point-of-purchase display ... (Kotler, 1994, p.597) Bookshops use a variety of sales promotion techniques, such as window displays, in-store displays, theme and Book-of-the-Month promotions.

A window display involves the bookshop using its window space to promote a particular book, or in some cases more than one book. Copies of the book(s) form the central part of the window display and this is supported by the use of other display material and props, such as point-of-sale material provided by the publishers. In general, point-of-sale material consists of posters, show cards, single copy holders, dump-bins, counter-packs, shelf wobblers and header cards.

### **Point-of-Sale material**

**Posters:** Normally a blow-up of the book jacket.

**Show cards:** A3 and A4 stand-alone cards showing the book jacket.

**Single copy holder:** A cardboard unit designed to display one copy of the book.

**Dump-bins:** A multiple-copy stand-alone display unit (24, 36 or 48 copies).

**Counter-packs:** Display unit designed to be placed beside a cash register (10-20 copies).

**Shelf-wobblers:** Flexible plastic displays attached to book shelves.

**Header Cards:** Printed card placed on top of a Dumpbin to attract attention to the bin.

In-store displays are done in a similar fashion to window displays, normally on a table in a prominent part of the shop. Again point-of-sale material may be used in the display.

Theme promotions are based around a particular subject area, such as health, gardening or back-to-school. Such promotions normally last one to two weeks and involve both window and in-store displays.

A Book-of-the-Month promotion is when a bookshop, or a chain of shops, picks a book which the booksellers believe is worth highlighting and promoting for a month.

Some outlets allow customers to return books bought in the shop and get a credit against any future purchase. This would be primarily for paperback fiction titles and the customer would get a maximum of 50 per cent of the original retail price. The shop sells the secondhand books. This helps build sales and customer loyalty.

### **Advertising**

Advertising is 'any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor'. (Kotler, 1994, p.596)

- **Press and Radio advertising**

In most cases bookshops use press and radio advertising to inform customers about forthcoming events, such as author signing sessions or readings, where an author will be at the bookshop for a specified period of time and available to sign copies of his/her recently published book or to read an extract from a new book. Radio

advertising is also used to promote new titles, especially bestsellers, normally in conjunction with the publisher. Many smaller bookshops advertise in local publications, such as a local freesheet, a programme for a school play or a college society. (In some cases the advertisement results from the shop acting as sponsor to an event.) Television is not used on a regular basis because it is not cost effective.

- **Post-purchase services**

Many bookshops also engage in other forms of advertising. Some, such as the Killarney Bookshop in Co. Kerry, have their own bookmarks printed. These usually carry details about the shop and its services. When a customer makes a purchase a bookmark is included free with the book. In addition to this many bookshops also have carrier bags with their shop's details printed on them. This, too, acts as an advertisement. Some bookshops also have wrapping paper with the bookshop's name or logo on it. This is usually used as part of a free wrapping service.

- **In-store advertising**

Within a bookshop there are other techniques which can be used to encourage customers to buy a book.

- **Sales force:** A well-trained, well-informed and experienced staff can advise customers and suggest possible purchases.

- **Bestsellers' List:-** This list can be the official trade list or the shop's own bestsellers' list based on its weekly sales. In Ireland some bookshops display the UK Bestsellers'

List and the Irish Bestsellers' List. These lists indicate the titles which have performed best in the last week in the areas of fiction and non-fiction.

- **Review Notices:-** In addition to this many shops have a display board which displays reviews of recently published books. All this information can influence customer purchase decisions.

- **Book Displays:-** The manner in which the books are displayed in a bookshop will have a major influence on the customer. A shop can only have a small number of lead title displays in a shop at any one time, so the manner in which the remaining stock is displayed is very important. A number of factors must be taken into account in relation to this:

- The amount of shelf space that is available
- The number of titles in stock
- The quantity of books in stock.

If the shelving available is limited and the number of titles in stock is great there will be a problem displaying the books to their best advantage. There are two main ways of displaying books - face out and spine out. (Berg, 27 Jan. 1989) In addition, most booksellers also display books face up on tables. In an ideal situation all books should be displayed face out or face up, so that the jacket of the book with the title on it is visible to whoever looks at the shelf or table. However, displaying books in this way takes a great deal of space and reduces the number of books which can be stocked. Thus most

books are placed spine out. However, having the jacket of a book visible is more likely to attract the attention of a customer, so bookshops compromise with a limited number of important books displayed in this way. (Ingham, 22 July 1994)

Visibility of the jacket plays a key role in all types of book promotion. The jacket of the book is always the focus of point-of-sale material. Posters, show cards, single copy holders, dump-bins, counter-packs and shelf-wobblers are all designed to give prominent display to the jacket. The book jacket is also central to all window displays.

The Booksellers Association see an impulse purchase as the purchase of a book 'which they [the purchaser] had not planned when they came in [to a bookshop]'. (Book Marketing Council, 1982, p.9) According to the Book Marketing Council report on impulse buying, in 1980 45 per cent of customers in the UK are impulse buyers. (Book Marketing Council, 1982, Summary Section 2.5) A similar survey conducted two years later indicated that the number who bought books on impulse had increased to 56 per cent. (Book Marketing Council, 1982, Summary Section 2.5) According to the Book Marketing Council these purchases can be categorised as:

- purchases additional to planned purchases
- purchases which the purchaser always meant to buy and the buying opportunity has been brought forward
- purchase of a book that the purchaser never knew existed.

by Irish people had decreased to 1 million while breaks at home had increased to 4.8 million (2 million long breaks and 2.8 million short breaks). (Cert, 1993, p.9)

Between 1987 and 1991 there was an increase of 60 per cent in the number of holiday breaks taken by Irish people. This is made up of a doubling in the number of domestic trips and a decrease of 17 per cent in the number of trips abroad. (Cert, 1993, p.8) This can probably be attributed to the dramatic increase in the standard of facilities available to the holidaymaker in Ireland as a result of investment in Ireland's tourism infrastructure.

### **Foreign visitors to Ireland**

In addition to the increase in the number of domestic holidaymakers, the country has also had an increase in the numbers of foreign visitors. This can be seen from the Bord Fáilte figures over the past few years and is reflected in the amount of travel literature produced on Ireland. Prior to the twentieth century writers such as de Tocqueville, Hall, Kohl and Thackery wrote of their journeys around the country - journeys probably inspired by Ireland's remoteness, geographically and culturally. Since 1900 many more authors have been added to the list including Eric Newby, Heinrich Böll, Gary Hogg, Louis Gauthier and Giuseppe Conte. (O'Connor & Cronin, 1993, pp.51-65)

In addition to travel literature there are a large number of travel guides available on Ireland. Every major series such as *Lonely Planet*, *Fodor*, *Michelin*, and *Baedeker* has a guide to Ireland, Dublin or both. These are available in English as well as in numerous other languages. Complimenting the travel guides are glossy picture books which

combine travel writing and guide book information along with views of the country and its people. Again these books are available in many languages.

## Who visits Ireland ?

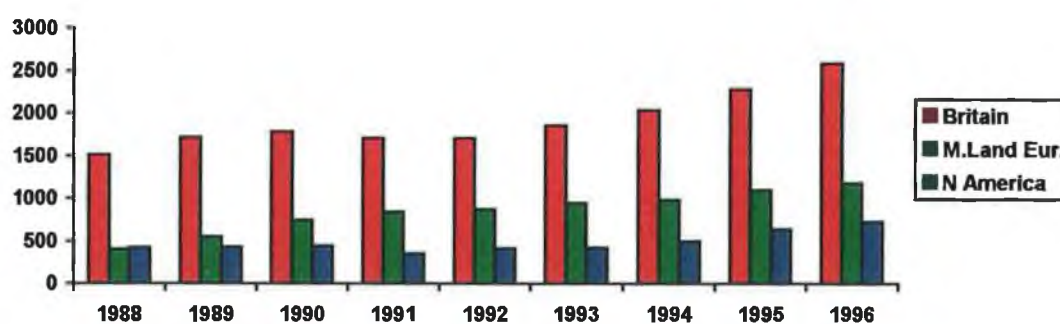
The following table shows the three main groupings which have visited Ireland over the last few years.

Table 7.0

(Bord Fáilte, 1994c & 1995a & 1996b & 1997a)

	1988	1989	1990	1991	1992	1993	1994	1995	1996
No. (000s)									
<b>Britain</b>	1508	1716	1785	1710	1707	1857	2038	2285	2590
<b>M.LandEur.</b>	408	547	744	841	874	945	988	1101	1177
<b>N. America</b>	419	427	443	356	417	422	494	641	729

Table 7.1



The largest of the three main groupings is the visitors from Britain. This group is made up of a combination of immigrants visiting relations and genuine British tourists. In

1996, according to Bord Fáilte statistics, 51 per cent of British visitors stayed with relatives or friends. Those who visit relatives do not normally visit popular tourist sites, as their primary motive for coming to the country is to see family.

The next group is those from mainland Europe. A minority of these visitors have visiting family as the primary motive for travelling to Ireland. In 1996 only 14 per cent of continental visitors stayed with relatives / friends, a very small number by comparison to the British figure. Most visitors from mainland Europe travel to Ireland to holiday here.

Germany is Ireland's primary visitor market in mainland Europe and is also one of our fastest growing markets. (Bord Fáilte, 1997b, p.4) France is the second most important mainland European market with more than one in five mainland European visitors to Ireland coming from France. (Bord Fáilte, 1997c, p.5)

The final group are tourists from North America. Many American visitors have 'roots tourism' - searching for their Irish ancestry - as a part of their agenda for visiting Ireland. In fact, Bord Fáilte consistently find that 65 to 70 per cent of all American tourists to Ireland have some Irish ancestry. (Bord Fáilte, 1997d, p.19) In addition this Irish connection is also reflected in the fact that in 1996 30 per cent of north American visitors stayed with relatives / friends while in Ireland.

From table 7.0 it can be seen that there has been a steady increase in the total number of visitors to the country since 1988, with the number from the European mainland more than doubling. This group has been the biggest growth sector. The Germans remain the most important single grouping closely followed by the French. (See table 7.2 below)

The marketing strategy behind Tourism Brand Ireland aims to continue this growth throughout 1997 and beyond. (Bord Fáilte, 1996a)

Table 7.2 (Bord Fáilte, 1997a & 1994c)

	1988	1989	1990	1991	1992	1993	1994	1995	1996
No. (000s)									
<b>Britain</b>	1508	1716	1785	1710	1707	1857	2038	2285	2590
<b>France</b>	111	138	198	220	220	242	231	234	262
<b>Germany</b>	113	154	178	203	230	265	269	319	339
<b>USA</b>	385	385	402	321	374	377	449	587	660

The peace process in Northern Ireland was expected to contribute significantly to the increase in numbers of visitors to Ireland. Alan Gray states in *The Economic Consequences of Peace in Ireland* that in a survey of Tour Operators who bring visitors to Ireland, a 43.8 per cent increase in numbers was expected in the Republic and 117 per cent increase in Northern Ireland. (Gray, 1995, p.13) However, despite the end of the first IRA ceasefire, the adverse impact on tourism in the Republic has been minimal. (Kahn, 30 May 1996) Earnings from all out-of-state markets totalled a record IR£1.88 billion for 1996 - 12.5 per cent higher than 1995, and earnings from Britain alone were IR£574 million. (Bord Fáilte, 1997a, p.3)

### **What do tourists do in Ireland?**

The following table (Bord Fáilte, 1997a, p.5) indicates the main activities and pastimes that tourists engage in while holidaying in Ireland.

Table 7.3

<b>Activities</b>	<b>(000s)</b>
Hiking / Hill walking	282
Angling	170
Cycling	192
Golf	230
Sailing	51
Equestrian Pursuits	74
Cruising	23
Language Learning	113
Total	1135
<b>Pastimes</b>	
Houses / Castles	1352
Monuments	991
Museums / Art Galleries	799
Heritage Centres	817
National Parks	762
Gardens	677
Genealogy	71
Total	5469

Activity holidays do not form a major part of the visitors' agenda. The main occupation is visiting such cultural sites as historic houses, castles and monuments. Travelling around the country and enjoying the scenery is part of this as these historic sites are located throughout the country.

## **What type of people visit Ireland?**

For the purpose of this section only the major nationalities will be looked at in detail. These are as table 7.0 and 7.2 have shown, British, North American, German, and French.

### **Germany (Bord Fáilte, 1997b & bi)**

Germany is the world's most important outbound tourism generating market, they take a lot of foreign holidays. Between 1995 and 1996 there was increase in the number of short trips (2-4 days) taken by German holidaymakers. However since 1994 there has been an overall drop of 6% in holiday taking. Nonetheless, although Germans are taking less holidays, the overall spend on holidays has increased from DM150bn in 1995 to DM155bn in 1996.

### **Importance of the German market to Ireland**

- The country in mainland Europe from which most visitors to Ireland come from is Germany. The Germans have one of the highest average spends per visit.
- 29% of visitors and 36% of holiday maker from mainland Europe are German.
- The average stay of a German holiday maker is 14 nights. This indicates that their trip to Ireland is their main annual holiday.
- 38% of holidaymakers from Germany are from the ABC1 social groups.
- Potential for return visits is good as 66 per cent of holidaymakers are between the ages of 19 and 44 years of age.

### **Why do Germans visit Ireland?**

There are three main reasons why Germans visit Ireland - holidays, business and visits to relatives & friends. Two thirds come to holiday, 16 per cent come for business or conferences and 11 per cent come to visit relations and friends.

### **Who visits Ireland?**

There has been a decrease in the number of Germans on first visits to Ireland indicating an increase in repeat visits. There has also been an increase in the number of older holidaymakers, those over 35 years of age. This has gone from 31 per cent in 1992 to 44 per cent in 1996.

German visitors to Ireland tend to be well-educated professionals, with 60 per cent having a good understanding of English. The most important age groups are 19-24 years and 25-34 years which account for 26 per cent and 31 per cent of German visitors to Ireland respectively.

There has been a change from independent travel to package holidays since 1992. In 1992 26 per cent of Germans holidaying in Ireland were on package tours, and 74 per cent were independent. Now the figures are 45 percent and 55 per cent respectively.

### **What do they do?**

The activities Germans engage in while in Ireland are as follows;

Table 7.4

Angling	8%
Equestrian	2%

Cycling	15%
Golfing	6%
Hiking / Hill walking	15%
Historic / Cultural	67%
Gardens	32%

### **Perception of Ireland**

A recent Bord Fáilte survey has shown that the Germans have a very positive image of Ireland. They see it as a country which is unspoilt and which has a remote countryside, and lots of pubs with traditional music. They see the people as friendly and the Irish culture as interesting. They believe there are plenty of things to do in Ireland, particularly sport and outdoor pursuits. In addition they do not see Ireland as a particularly expensive place to visit.

The German visitor likes the friendly people, scenery, open spaces and the pace of life. The survey emphasised that the Germans see Ireland as a green country. Irelands unspoilt natural open spaces are very important to them.

### **France (Bord Fáilte, 1997c & ci)**

The French tourist market is the second most important mainland Europe tourist market for Ireland.

### **Importance of the French market to Ireland**

- One in five of visitors from mainland Europe are French.

- The French account for one fifth of our revenue from mainland Europe.
- 63 per cent of visitors who arrive by sea are French.
- More than 25 per cent of language students in Ireland in 1996 were French.

### **Why do the French visit Ireland?**

There are four main reasons why the French visit Ireland - holidays, business, visits to friends / relatives and to study a language. The numbers coming for a holiday has decreased from 52 per cent in 1992 to 43 per cent in 1996. Business visitors accounted for 16 per cent in 1996, with friends and relatives accounting for 15 per cent. Students are 12 per cent of the total.

### **Who visits Ireland?**

71 per cent of French holidaymakers are on their first visit to Ireland. The majority of visitors from France are in the C1 social bracket. There has been a decline in the numbers from the AB bracket over the past five years. 41 per cent of French visitors are in the 24 to 44 year age group. In addition to this there has also been a growth in the 45+ year age group. 42 per cent of French visitors come on package holidays and 58 per cent are independent travellers.

### **What do they do?**

The French engage in the following activities and pastimes when in Ireland:

Table 7.5

Angling	8%
---------	----

Golfing	5%
Equestrian	2%
Cycling	9%
Hiking / Hill walking	14%
Historical / Cultural	74%
Gardens	34%

The availability of special pursuits is very important to the French when deciding where to go on holiday.

### **Perception of Ireland**

A recent Bord Fáilte survey indicated that when choosing a holiday destination the French look for nice scenery, friendly and hospitable people, good value for money, an unspoiled environment and good accommodation. They believe that Ireland is a country which is suitable for touring, has an unspoiled environment, nice people, lovely scenery - in fact everything the French want.

### **America (Bord Fáilte, 1997d)**

35.3 million Americans travelled outside the USA for pleasure over the last three years. But this only accounts for 13.7 per cent of the adult population. Most Americans prefer to holiday on the domestic market.

### **Importance of the American market to Ireland**

Since 1994 there has been a return of some of the business lost to mainland Europe in the

1980s. In addition the peace process has had a positive effect, especially among the older coach travelling visitors.

- 21 per cent of holidaymakers to Ireland are American.
- Americans account for 37 per cent of overseas hotel bed nights in Ireland.
- Americans account for 21 per cent of other holidaymaker paid bed nights (non-hotel) in Ireland.
- 35 per cent of overseas car rentals are by Americans.
- Americans spend 6 per cent per capita more than their European counterparts while on holiday in Ireland.

### **Why do Americans visit Ireland?**

The Americans come to Ireland for a holiday, to visit family and friends and for business. Holidays account for 45 per cent of visits, 16 per cent come to see family and friends, 17 per cent combine both holiday and family visits and 12 per cent come on business.

### **Who visits Ireland?**

The typical North American tourist to Ireland is from the ABC1 grouping, which accounts for 89 per cent of visitors.

### **What do they do in Ireland?**

The activities and pastimes they get involved in are as follows:

Table 7.6

Golf	7%
------	----

Cycling	5%
Walking / Hiking	8%
Equestrian	4%
Angling	2%
Historical / Cultural	71%
Gardens	25%
Theatre / Concert	15%
Tracing roots	11%

### **Perception of Ireland**

Americans like Ireland because of the friendly people and the scenery. It is also an opportunity to visit the country of one's ancestors. 65 to 70 per cent of all American visitors have some Irish ancestry.

### **Britain (Bord Fáilte, 1997e)**

Britain is the second largest generator of outbound tourism in Europe after Germany. In world terms Britain is the fourth largest, in terms of international travel expenditure, after the USA, Japan and Germany. A 1995 survey indicated that Stg£20.47 million was spent in 1995 on long holidays (over 4 nights).

### **Importance of the British market to Ireland**

Ireland as a destination accounts for four per cent of holidays taken by British people in 1995. The British visitor is very important to the Irish economy.

- Britain accounts for 54 per cent of tourists coming to Ireland.

- The British visitor is less affected by seasonality than other visitors.
- Revenue from British visitors accounts for 39% of tourist earnings in 1995.
- Two thirds of British visitors belong to ABC1 social group.
- The British account for the highest number of specialist activity holidaymakers for golf and angling.

### **Why do the British visit Ireland?**

There are three main reasons why the British visit Ireland - visits to relatives and friends, business and holidays / short breaks.

In 1995 30 per cent of British visitors came to visit relatives and friends, 24 per cent came on business and 19 per cent came for a holiday, while 13 per cent came on a short break which was in addition to their main holiday.

### **Who visits Ireland?**

25 per cent of British visitors to Ireland in 1995 were on their first visit while 47% had been before. 29% of them were born in Ireland.

Those visitors in the ABC1 socio-economic group accounted for 68% of visitors. 27 per cent travelled alone and 38% travelled with a partner. The age profile of the British visitor indicates that 37 per cent were over 45 years, 20 per cent were 25 - 34 years and a further 20 per cent were 35 - 44 years.

### **What do they do in Ireland?**

The breakdown of pastimes and activities that British visitors engage in, as found in 1995, is listed below:

Table 7.7

#### **Activities**

Golfing	9%
Angling	8%
Hiking / Hill walking	4%
Cycling	3%
Equestrian	2%

#### **Pastimes**

Houses & Castles	26%
Heritage Centres	17%
Monuments	16%
National Parks	14%
Gardens	14%
Museums & Galleries	13%

### **Perception of Ireland**

A survey carried out by Bord Fáilte in 1995 revealed that the general perception of Ireland

was positive. The results of the survey show that the British believe that Ireland has:

- Friendly welcoming people.

- Beautiful scenery and lush countryside.
- A variety of activities to engage in, particularly angling and golf.
- A peaceful, relaxed pace of life.

Ireland is also seen as a great destination for young adult males, particularly because of the vibrant pub culture which exists. The country is not seen as a family destination.

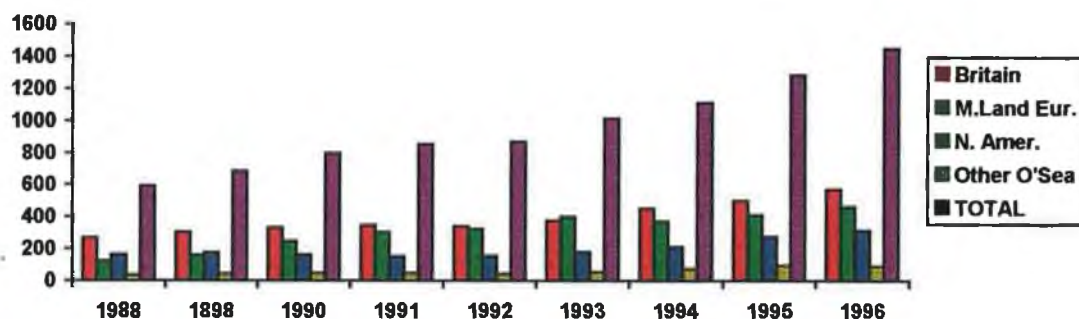
### **Economic Importance of Tourism**

Tourism in Ireland is an important source of revenue and generates a lot of employment both directly and indirectly. The following table indicates the importance of tourism in financial terms.

Table 7.8 (Bord Fáilte, 1994c & 1996b)

	1988	1989	1990	1991	1992	1993	1994	1995	1996
Revenue (£m)									
<b>Britain</b>	267	305	333	348	340	375	452	501	574
<b>M. Land Eur</b>	124	160	249	305	326	402	372	414	467
<b>N. America</b>	165	177	166	153	156	182	213	275	317
<b>Other O'Seas</b>	38	45	47	50	46	55	77	96	94
<b>TOTAL</b>	594	687	796	856	869	1013	1114	1286	1451

Table 7.9 (Bord Fáilte, 1994c & 1996b)



In 1995 there were 102,000 jobs supported by revenue generated by tourism. (Bord Fáilte, 1996c, p.14) The second Operational Programme for Tourism 1994 - 1999 has a target of creating additional jobs, making a total of 126,000 jobs supported by tourism by the year 2000. (Bord Fáilte, 1995c, p.4) Tourism now accounts for one out of every twelve jobs in the country making it a very important employment sector. (Bord Fáilte, 1996c, p.8)

Continental visitors have become a very important part of the tourist industry in recent years, particularly when the American market was negatively effected by the Gulf War. (O'Connor & Cronin, 1993, p.82)

### **How much do foreign visitors to Ireland spend per head?**

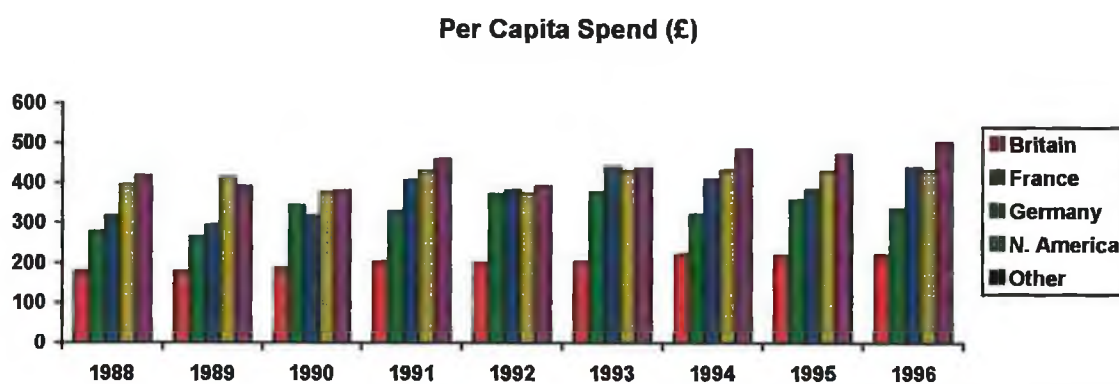
Spending by the tourist market varies according to nationality. The following table shows how each nationality compare on a per capita spend.

Table 7.10 (Bord Fáilte, 1994c & 1996b)

Spend per head (£)

	1988	1989	1990	1991	1992	1993	1994	1995	1996
<b>Britain</b>	177	178	187	203	199	202	222	219	221
<b>France</b>	279	266	344	329	373	378	322	358	336
<b>Germany</b>	317	294	317	407	383	443	410	384	439
<b>N. America</b>	395	415	376	431	374	431	432	429	433
<b>Other</b>	418	392	381	460	392	441	485	473	504

Table 7.11 (Bord Fáilte, 1994c & 1996b)



## What is the tourist Punt spent on?

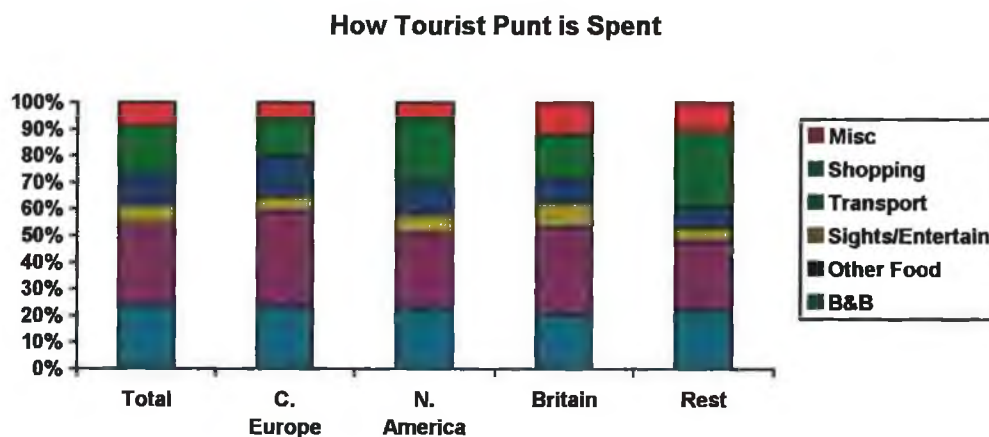
The following table shows where tourists spend their money while in Ireland.

Table 7.12 (Bord Fáilte, 1996b)

%	Total	M. Europe	N.America	Britain	Rest
<b>Bed &amp; Board</b>	29	41	26	22	22
<b>Other Food &amp; Drink</b>	31	28	29	35	26
<b>S.seeing/Entertainment</b>	6	5	6	8	5
<b>Internal Transport</b>	9	9	10	9	8

<b>Shopping</b>	19	25	25	19	28
<b>Misc.</b>	5	3	3	7	11

Table 7.13



Shopping and miscellaneous account for 24 per cent or more of the money spent by visitors in Ireland. This is the money which goes towards presents and mementoes and is therefore very important to the retail trade. In this regard the North Americans and continentals spend most, £0.28 in every £1.00. They are followed by the British at £0.26.

### **Ireland: A visitor's perception**

The image that a tourist has of Ireland and the Irish is often the result of information received from many different sources: political and social information, historical fact and commentaries, and the representation of the country in the international media.

## **Lifestyle**

The image many foreigners have of Ireland is one of a land where time has no meaning, life is not rushed. Such an approach appeals to those who are looking to get away from the hustle and bustle of a busy urban life. In addition to this 'the warmth and friendliness of the Irish people is consistently high on the list of attractions to visitors.'. (O'Connor & Cronin, 1993, p.78) The foreigners who live in Ireland may provide the best clue to what Ireland is like. Many are German and have come in search of an 'escape [from Germany's] workaholic rat-race, its overcrowding, pollution, bureaucracy, *Ordnung*, conformity, *und so weiter*, and to seek a greener, emptier land with a slower more easygoing tempo'. (Ardagh, 1994, p.336)

Recent research carried out by Bord Fáilte for their 'Tourist Brand Ireland' campaign has shown that although foreigners perceive Ireland to be underdeveloped in many ways - not having hotels, entertainment limited to pubs - (Bord Fáilte, 1995b) Ireland was still seen as a beautiful and hospitable country. In addition this research, which was carried out in the USA, Britain, Germany, France and the Netherlands shows that foreigners believe Ireland to have a rich cultural tradition, with beautiful landscape and unspoilt environment. Moreover they also felt that foreigners could get a special holiday experience in Ireland which could not be achieved elsewhere. 'This special experience is rooted in a number of interactive dynamics including interaction with the people and nature'. (Bord Fáilte, 1995b)

## **Pure & Clean**

Traditionally Ireland has been perceived as a country with a healthy and clean environment. In addition to this, early travel writers praised the beauty and desolation of

many parts of the country. This also implied that the country was pure and unspoilt. This image has survived up to the present day. It was a major theme in the Nobel prize winner, and popular German author, Heinrich Böll's *Irish Journal*, first published in 1957 and still popular with German tourists who visit Ireland today. (Ardagh, 1994, p.336)

This image is also actively promoted by the Irish tourist board, Bord Fáilte, and the results of such image promotion can be seen in the types of picture used in foreign-produced guide books on Ireland. (Lots of green scenery and wild rugged landscapes, populated by red haired people.) In recent times this image has spilled over into other areas - a recent advertisement on German television for Kerrygold butter is essentially a visual representation of the 'idealised' Ireland used by Bord Fáilte. Similarly, Bord Fáilte, in a recent television advertising campaign for the French market, used a red-haired Irish girl to promote the country.

According to Mr Noel Toolan, Director of International Marketing for Bord Fáilte, Europeans like Ireland's 'authenticity'. (Dunne, 25 Oct. 1995) They see Ireland as a place which has escaped the industrialisation and commercialisation that the rest of the continent has gone through.

### **Where do visitors get their information on Ireland?**

**Germany** A survey carried out in 1995 on behalf of Bord Fáilte indicated that there were many sources of information. When choosing the destination friends, relatives and business associates helped over half of those

surveyed. Books helped 25 per cent. When planning the holiday the used the following:

Books	44%
Friends advice	27%
Tourist Bord	26%
Other promo. Lit.	22%
Travel agent	16%
Tour operator	15%

It is interesting to note the high level of reliance placed on books by the German visitors. (Bord Fáilte, 1997b)

## **France**

The 1995 survey indicated that family and friends were the most important influence on choosing Ireland as a holiday destination. 66 per cent mentioned this source. Books and Bord Fáilte were also mentioned. When planning their holiday to Ireland the French used the following sources of information:

Bord Fáilte	36%
Books	31%
Relatives & Friends	27%

Books were again an influential factor in helping the visitor plan their holiday.(Bord Fáilte, 1997c)

**North America** A Bord Fáilte survey carried out in 1995 found that advice from family and friends was the single most important factor in making the decision to go to Ireland. Books and film were important to 25 per cent of those surveyed.

When planning the holiday to Ireland books were the most frequently used source of information followed by:

Bord Fáilte	33%
Family & Friends	30%
Tour brochure	26%
Travel agent	26%
Other promo. lit.	23%

Again books feature as important to the American visitor to Ireland  
(Bord Fáilte, 1997d)

**Britain** According to a 1995 Bord Fáilte survey the choice of holiday destination among British holidaymakers who choose to holiday in Ireland was influenced by family, friends and work colleagues in 50 per cent of cases. Other influential factors were Irish Tourist Board literature, 14 per cent, travel programmes, radio and television, 12 per cent, guide books and tour company brochures 11 per cent.

The main sources of information that the British visitor uses when planning a holiday, according to the 1995 Bord Fáilte survey, are as follows:

Advice form Family & Friends	29%
Bord Fáilte	27%
Tour company information	20%
Guide Books	16%
General promotional literature	14%
Travel agent	11%

Family and friends form a very important source of information on Ireland as a holiday destination for the British visitor. (Bord Fáilte, 1997e)

### **The book**

Those surveyed in each country stated that books are a very important source of information about Ireland. In addition to this it can be assumed that the book will probably assist the traveller in organising what they will do on their holiday. The most useful type of book to anybody visiting a country would be a guide book.

Before buying a guide book the purchaser must have an idea of where they are going and what they would like to do. Therefore the guide book chosen will probably be the one which most accurately reflects the purchasers image of the country.

The jacket on the guide book is therefore of vital importance as it is the first thing the purchaser will see.

## **Primary Research**

### **Questionnaires**

Having completed the secondary research it was deemed necessary to conduct primary research to examine the importance of the book jacket to the sale of Irish interest tourist books. A number of unstructured interviews were carried out, prior to conducting a mail survey. The first of these was with an editor and established that the key people involved in the process of jacket design are editors, designers and sales people. Further unstructured interviews were carried out in each of these areas and the latter revealed the importance of booksellers' views in relation to jacket design. Thus additional unstructured interviews were carried out with booksellers. Following this, four separate structured questionnaires were constructed and pre-tested.

#### **Editors Questionnaire**

From the preliminary research it emerged that editors were involved in most aspects of book publishing. The questionnaire was designed to examine the extent of this involvement and to establish the role of the editor in relation to the design of a book jacket and the importance editors place on the jacket.

#### **Designers Questionnaire**

The preliminary research showed that designers had an important role in jacket design. This questionnaire was designed to establish the extent and nature of the designers' role and to establish who had the decision making power over the design.

### **Sales Questionnaire**

Sales people sell new books into bookshops and are a channel of communication between the publisher and the bookseller. The questionnaire was designed to exploit the market knowledge of the sales people in relation to the significance of book jackets and to establish their views on the role of the book jacket.

### **Booksellers Questionnaire**

Based on the information already gathered the booksellers questionnaire was designed to establish the importance of Irish interest books to their business and the importance of tourism to their business. It also sought information on how tourists buy books and the importance of the book jacket in this process.

With all of the above information, establishing the importance of the book jacket to the sale of Irish interest tourist books would be possible.

# ANALYSIS OF EDITORIAL QUESTIONNAIRE

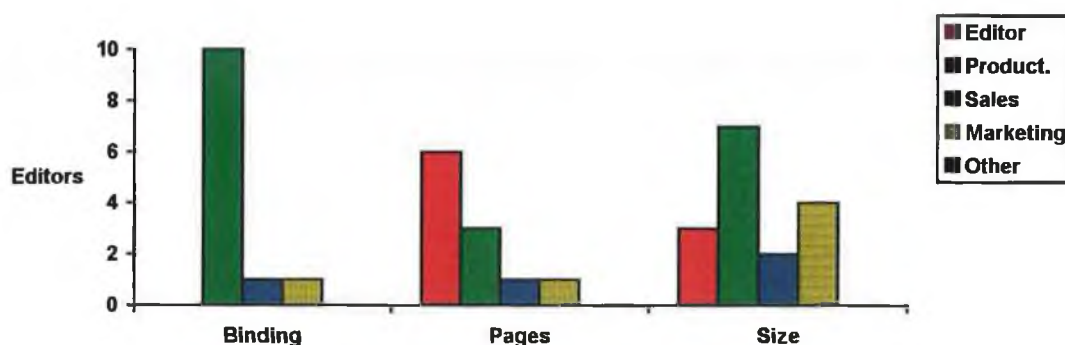
This questionnaire was sent to 21 editors who work for Irish publishers, of whom 16 responded, giving a response rate of 76.2 per cent. Three of the respondents indicated that they were unable to fill in the questionnaire because they are copy editors only and are only involved with editing text. This left 13 questionnaires to analyse.

## Question 1

*Who decides the following parts of the book?*

*Binding, Number of pages, Size*

*Editor/Production/Sales/Marketing/Other*



The respondents indicated that it is usually the production department which makes decisions in relation to the type of binding and the size of the book. The number of pages in the book is usually an editorial decision.

## Question 2

*Who writes the advance information sheet?*

*Editor of book*

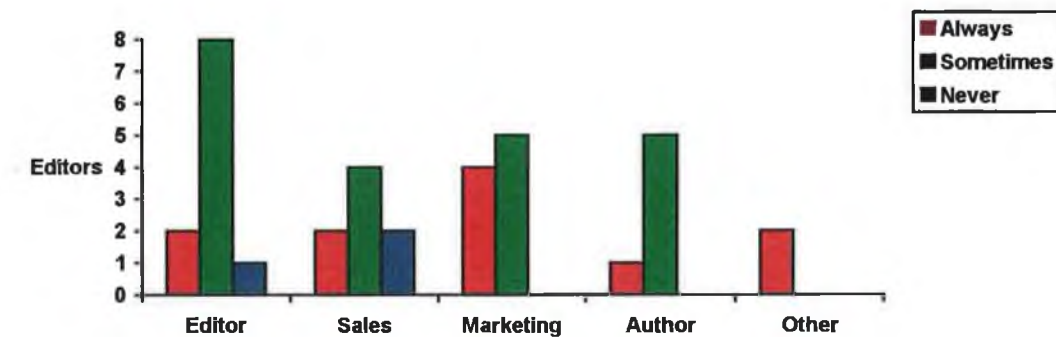
*Sales department*

*Marketing department*

*Author*

*Other*

*Always, Sometimes, Never*



31 per cent of respondents stated that the marketing department always wrote the advance information sheets. They are followed by the editorial and sales departments.

The next category was those who sometimes wrote the advance information sheets. The editorial department was top of this group with 61.5 per cent, followed by marketing and authors in equal second with 38 per cent each. The sales department came fourth with 31 per cent. It would therefore appear that the marketing and editorial departments are primarily responsible for the advance information sheets, with the sales department also having an input.

### Question 3

*Who creates the title and sub-title?*

*Editor of book*

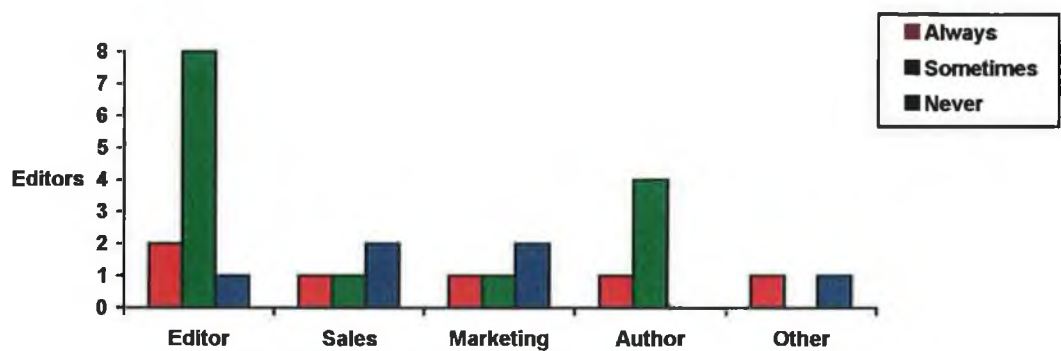
*Sales department*

*Marketing department*

*Author*

*Other*

*Always, Sometimes, Never*



The respondents indicated that the editor is the main person involved with the title and sub-title. The author is the next person to be involved.

### Question 4

*Who writes the blurb that goes on the back of the book?*

*Editor of book*

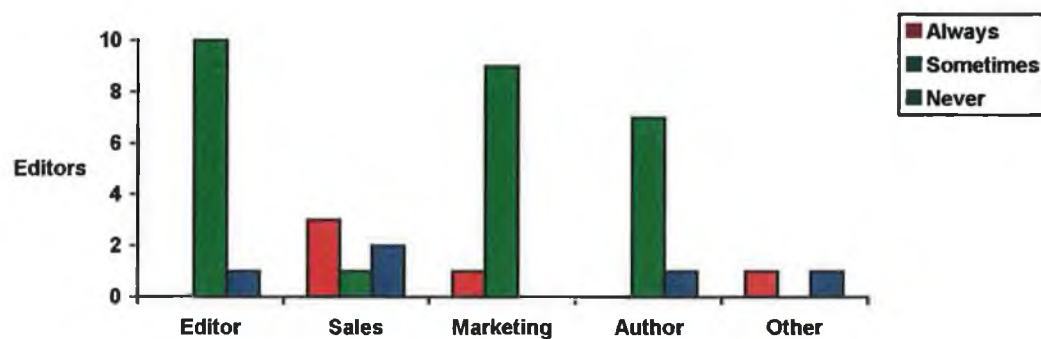
*Sales department*

*Marketing department*

*Author*

*Other*

*Always, Sometimes, Never*



23 per cent of the respondents said that the sales department always write the blurb. The marketing department / publicity came next. The biggest response came in the sometimes area. 77 per cent said editors, 69 per cent said marketing and 54 per cent said the author.

Given the low response for the always category, the sometimes category replies suggest that the editorial/marketing departments are usually responsible for writing the blurb.

### Question 5

*What are the constraints which influence the book design?*

*Format*

*Binding*

*Pages*

*Number of Illustrations*

*Colours to be used*

*Number of transparencies for jacket*

*Print run & run-on cost*

*Time available*

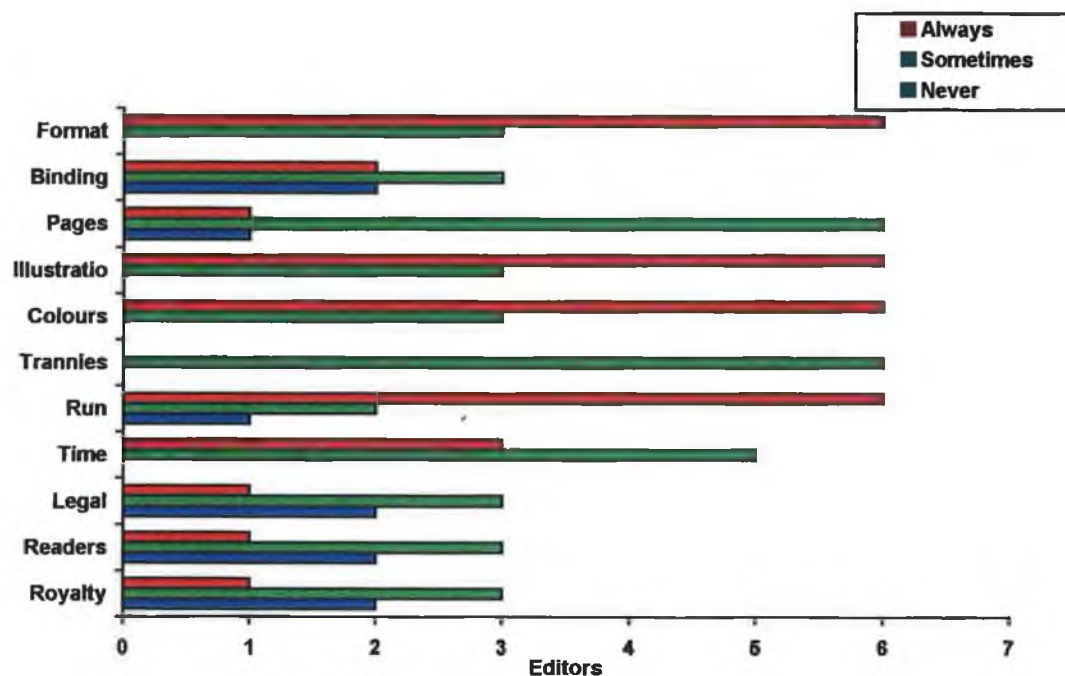
*First costs-legal report*

*First costs- Readers report*

*Other*

*First costs- Royalty*

*Always, Sometimes, Never*



The respondents indicated that there were four categories which always influence the design. These were format, the number of illustrations, the number of colours to be used and the size of the print run and run-on costs. These four factors always influenced design for 46 per cent of respondents. The next factor was the time allowed for doing the rough and this was followed by the binding.

### Question 6

*Who is responsible for getting the jacket of the book designed?*

*Editor of book*

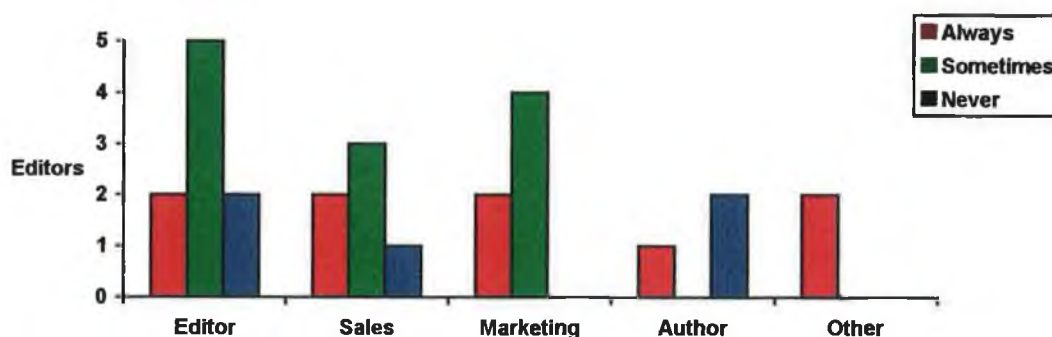
*Sales department*

*Marketing department*

*Author*

*Other*

*Always, Sometimes, Never*



The best indication of who is responsible for getting the book jacket designed is by looking at a combination of those who always and those who sometimes get it designed. Under the always category editor, sales, marketing and other are equal but when combined with the sometimes category it is clear that the editors play a very prominent role in jacket design. To a lesser extent the marketing and sales departments have an important role too. Under the category of other the publisher and the production department are mentioned.

### Question 7

*Who has an input into the design process?*

*Sales Representatives*

*Sales Manager/Director*

*Production*

*Marketing Department*

*Editorial Dept.*

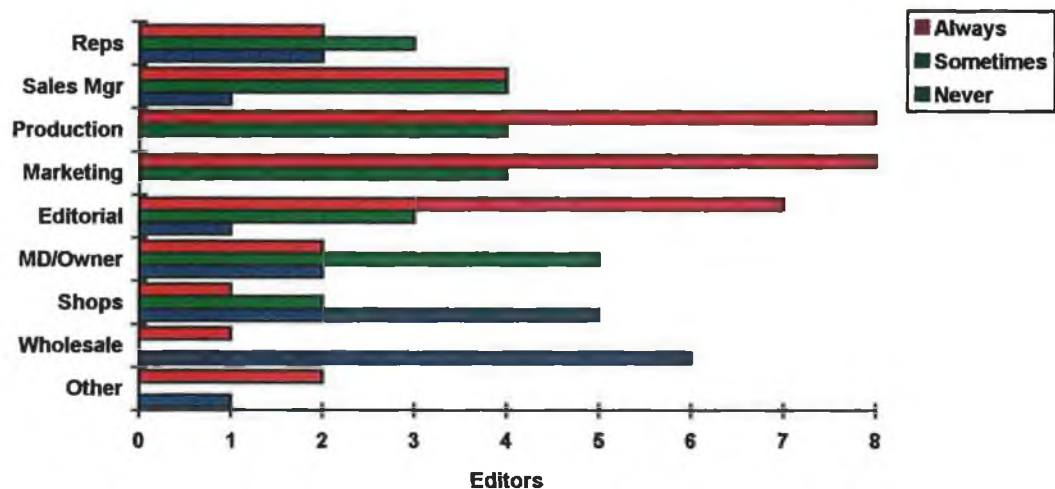
*Managing-Director/Owner*

*Bookshops*

*Wholesaler*

*Other*

*Always, Sometimes, Never*



The graph indicates that the main people who always have an input into the design process are the marketing department and the production department. The next person to have an involvement is the editor, followed by the sales manager. The category of sometimes having an involvement puts the MD/Owner first, the production, sales and marketing departments equal second. The editor is third. Interestingly the bookshops and wholesalers are top of the list of those who are never involved.

### Question 8

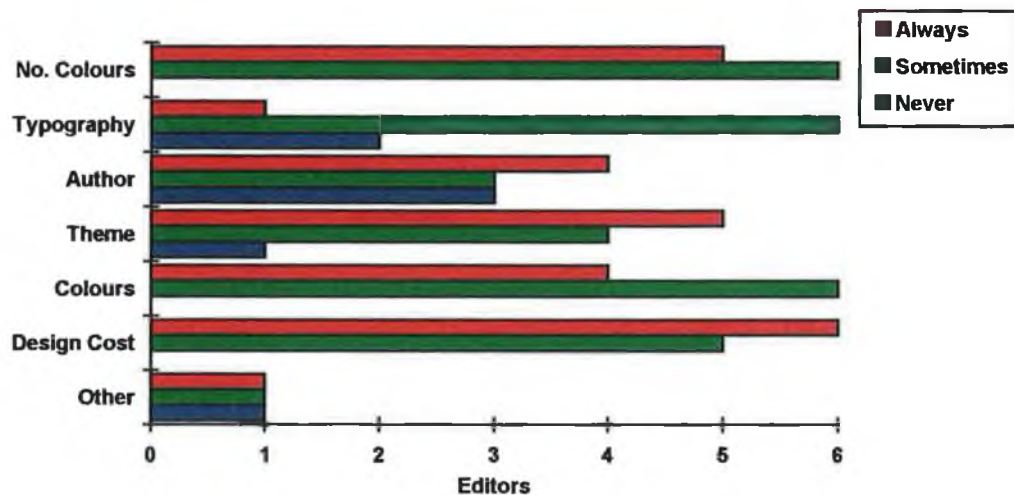
*Are there limits on the design of a jacket?*

*Number of colours    Typography    Authors name*

*Theme                      Colours              Design cost*

*Other*

*Always, Sometimes, Never*



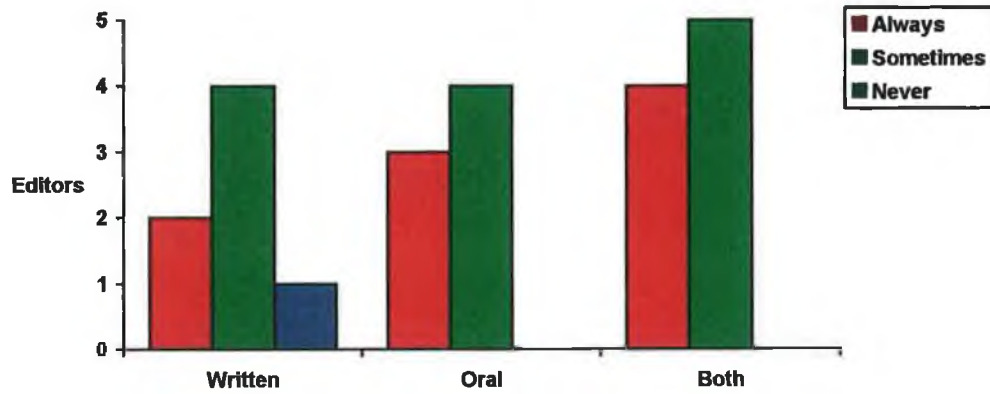
The respondents indicated that the cost of the design is the most limiting factor on the jacket design. This is followed by the number of colours to be used for the jacket and the theme of the book itself. The next group of limiting factors are the actual colours to be used and the author. The category of sometimes highlights the number of colours, actual colours and typography as the limiting factors. Thus it is primarily the cost and the colours which are the factors which limit the designing of a book jacket.

### Question 9

*How is a designer briefed about the design of a jacket?*

*In Writing      Orally      Both written & Orally*

*Always, Sometimes, Never*



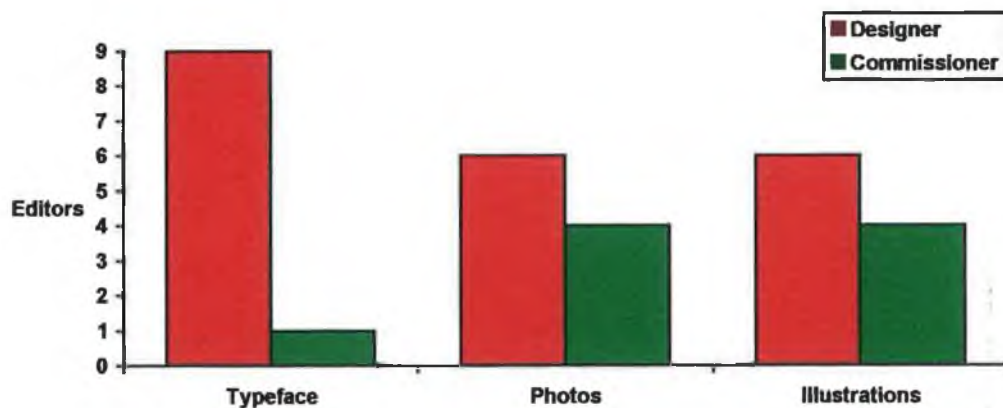
The graph shows that most often the designers get the design brief in both written and oral form or orally only. It is less usual for an editor to brief a designer in written form only.

#### Question 10

*Who decides the following points:*

*Typeface, Photographs, Illustrations?*

*Designer      Commissioner of Jacket*

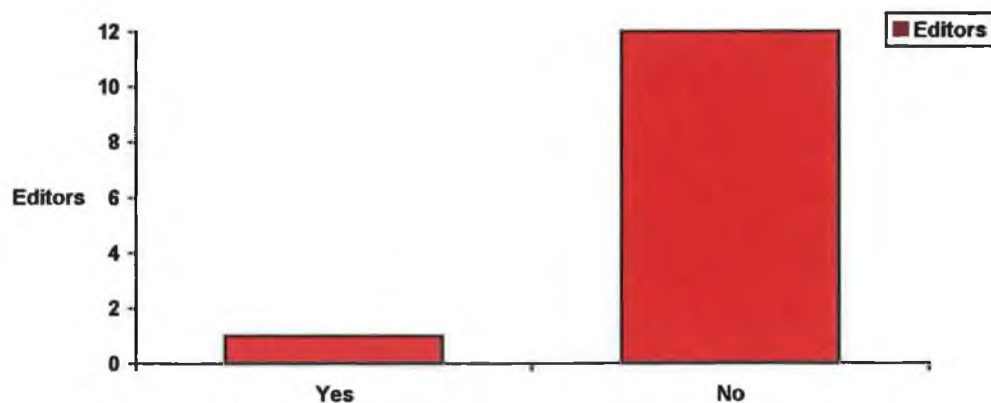


Looking at the overall graph the designer has the a major role but the commissioner of the jacket also has a big input into the types of photographs and illustrations used. The typeface used is very much under the control of the designer.

### Question 11

*Do you as editor have the final say on the acceptance / rejection of a jacket?*

*Yes, No, If no who does?*



The respondents indicated, almost unanimously, that they do not have the final say on the acceptance / rejection of a book jacket design. For over 50 per cent of respondents the sales / marketing department made the decision while 33 per cent state that the publisher / senior editor made the decision.

### Question 12

*What is the purpose of a book jacket in your opinion?*

The respondents all indicated that the purpose of the book jacket is to attract the buyer's attention and to give an indication of what the book is about.

## **CONCLUSIONS**

### **EDITORIAL QUESTIONNAIRE**

The editors have an important influence on all aspects of book publishing. While most of the technical decisions are made by the production department, the editors see themselves as part of a team which makes other key decisions.

The editors see the book jacket as an important element in the sale of a book - all respondents indicated that they believe that the purpose of the book jacket is to attract the buyer's attention and give an indication of what the book is about. Although it is the editor who usually decides the title and sub-title of a book, and (along with the designer) decides on the graphic to be used on the book jacket, most of the other decisions are made by a combination of editorial, marketing and sales departments. This applies to areas such as writing the blurb and the advance information sheet, commissioning the jacket and input into the jacket design process.

The editors almost unanimously stated that they do not have the final say on acceptance or rejection of a book jacket design. 50 per cent of respondents stated that it is the sales and marketing departments which makes this decision, while 33 per cent said that it is the publisher or senior editor.

Therefore while the editors have a very influential role in jacket design, they indicate that they are not the only decision makers involved in this process.

## ANALYSIS OF DESIGNERS QUESTIONNAIRE

34 designers were contacted and 25 responded, giving a 73.5 per cent response rate. Names were obtained by using The Clé Directory of The Irish Book World (Farmer, 1991, p.213), observation of book jackets, the Society of Designers in Ireland and company records. This accounted for almost all those involved in book jacket design in Ireland.

### Question 1

*Have you ever designed jackets for books?*

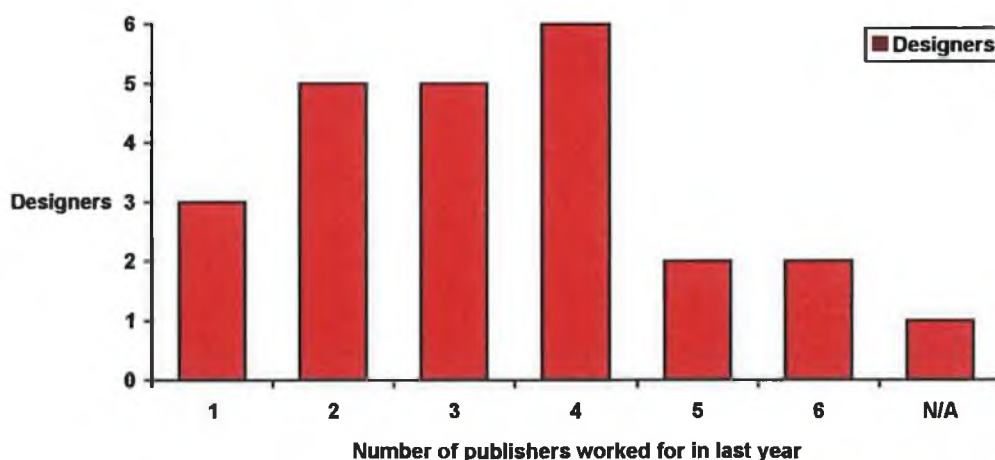
*Yes, No?*

There were 25 replies, 24 had designed jackets for books and one had not. This leaves 24 respondents.

### Question 2

*How many Irish Publishers have you worked for in the last year?*

*1, 2, 3, 4, 5, 6, 7, 8, 9, 10, more than 10*

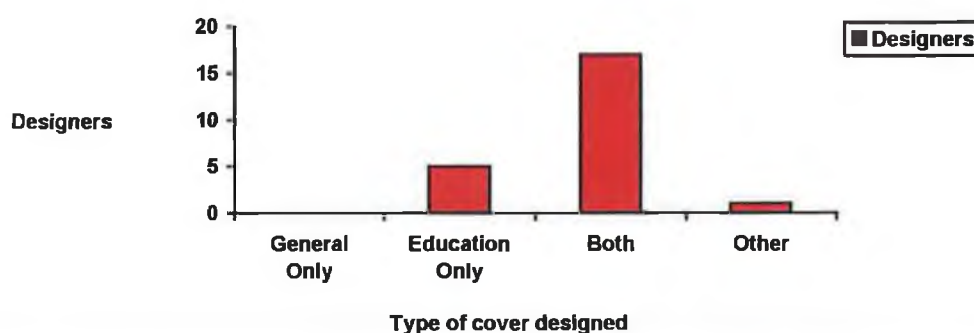


As one respondent had not worked for Irish publishers s/he was omitted from the survey, reducing the number of respondents to 23. The number of publishers respondents worked for ranged from one to six with an average of three.

### Question 3

*Have you designed jackets for:*

*General books, Educational books, Other?*

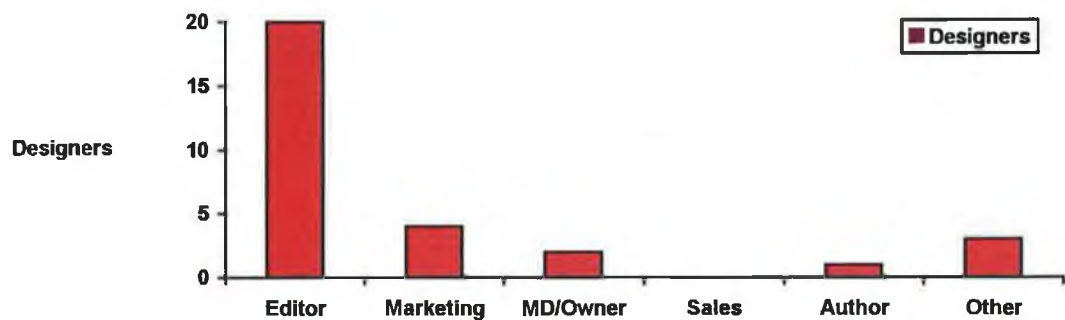


None of the respondents had designed jackets for general books only. All those who had designed jackets for general books had also designed jackets for educational books. 96 per cent had designed jackets for educational books, with 22 per cent having designed jackets for educational books only. 74 per cent had designed jackets for both educational and general books. The respondents do not seem to specialise in a particular area of book jacket design, but work on many types of book jackets. Under the category of other there was one respondent who designed for religious books.

#### Question 4

*When designing a jacket with whom in the company do you deal on a day-to-day basis?*

*Book editor, Marketing dept., Managing director / owner, Sales dept., Author, Other?*

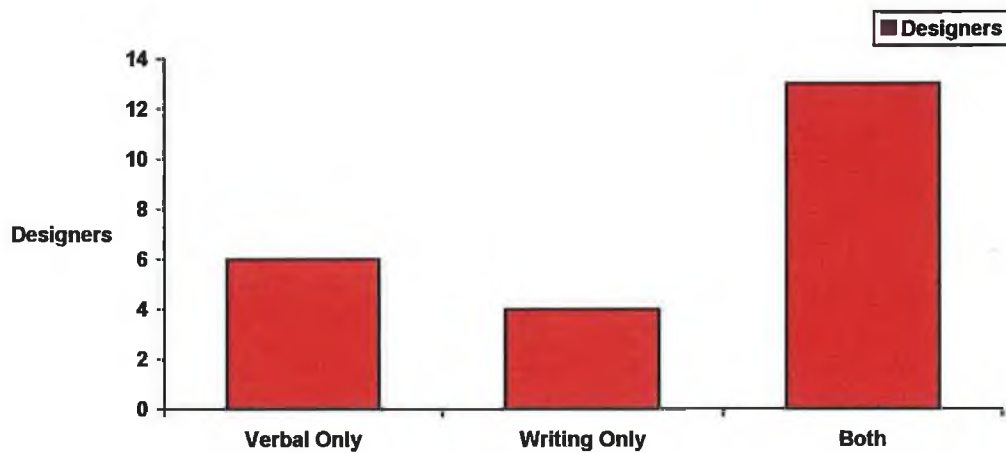


87 per cent of respondents indicated that the editor is the main contact within a publishing company, followed by the marketing department. There was slight overlap, because some designers dealt with more than one person - the editor, managing director and marketing department. This is a reflection of the small size of most Irish publishing houses where key employees are often involved in a number of areas. Under the category of other the production department was mentioned in each case.

#### Question 5

*How is the design brief given to you?*

*Verbally, In writing*



In 57 per cent of cases the respondents were given a design brief both in verbal and written form. In 26 per cent of cases an exclusively verbal brief was given and in 17 per cent of cases a written brief alone was given.

#### Question 6

*Have you ever designed jackets for Irish interest books?*

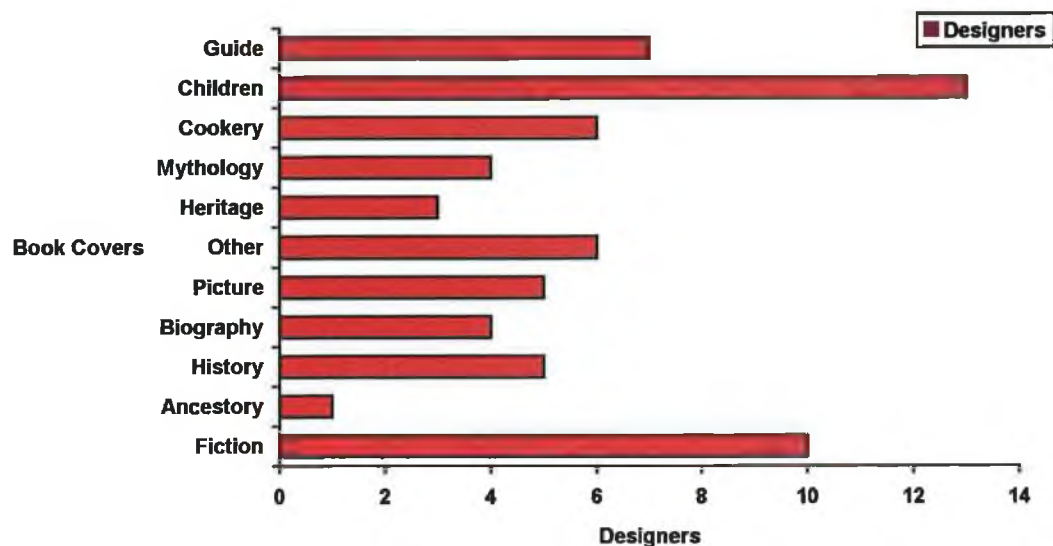
*Yes/No*

83 per cent of respondents had designed jackets for Irish interest books. This left 19 respondents whose information could be used for the remaining questions of the survey.

#### Question 7

*What type of Irish interest book have you designed jackets for?*

<i>Fiction</i>	<i>Ancestry</i>	<i>History</i>	<i>Biography</i>
<i>Picture</i>	<i>Other</i>	<i>Heritage</i>	<i>Mythology</i>

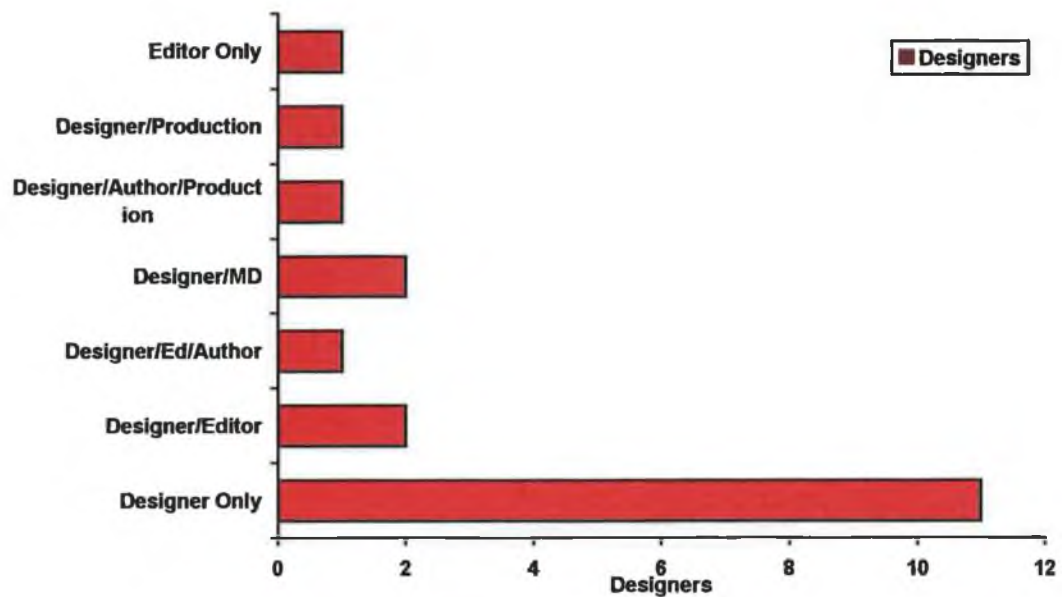


The top three categories of Irish interest books for which the designers surveyed had worked are children's, fiction and guide books. It is important to note that many Irish interest books are co-editions between an Irish and foreign publisher. These books are originated by the foreign publisher, who produces and prints the book for the Irish publisher, using the Irish publisher's logo etc. and sells it to them at an agreed price per copy. Hence the jacket design has already been done as it was originated by the foreign publisher.

### Question 8

*For these books where does the jacket concept come from?*

<i>Designer</i>	<i>Editor</i>	<i>Marketing</i>
<i>Managing director/owner</i>	<i>Sales</i>	<i>Author</i>
<i>Other</i>		



58 per cent of the respondents indicated that they, the designers, were the key source of ideas for the jackets. 37 per cent of respondents indicated that they along with another person or persons (primarily the editor and managing director) produced the ideas. 5 per cent of respondents indicated that the editor alone was responsible for the jacket concept. Interestingly the marketing department was not mentioned by any of the respondents.

### Question 9

*When the publisher gives you the brief, is the following information provided?*

*Information on content*

*Dimensions of the book*

*Details on target market*

*Number of colours to use*

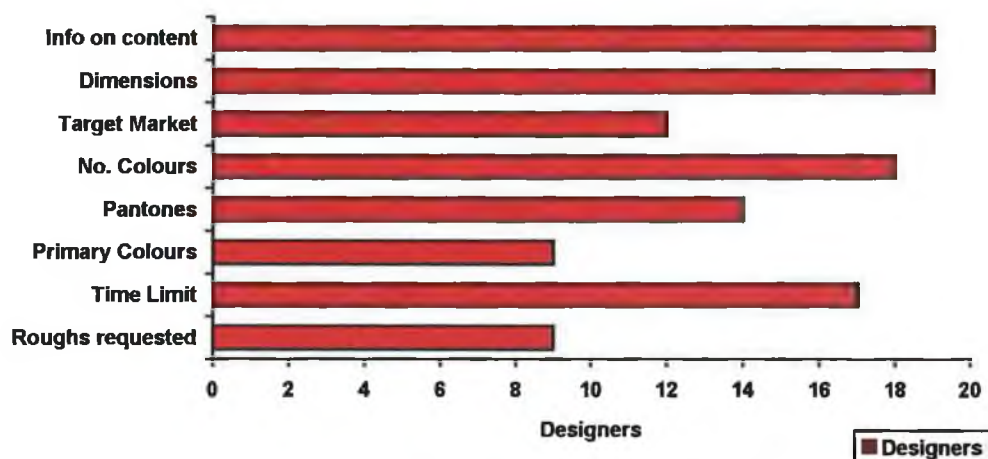
*Freedom to use Pantones*

*Use four primary colours only*

*Time limit for delivery of rough*

*Ask for more than one rough*

*If yes, how many roughs on average*



100% = Information on content

100% = Dimensions of book (page size, width of spine ...)

63% = Target market for book

95% = Number of colours to be used for jacket

74% = Pantones (a colour chart from which 1000s of colours may be chosen)

47% = Primary colours to be used

89.5% = Time limit on delivery of rough (i.e. one week...)

47% = Roughs requested

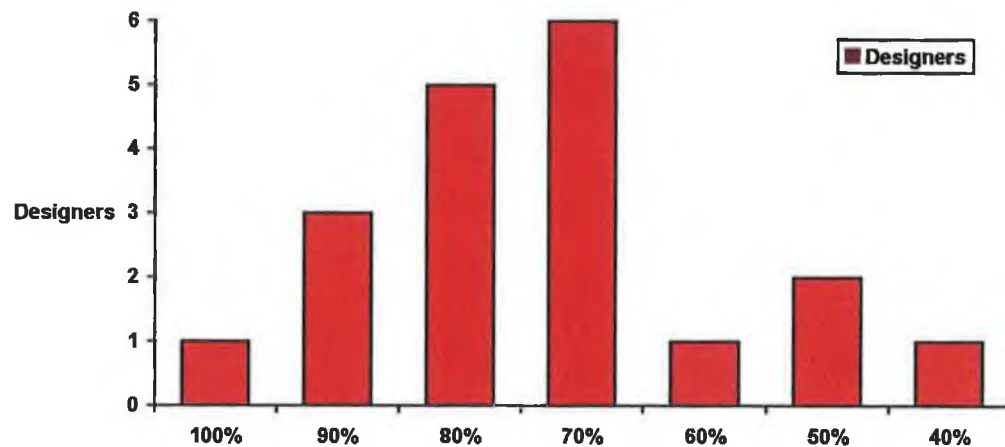
Eight of the 19 respondents indicated the number of roughs that they were usually asked for. Four stated that they had to supply two roughs, two stated that they had to supply three roughs and two stated that they had to supply either two or three roughs.

It is interesting to note that in only 63 per cent of cases there was information given on the target market.

### Question 10

*Please indicate on the scale below the % of time you are given the flexibility to do what you want with the brief provided.*

*0, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100%*



The designers said that on average they had the flexibility to do what they want with the brief provided in 73 per cent of commissions.

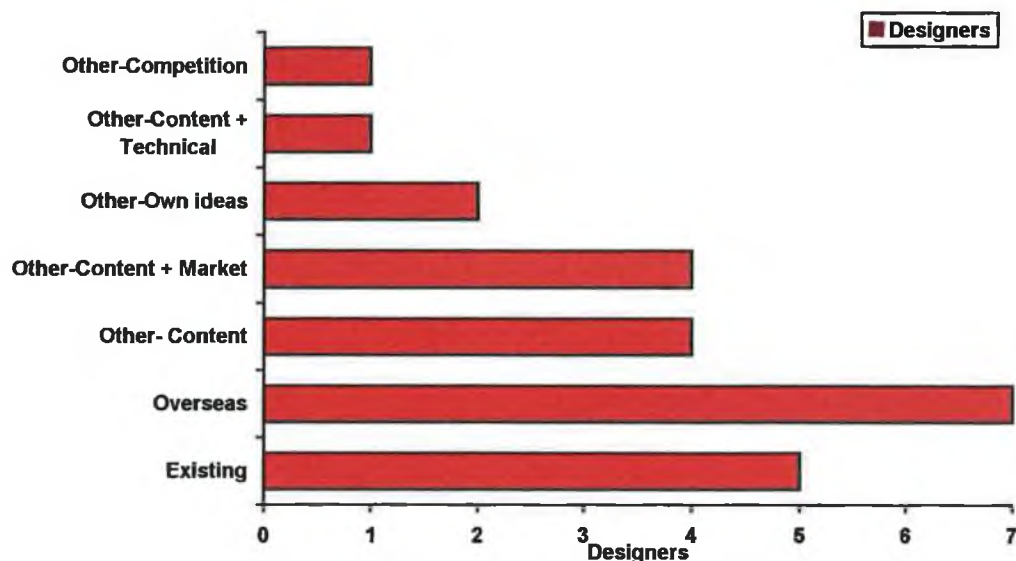
### Question 11

*When designing jackets for Irish interest books do you:*

*Base design on existing Irish interest books*

*Look at books from other countries to see what would appeals to foreigners*

*Other (Explain)*



The results indicate that there are many factors which influence a designer when designing a book jacket. The category of other is made up of the following:

Content of book only	= 4 out of 12 = 33.3%
Content of book + Target market	= 4 out of 12 = 33.3%
Own ideas	= 2 out of 12 = 16.6%
Content of book + Technical	= 1 out of 12 = 8.3%
Competition	= 1 out of 12 = 8.3%

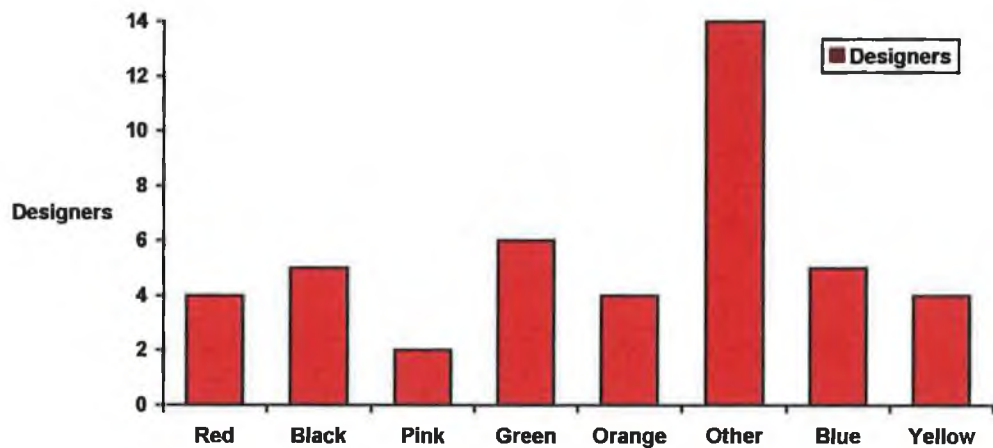
Of the twelve respondents who gave details under the category of other, nine mentioned that they were influenced by the content of the book (either alone, or with another factor). This accounts for 47 per cent of the total. In relation to competition it must be assumed that this refers to existing material, published in Ireland or abroad.

## Question 12

*Which colours do you usually use when designing Irish interest books?*

*(Tick four only)*

<i>Red</i>	<i>Black</i>	<i>Pink</i>	<i>Green</i>
<i>Orange</i>	<i>Other</i>	<i>Blue</i>	<i>Yellow</i>



One respondent did not fill in this question, so this question is based on 18 responses. However the respondent who did not answer this question did answer subsequent questions.

14 respondents gave details under the category of other. 11 of these respondents stated that they used all colours. Thus 61 per cent said that they used all colours. Of the remaining 39 per cent who stated specific colours, the most frequently mentioned colours were green, blue and black.

### **Question 13**

*Who usually decides the following?*

*Myself (ie. Designer)/ Publisher*

*Use of two/four colour*

*General colour scheme*

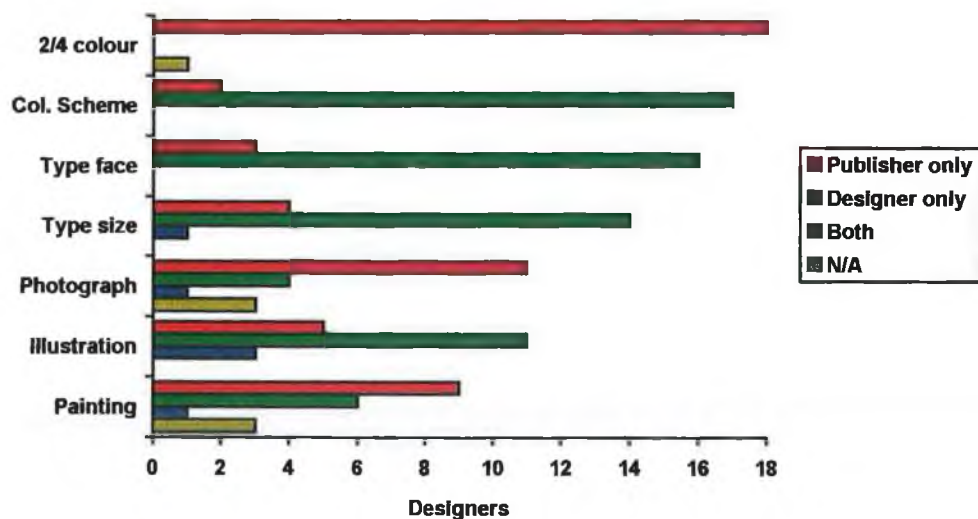
*Type face*

*Type size*

*Photograph(s)*

*Illustration(s)*

*Painting(s)*



Nineteen respondents answered this question. Two extra categories have been added to the graph to enable the question data to be interpreted more easily. The categories are Not applicable and Both.

The graph indicates that the publisher is the one with the decision power in relation to economic factors - specifically the use of two or four colours on the jacket as printing costs are increased if four colours are used. In addition to this the publisher also has a

great deal of influence regarding the type of painting and photograph used on a book jacket. The cost for permission to reproduce paintings and photographs is normally paid by the publisher.

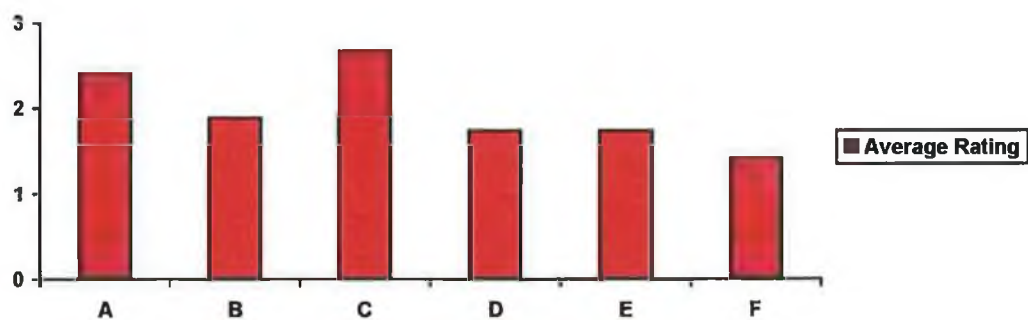
The designer appears to have most influence in relation to the more creative elements of jacket design, while working within the parameters set out by the publisher (for example use of two/four colour).

#### Question 14

*What type of photographs do you usually use on Irish interest book jackets?*

*(List: 1 = most ... 5 = least)*

<i>Irish country scenery with no people</i>	<i>A</i>
<i>Irish country scene with people</i>	<i>B</i>
<i>Irish person/people</i>	<i>C</i>
<i>City scene</i>	<i>D</i>
<i>Famous building/monument</i>	<i>E</i>
<i>Other (State)</i>	<i>F</i>



Ten of the respondents indicated that they were solely illustrators and never used photographs. One respondent said that the photographs used depend on the content of the book.

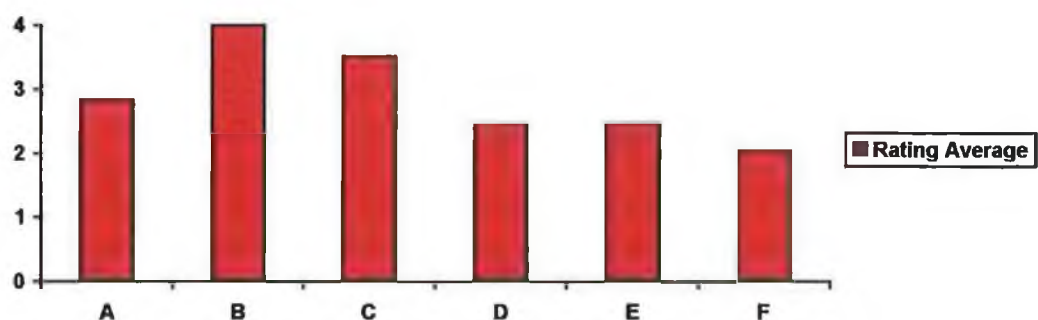
Averaging the results indicates that category C (Irish person/people) is the most popular, closely followed by category A (Irish country scenery with no people). Next most popular was category B (Irish country scene with people). Categories D (City scene) and E (Famous building / monument) came joint fourth in popularity and category F (Other) was last.

#### Question 15

*What type of illustrations do you usually use on Irish interest book jackets?*

*(List: 1 = most ... 5 = least)*

<i>Irish country scenery with no people</i>	<i>A</i>
<i>Irish country scene with people</i>	<i>B</i>
<i>Irish person/people</i>	<i>C</i>
<i>City scene</i>	<i>D</i>
<i>Famous building/monument</i>	<i>E</i>
<i>Other</i>	<i>F</i>



An Irish country scene, B, with people in it was the most popular , followed by an illustration of Irish people/person, C. The remaining categories were A (Irish country scenery with no people), followed by D and E which were equal. They were a City scene and a Famous building/monument. The respondents indicated in the category of other, F, that the book content influenced the type of illustration they use.

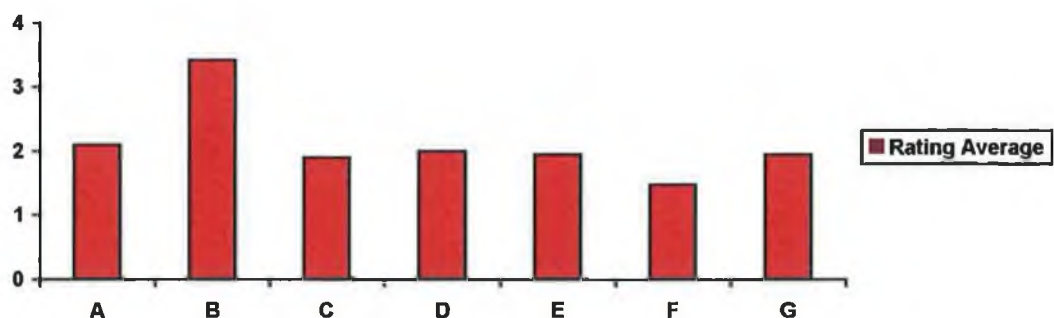
As in the previous question the respondents were mainly illustrators so this question related to their main area of work.

#### Question 16

*What type of paintings do you usually use on Irish interest book jackets?*

*( List: 1= most ... 6= least)*

<i>Irish country scenery with no people</i>	<i>A</i>
<i>Irish country scene with people</i>	<i>B</i>
<i>Irish person / people</i>	<i>C</i>
<i>City scene</i>	<i>D</i>
<i>Famous building / monument</i>	<i>E</i>
<i>Painting by famous Irish artist</i>	<i>F</i>
<i>Other (State)</i>	<i>G</i>



As in question 14 a number of respondents, eight of the 19, felt that this question was not applicable to them because they are illustrators and not painters.

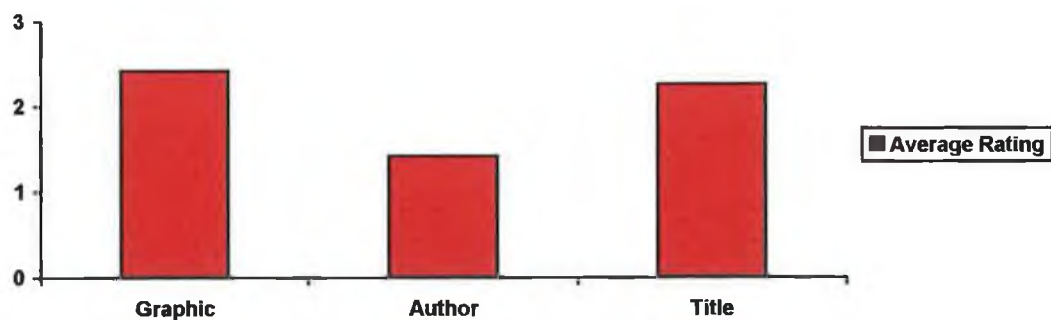
Those who answered indicated that B (an Irish country scene with people) was the most popular, followed by A (Irish country scenery with no people). D (City scene) came next with E and G following together. They were famous building/monument and Other. Under the category of other the content of the book was the factor which influenced the designer. The sixth most popular was C (Irish person/people) and F (Painting by famous Irish artist) came in last.

### Question 17

*When designing an Irish interest book jacket, how do you rate the following in terms of importance?*

*(List: 1= most ... 3= least)*

<i>Graphic</i>	<i>A</i>
<i>Authors name</i>	<i>B</i>
<i>Book title</i>	<i>C</i>



The graphic, that is the illustration on the jacket, is regarded as most important by the designers. This is very closely followed in importance by the title of the book. The author's name is third or least important. Three respondents qualified their responses by indicating that if the author was well known, his/her name would be of greater importance to the design of the jacket.

### Question 18

*Who accepts/ rejects your work?*

*Book editor*

*Marketing dept*

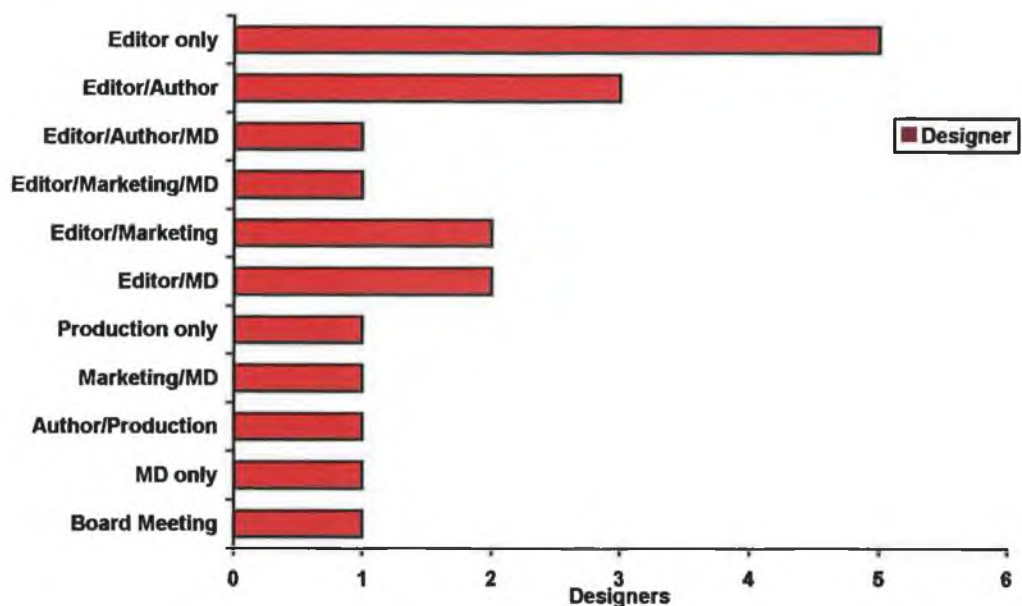
*Managing director/Owner*

*Sales dept*

*Author*

*Other (State)*

In many cases the respondents chose more than one of the above categories. This has been reflected in the graph below.



12 of the 19 respondents indicated that more than one person was involved in making the decision on acceptance or rejection of the jacket. In nine of the 12 cases the editor was involved with the decision. When this is combined with the five who indicated editor only it shows that the book editor is the main person who accepts/rejects a book jacket design from a designer.

### Question 19

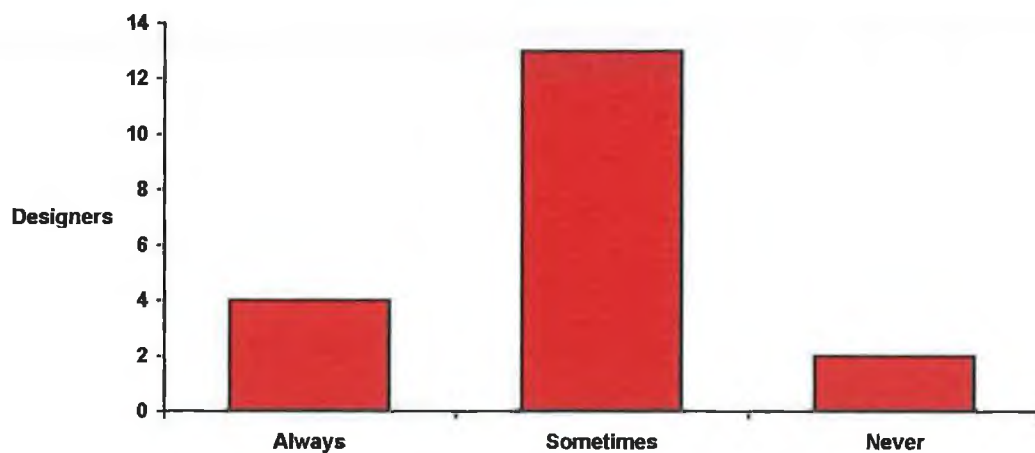
*Do you deal with the production department?*

*Always*

*Sometimes*

*Never*

*If always/sometimes, please explain.*



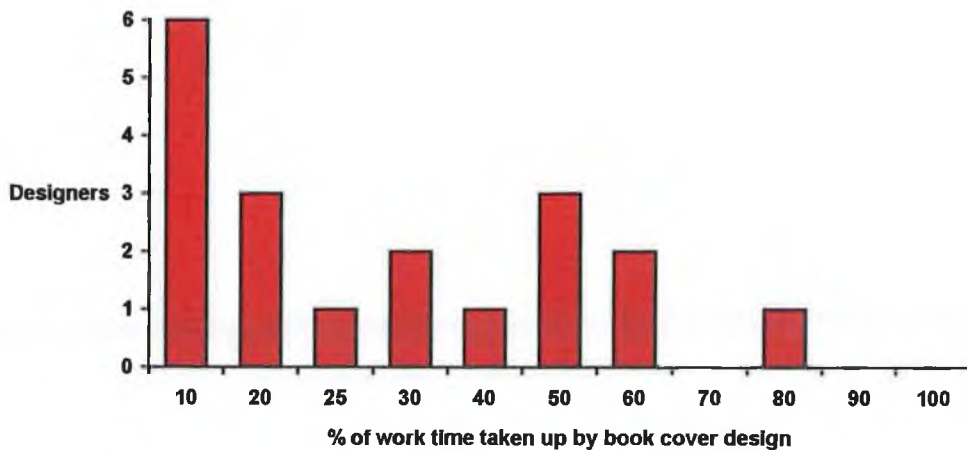
Of the respondents 21 per cent said that they always dealt with the production department, 68 per cent said that they did sometimes and the remainder never dealt with them. Technical reasons are cited as the main reason for consulting the production

department. The following quote from one designer explains the relationship with the production department. 'With relation to book jackets it is usually in connection with technicalities of production, e.g. artwork, origination, size [of trim and spine]'.<sup>1</sup> The production department can therefore be influential by putting constraints on what a designer can or cannot do.

### Question 20

*How much of your overall work time is taken up by book jacket design?*

0, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100%



32 per cent of the respondents rely on book jacket design for 50 per cent or more of their work time. This of course leaves 68 per cent who have less than 50 per cent of their work time from book jacket design. 53 per cent of the respondents spent 25 per cent or less of their work time on book jacket design. Thus for the majority of respondents book jacket design is not the key part of their business from a time point of view.

<sup>1</sup> Loughran, Mark, *identikit design consultants*

## **CONCLUSIONS**

### **DESIGNERS QUESTIONNAIRE**

Designers have a key role in the manufacture of a book for it is they who design the book jacket. The designers who responded to the questionnaire had worked for an average of three Irish publishers in the last year, though the actual figure varied from one to six publishers. 74 per cent designed book jackets for both educational and general titles. The top three categories of Irish interest books for which the designers surveyed had worked were children's, fiction and guide books.

A significant finding of the questionnaire results was the small involvement of marketing people in relation to the design of the book jacket. The editor is the main contact the designer has when designing a book jacket. Having been given the design brief (which includes a lot of technical data - primarily because of cost constraints) the designers say that in general they themselves come up with the concept for the jacket. However this is often done in consultation with the editor, managing director, production department or author, though significantly none of the designers state that they have any consultation with marketing people in relation to the jacket concept. Furthermore in only 63 per cent of cases is the designer provided with any information on the book's target market. Moreover only 33 per cent of respondents say that they take the target market into account when actually designing the book jacket.

The designers state that the publisher also has a great deal of influence regarding the graphic to be used on the jacket. As the person they are generally in contact with is the

editor and not the marketing department, this is consistent with what the editors had to say. In addition designers perceive that it is usually the editor who accepts or rejects the jacket.

It is significant that in the Irish publishing industry marketing does not play an important role in the design of a book jacket. It has been shown that the book jacket has a critical role to play in selling books and it would be much more effective if marketing were more involved in design. Marketing can reject a jacket but they should have an input much earlier in the design process.

# ANALYSIS OF SALES QUESTIONNAIRE

Ten individuals who work in the area of sales for publishers were contacted for this survey. This sample accounted for all those who work for Irish publishers. There were six respondents, giving a response rate of 60 per cent. The number of Irish publishers who are able to employ somebody to sell their books into the bookshops is small, hence the small number of people surveyed.

## Question 1

*Is the publisher you work for:*

*Irish ?            Non-Irish?*

All of the respondents indicated that they worked for Irish publishers. Some of those contacted are agents<sup>1</sup> and work for a number of publishers, some of whom are not Irish. It was therefore important to establish that the respondents did work for Irish publishers.

## Question 2

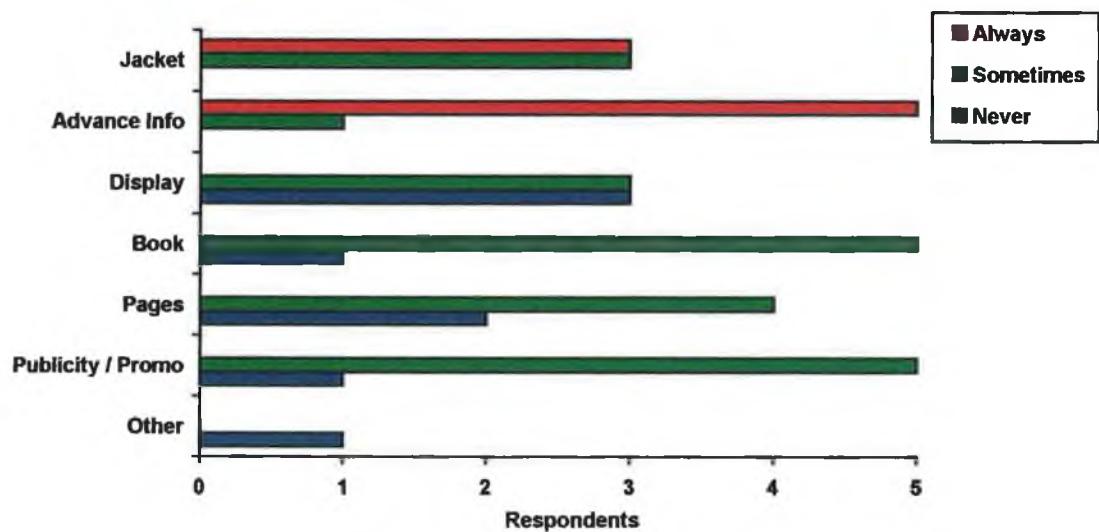
*Which one of the following do you use when selling new books to bookshops?*

*Actual jacket                      Advance information sheet    Display material*  
*Finished copy of book          Pages from book                  Publicity/promo info*  
*Other*

*Always, Sometimes, Never*

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<sup>1</sup> An agent sells books on a commission basis.



The respondents indicated that the two key selling tools they always use are the advance information sheet and the book jacket. 50 per cent of respondents stated that they always use the book jacket when selling a new book to bookshops. 83.3 per cent of respondents stated that they always use an advance information sheet. 83.3 per cent also stated that they sometimes use a copy of the book and publicity information. 66.6 per cent said that they sometimes used actual pages from the book and 50 per cent said that they sometimes use display material.

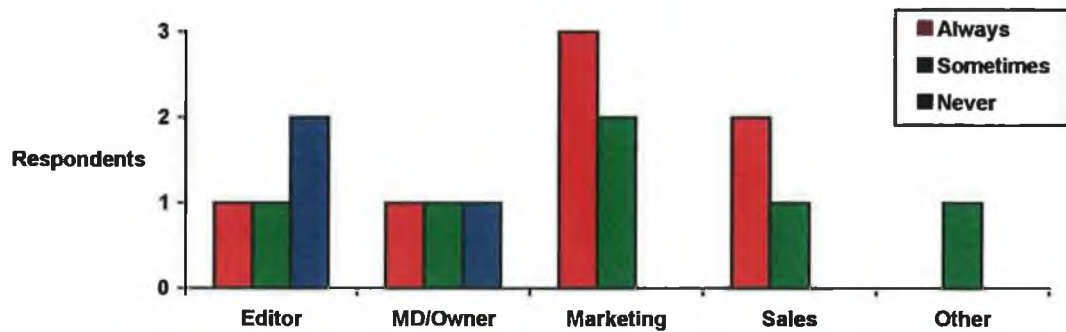
### Question 3

*Who gives you the material to sell from?*

*Editor                      Managing director / Owner                      Marketing Dept.*

*Sales Dept.      Other*

*Always, Sometimes, Never*

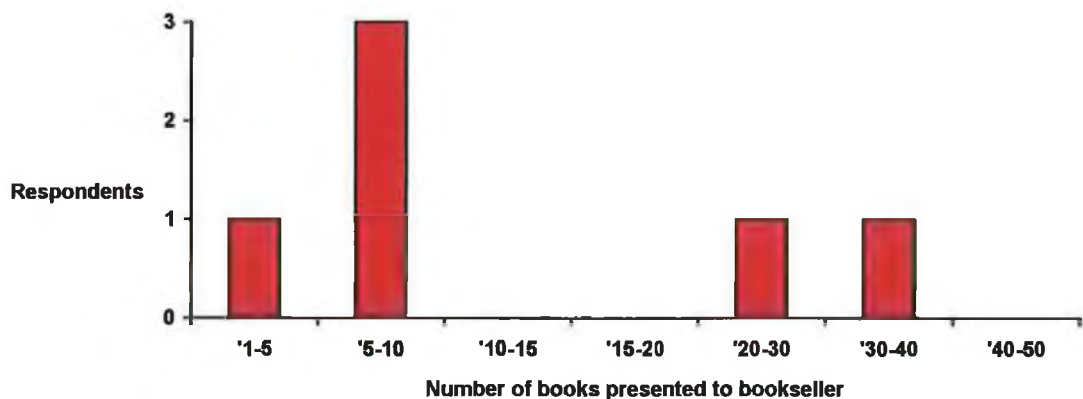


50 per cent of the respondents indicated that the marketing department always supplies them with the material they use for selling books into the bookshops. A further 33.3 per cent stated that they sometimes receive the material from the marketing department. The sales department was cited as the second most popular source from which the material was received. This would imply that the sales/marketing function of a publishing company is responsible for providing the selling material.

#### Question 4

*How many books, on average, would you present to a buyer at a time?*

*1-5, 5-10, 10-15, 15-20, 20-30, 30-40, 40-50?*

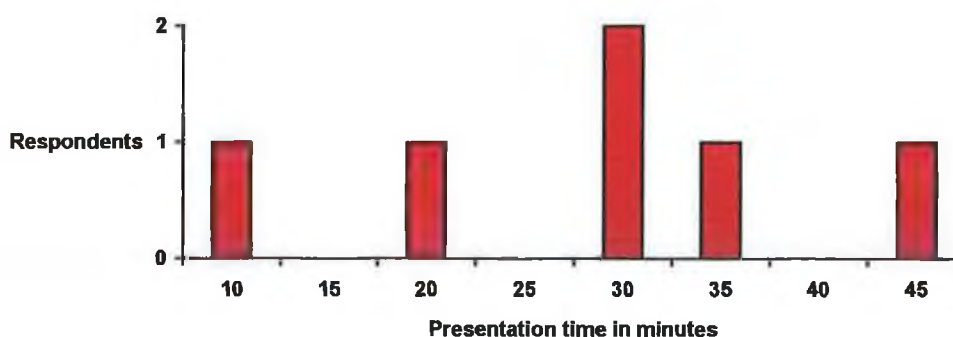


50 per cent of the respondents stated that they present 5-10 forthcoming books during any one visit to a bookseller. This does not mean that the bookseller actually purchases all of the titles presented. The average number of books presented at any one time is 10 - 15.

### Question 5

*How long on average does each presentation of new books last? (Actual time in minutes)*

10, 15, 20, 25, 30, 35, 40, 45?



The average length of time spent selling books is 28 minutes. Taking this and the result of question four into account indicates that the average length of time which a sales person has to sell an Irish interest title to a bookseller is approximately two minutes.

### Question 6

*What is the buyer shown first when you sub each book?*

*Actual jacket*

*Advance information sheet*

*Display material*

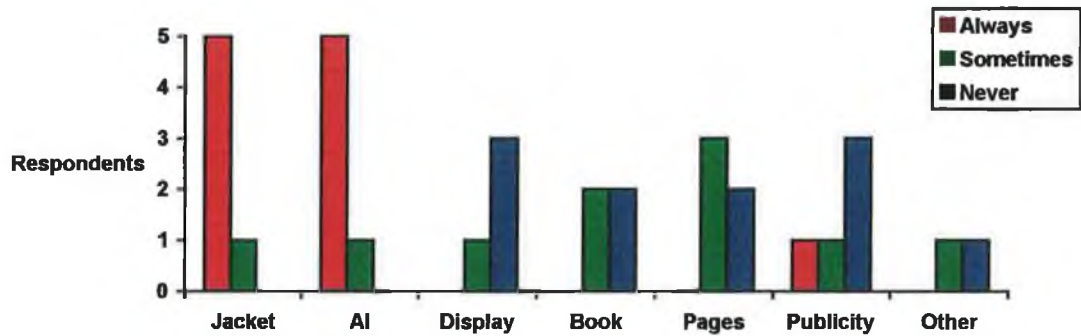
*Finished copy of book*

*Pages from book*

*Publicity/promo info*

*Other*

*Always, Sometimes, Never?*



The respondents have indicated that the book jacket and the advance information sheet are what the buyer is shown first when a new book is being presented to them.

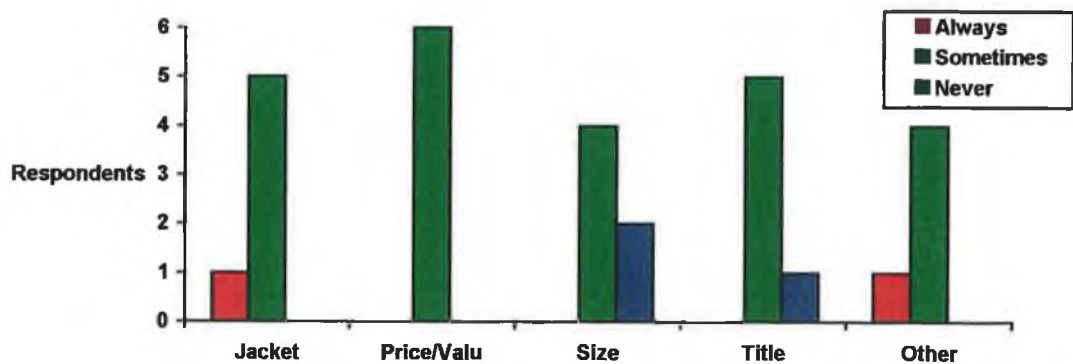
### Question 7

*Does the buyer ever comment on...*

*Jacket      Price / Perceived value      Size*

*Title      Other*

*Always, Sometimes, Never*



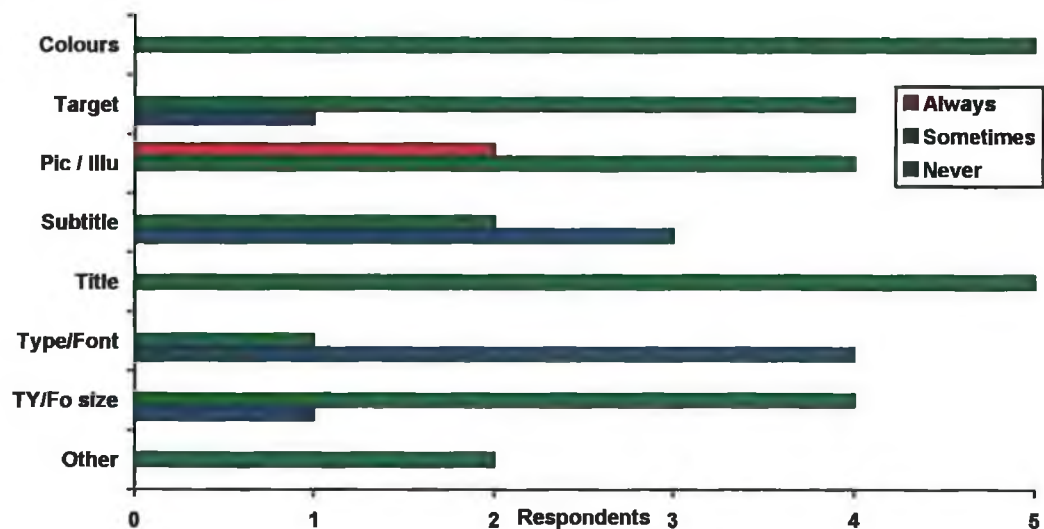
Only two things were always mentioned by the bookseller according to two respondents - the jacket and the author (listed by respondents under 'other'). In the category of 'mentioned sometimes' price/perceived value was cited by 100 per cent of respondents, followed by the jacket and the title, stated by 83.3 per cent of respondents. 66 per cent of respondents said the size of the book was sometimes mentioned. Under the category of other format, series and competition were mentioned.

### Question 8

*If a bookseller talks about a jacket, which of the following does he/she comment on?*

<i>Colours used</i>	<i>Perceived target audience</i>	<i>Picture/Illustration</i>
<i>Subtitle</i>	<i>Title</i>	<i>Type / Font</i>
<i>Type / Font size</i>	<i>Other</i>	

*Always, Sometimes, Never*



33 per cent of respondents indicated that the picture / illustration on the jacket always got talked about. In the category of sometimes talked about the two items commented on most were the colours used and the title of the book. This was followed by the target audience, picture / illustration and the type / font size.

#### **Question 9**

*Do you pass the comments or information received from booksellers to your company?*

*Yes / No ?*

All respondents indicated that they did pass this information back to the company.

#### **Question 9A**

*In what form is this done?*

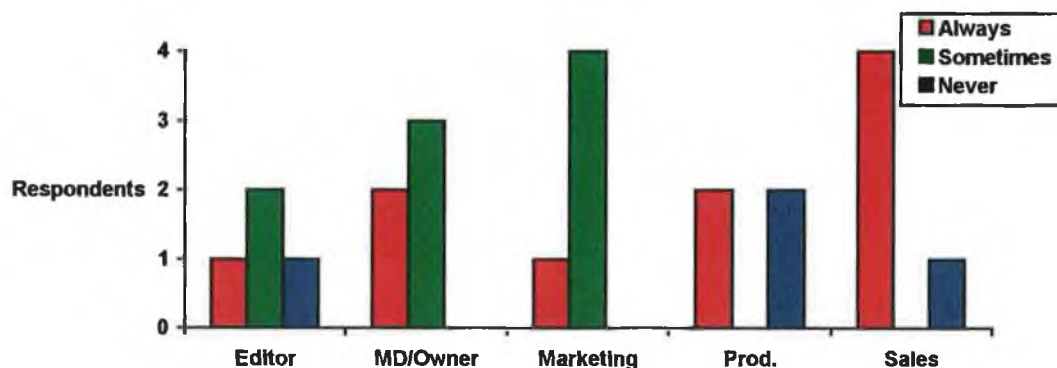
*Memo, Orally, Weekly written report*

100 per cent of respondents said that they passed this information on by talking with somebody in the company. In 33 per cent of cases this was backed up with a written comment in a weekly report.

#### **Question 10**

*To whom do you give the comments?*

<i>Editor</i>	<i>Managing director/ Owner</i>	<i>Marketing</i>
<i>Production</i>	<i>Sales</i>	<i>Other</i>
<i>Always, Sometimes, Never</i>		



66 per cent of respondents said that they always pass comments on to the sales department. 66 per cent also said that they sometimes pass them on to the marketing department. The sales / marketing departments are the main areas where the information goes. However as can be seen from the graph the respondents pass the information on to a number of departments in the company.

### Question 11

*Are the comments acted upon?*

*Yes / No / Sometimes*

All but one respondent indicated that the comments are sometimes acted upon. The remaining respondent said that they were always acted upon.

### Question 12

*How many shops do you sell to on a regular basis?*

*20-30, 30-40, 40-50, 50-60, 60-70, 70+*

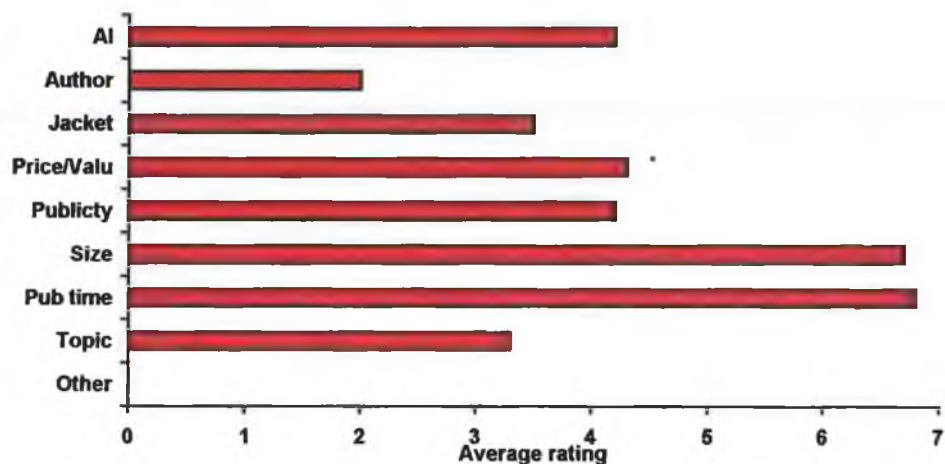
One respondent did not indicate the number of bookshops visited on a regular basis. 33 per cent of the remaining respondents said that they sell to 70+ bookshops on a regular basis. A further 33 per cent said that they sold to 40-50 shops regularly and 16.5 per cent visited 20-30 bookshops.

### Question 13

*Put the following in order of importance when selling to the trade*

*(List: 1 = most ... 9 = least)*

<i>Advance information</i>	<i>Authors name</i>	<i>Jacket</i>
<i>Price/Perceived value</i>	<i>Publicity info</i>	<i>Size of book</i>
<i>Time of publication</i>	<i>Topic</i>	<i>Other</i>



All respondents replied to this question. The average ratings indicate that the author, topic and jacket are the three most important things when selling a book. The author was first and the topic and jacket were in second and third place.

#### **Question 14**

*What is the purpose of the book jacket in your opinion?*

The respondents indicated that the purpose of the book jacket was to attract the customers attention and tell them about the content of the book.

## **CONCLUSIONS**

### **SALES QUESTIONNAIRE**

In Ireland sales representatives and agents are the publishers' primary link with the bookseller. It is they who communicate information about the publisher's products to the bookseller. The book jacket plays a significant role in this. According to the respondents the two key selling tools used in the communication of this information are the book jacket and the advance information sheet.

The book jackets and advance information sheets are usually provided by the publishing company's marketing and sales departments.

The book jacket is also one of the three elements usually commented on by the bookseller about a particular book, the other two being the price/perceived value and the title. Moreover the respondents themselves regard the book jacket, along with the author and the subject matter, as the one of the three most important factors in selling a book.

It is important to note that the respondents state that 33 per cent of booksellers always comment on the jacket graphic. They also often comment on the colours used, the title and the target market. This information is passed to the sales / marketing departments in the publishing company.

The respondents believe that the purpose of the book jacket is to attract the customer's attention and indicate the content of the book. Therefore the book jacket forms an essential part of the sales representative's selling tools. It shows the bookshop buyer what the book is about and the buyer acknowledges the jacket's importance by making observations on its effectiveness.

# ANALYSIS OF BOOKSELLERS QUESTIONNAIRE

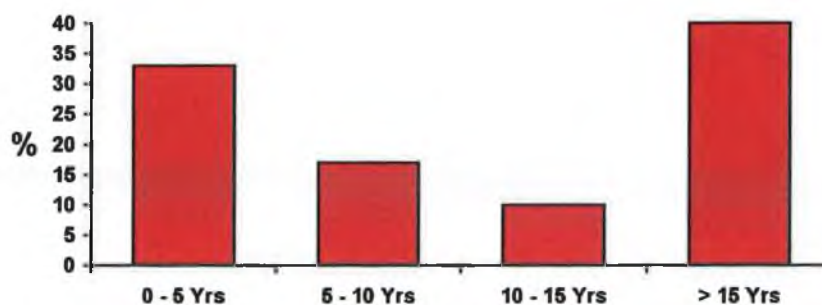
This survey is based on 30 replies from a questionnaire sent to 35 key booksellers in Ireland. This was a response rate of 85.7 per cent.

There were 19 questions.

## Question 1

*How long is this shop in operation?*

*0-5 years, 5-10 years, 10-15 years, more than 15 years*



Respondents whose shops have been in operation for over 15 years account for 40 per cent of the replies, while 33 per cent have been in operation for less than five years. The middle range of 5-15 years accounts for only 27 per cent of respondents. This is made up of 10 per cent at 10-15 years and 17 per cent at 5-10 years. This would seem to suggest that there has been a growth in the book selling business in recent years.

## Question 2

*How many full-time employees do you have?*



There is an average of eight employees per shop. Most of the respondents, 23 out of 30, have 10 or fewer employees. Only seven have over 10 and only three have more than 20. This indicates that most of the outlets are small operations.

## Question 3

*How many part-time employees do you have?*

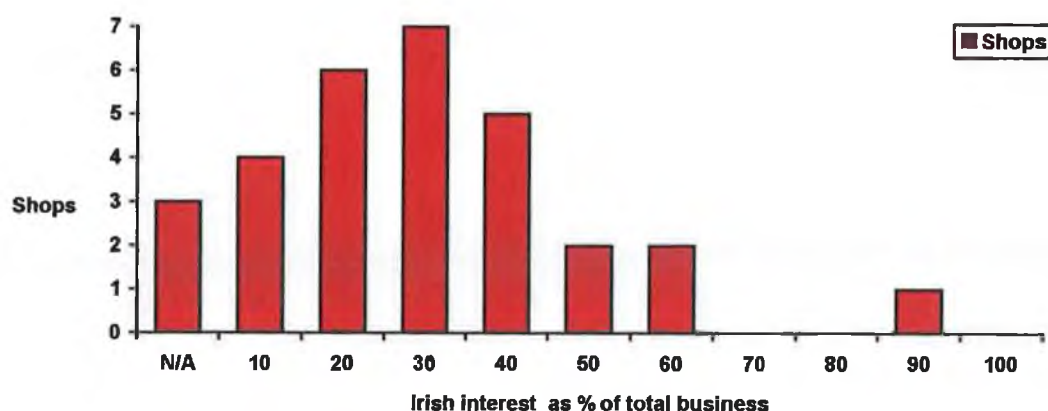


There are an average of four part-time employees per shop. This is 50 per cent of the average number of full-time employees. Of the 30 respondents, 24 have five or fewer part-time employees. Only three have more than 10. Part-time employees are an important part of the bookshops' staffing.

#### Question 4

*Can you estimate approximately what percentage of your sales come from Irish interest books?*

0, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100

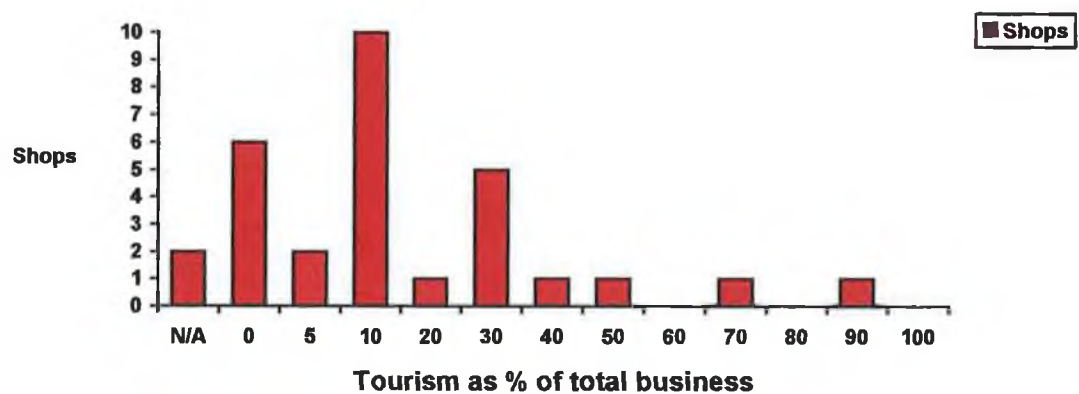


For approximately 56 per cent of the respondents Irish interest books account for 30 per cent or more of their total business. Clearly the contribution of Irish interest material to the respondents is very important.

#### Question 5

*Can you estimate approximately what percentage of your overall business comes from tourists?*

0, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100



For 60 per cent of the respondents tourists accounted for approximately 19 per cent of their business. From this it can be seen that tourists are an important market.

#### Question 6

*What nationalities of tourists visit your shop?*

*(List: 1= most ... 7= least)*

*Spanish*

*American*

*German*

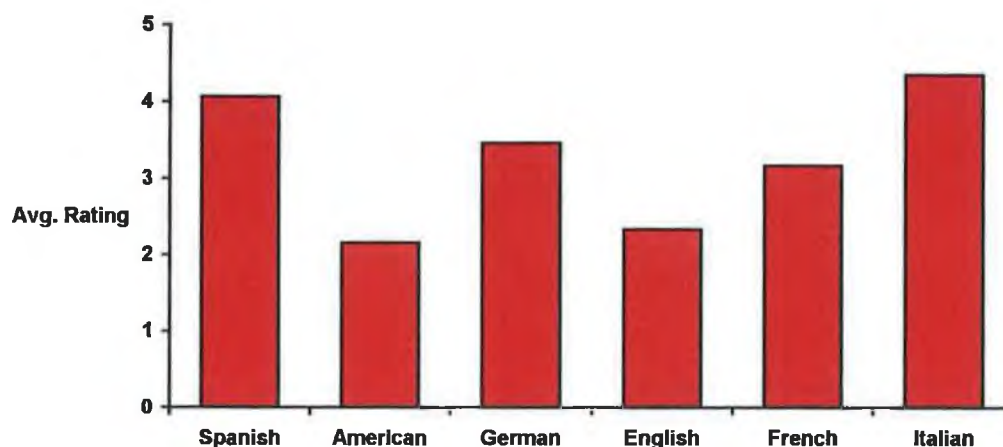
*English*

*French*

*Italian*

*Other*

The graph indicates the average rating that each nationality achieved. This was done to simplify analysis of the results.



Based on their observations, the respondents indicated that the key nationalities who come into their shops are, in order of importance, American, English, French, German, Spanish and Italian. The Americans are just ahead of the English but these two are significantly ahead of the other nationalities. Two respondents indicated that they got equal quantities of all nationalities and one reply was not useable for this question. The nationalities mentioned under the category of other were Japanese, Canadian, Australian, Chinese and other Europeans.

### Question 7

*What category / type of tourist visits your shop?*

*(List: 1= most ... 5= least)*

*Business*

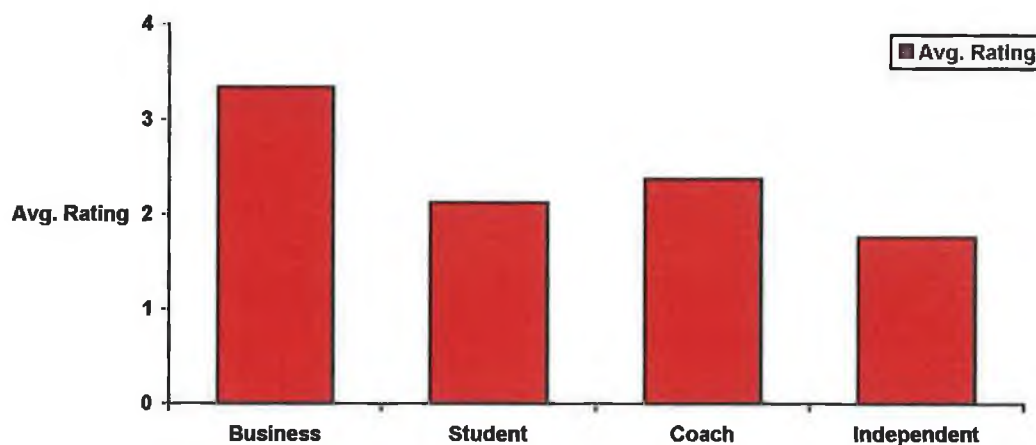
*Student*

*Coach tour*

*Independent traveller*

*Other*

The graph indicates the average rating that each category achieved. This was done to simplify analysis of the results.



The respondents indicated that the independent travellers are the biggest group who go into bookshops. This category is followed by students with coach tours and the business sector coming third and fourth.

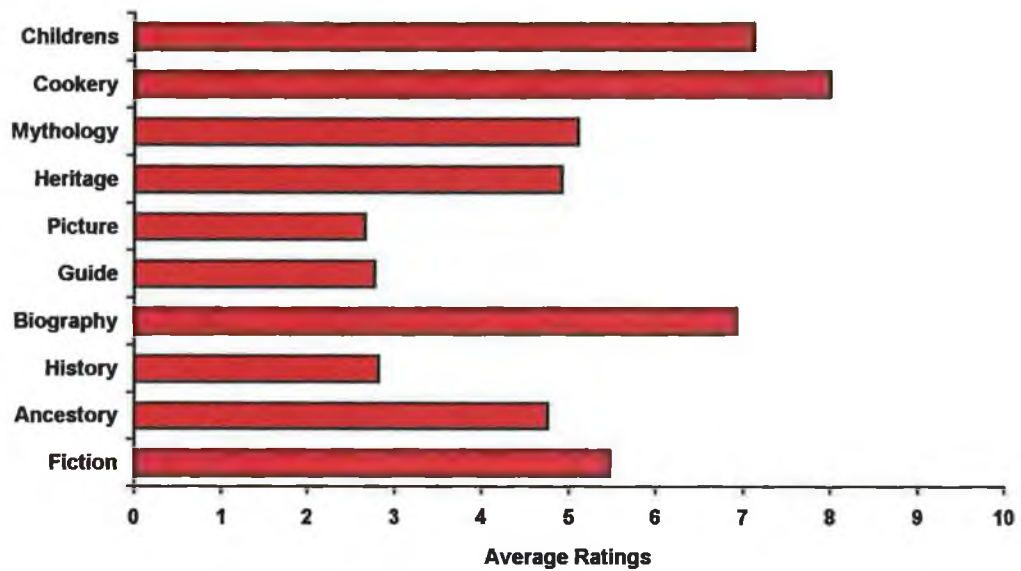
### Question 8

*What type/category of Irish interest books do tourists buy?*

*(List: 1= most ... 11= least)*

<i>Fiction</i>	<i>Ancestry</i>	<i>History</i>	<i>Biography</i>
<i>Guide Books</i>	<i>Picture Books</i>	<i>Heritage</i>	<i>Mythology</i>
<i>Childrens</i>	<i>Cookery</i>	<i>Other</i>	

The graph indicates the average rating that each category achieved. This was done to simplify analysis of the results.



The graph indicates that the respondents believe that picture books, guide books and history books are the categories which are of most interest to tourists.

### Question 9

*How are your Irish interest books displayed?*

*(List: 1= most ... 6= least)*

*Spine out on shelf*

*Face out on shelf*

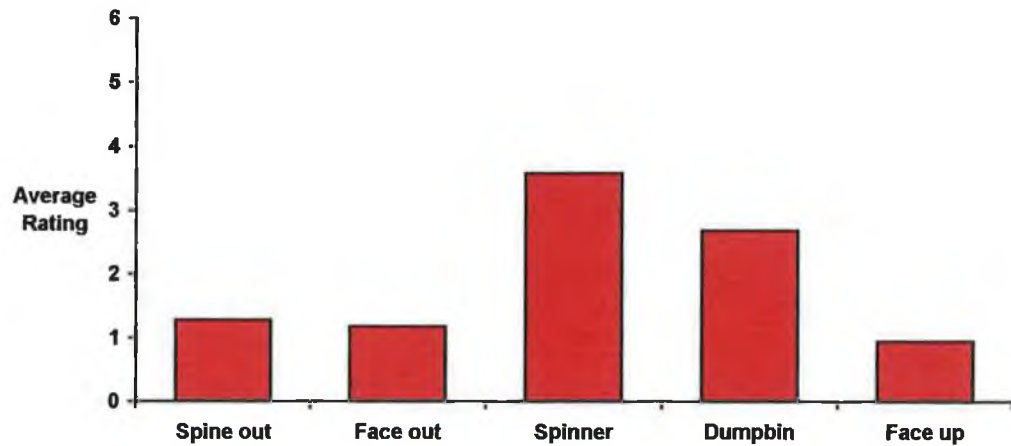
*On a Spinner*

*In a dumpbin*

*Face up on table*

*Other*

The graph indicates the average rating that each category achieved. This was done to simplify analysis of the results.

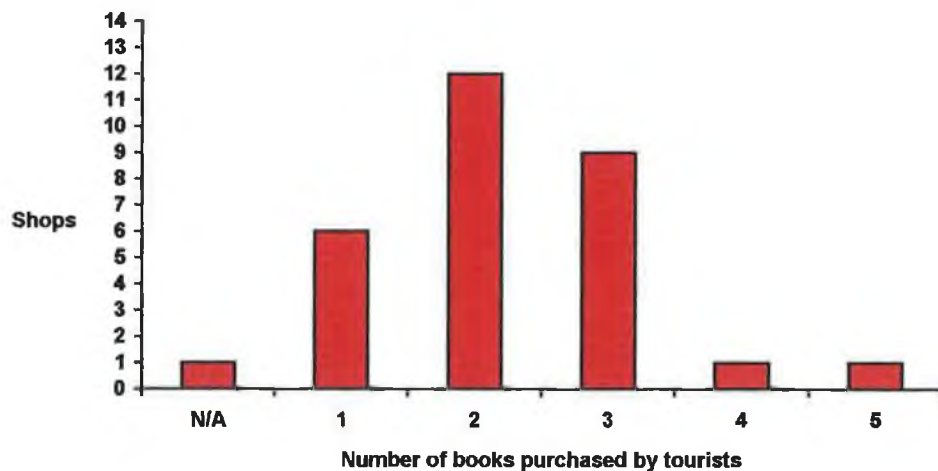


The respondents indicated that they use three main methods of displaying their Irish interest books. These methods are, in order of popularity, face up on a table, then face out on a shelf followed by spine out on a shelf. Under the category of other two respondents indicated that they used window displays. But in a window display the book can be displayed by the methods outlined above.

#### Question 10

*How many Irish interest books does a tourist purchase on average in your shop?*

*1, 2, 3, 4, 5, 6, more than 6?*

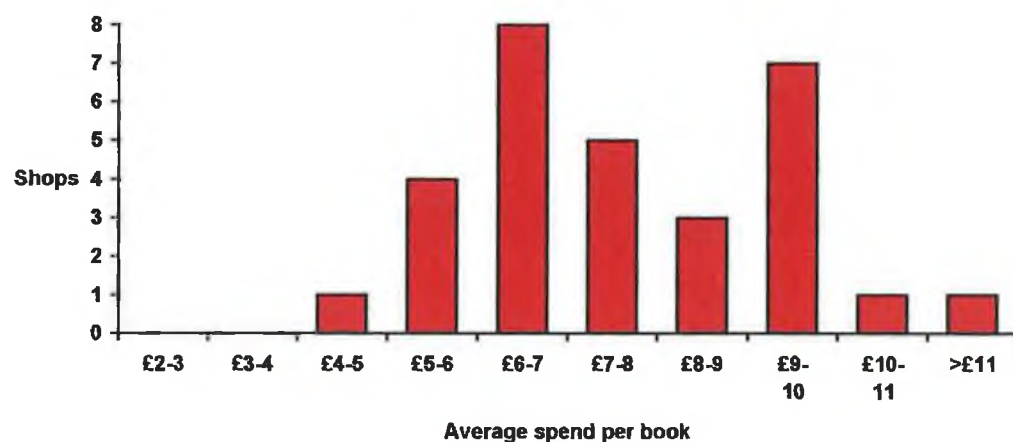


The average number of books bought per customer is two books. Respondents indicated that five books was the maximum they had experienced being purchased. The graph shows that most tourists buy two or three books.

### Question 11

*How much does a tourist spend on average on an Irish interest book?*

*£2-3, £3-4, £4-5, £5-6, £6-7, £7-8, £8-9, £9-10, £10-11, >£11 ?*



50 per cent of the respondents indicated two key price ranges within which tourists buy books, the £6-7 range and £9-10 range. The graph indicates that tourists primarily purchase books within the price range of £5 to £10.

### Question 12

*Which method of display encourages tourists to pick up books and look at them?*

*(List: 1= most ... 6= least)*

*Spine out on shelf*

*Face out on shelf*

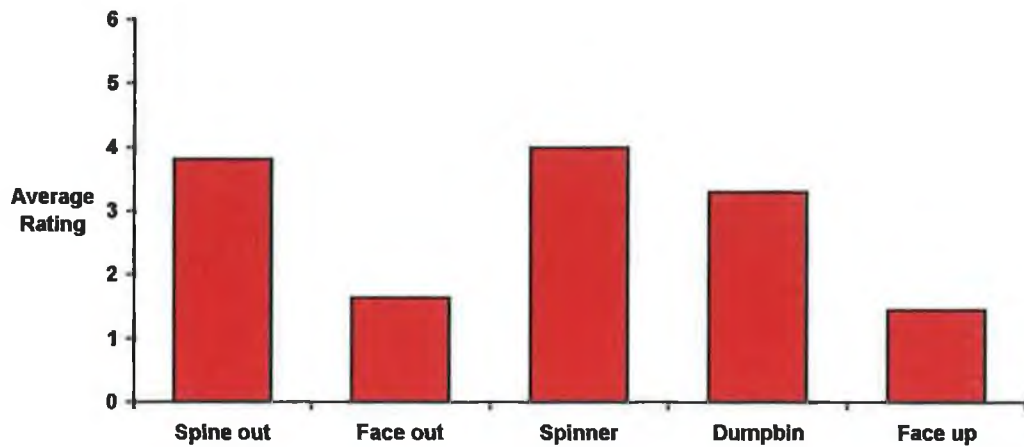
*On a Spinner*

*In a Dumpbin*

*Face up on table*

*Other*

The graph indicates the average rating that each method achieved. This was done to simplify analysis of the results.

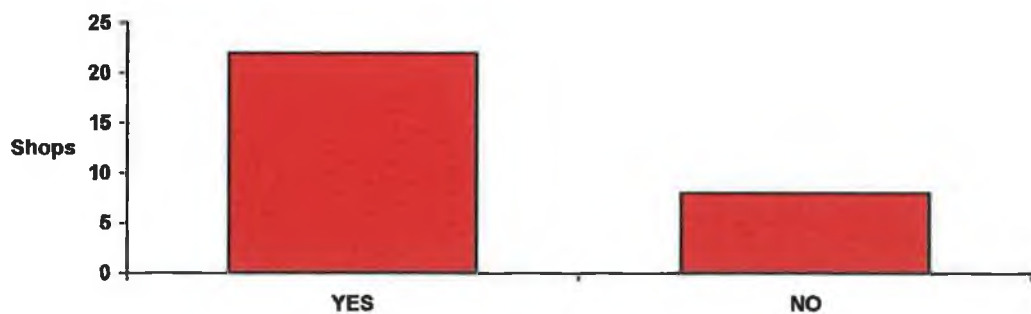


The respondents indicated that face up on a table and face out on a bookshelf are the methods of display which best encourage tourists to pick up books and look at them.

### Question 13

*Do tourists know what type of Irish interest book they want to buy when they first enter your shop?*

*Yes, No?*



73.3 per cent of respondents believe that tourists know the type of book they want to buy when they go into a bookshop.

#### Question 14

*Do tourists ask for advice?*

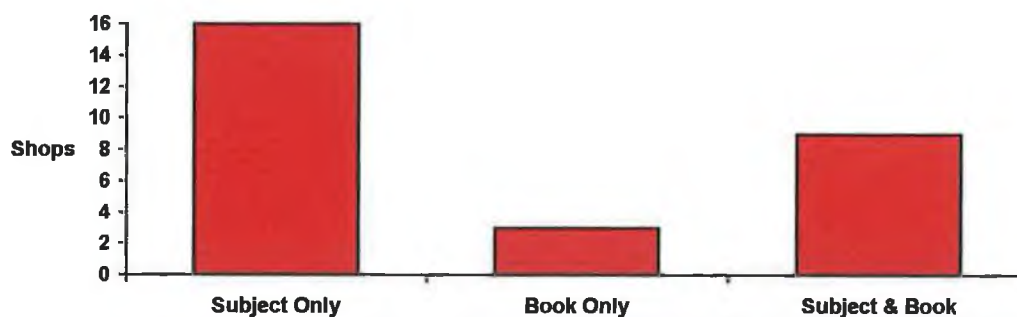
*Yes / No?*

93.3 per cent of respondents stated that tourists do look for advice from the bookseller.

#### Question 15

*What sort of advice do they want?*

*Information on a subject, Information on a particular book, Other?*



There were 28 respondents to this question . The respondents indicated that 57.1 per cent of tourists wanted advice on a specific subject while 10.7 per cent wanted advice on a specific book. Advice requests on both areas accounted for 32.1 per cent of inquiries.

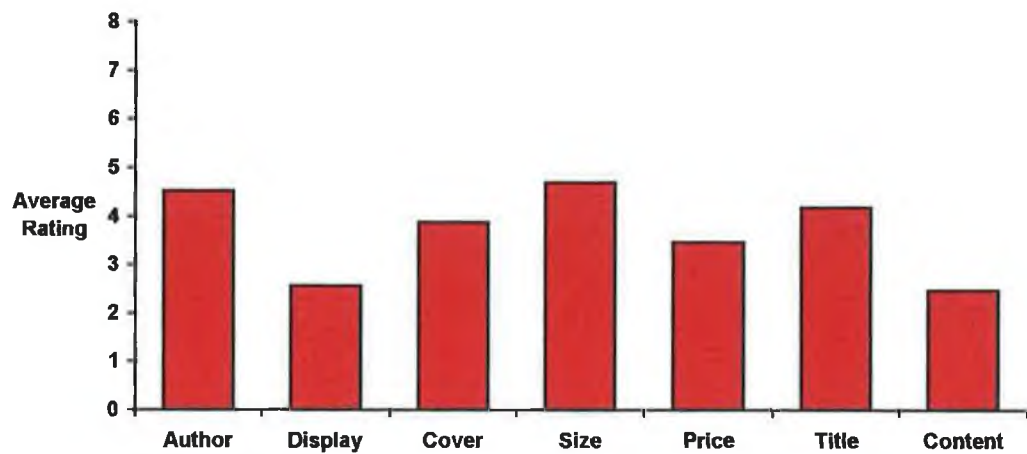
#### Question 16

*What attracts a tourist to a particular Irish interest book?*

*(List: 1= most important ... 8= least important)*

<i>Author</i>	<i>Display</i>	<i>Jacket</i>
<i>Size</i>	<i>Price</i>	<i>Title</i>
<i>Content</i>	<i>Other</i>	

The graph indicates the average rating that each factor achieved. This was done to simplify analysis of the results.



From the graph the respondents have indicated that there are three areas of importance to tourists when buying a particular Irish interest book. The first one is the content of the book. The second is the way the book is displayed in the bookshop and the third is the price of the book. The book jacket is the fourth area of importance but when you consider that the display will, by its nature, be made up of the book jacket it highlights just how important the book jacket is.

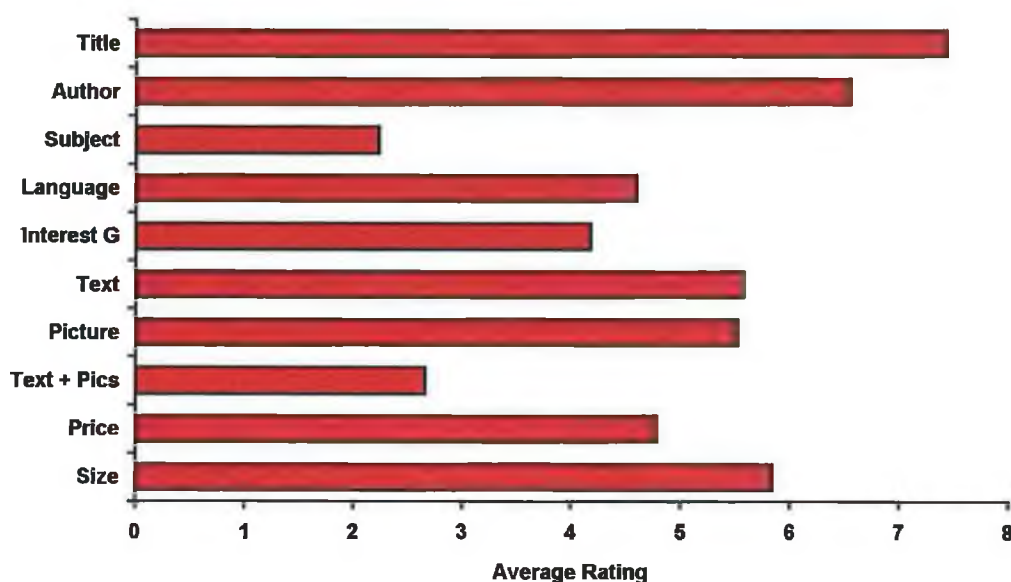
### Question 17

*What do you think is important to a tourist when buying a particular Irish interest book?*

*(List: 1= most important ... 11= least important )*

<i>Title</i>	<i>Author</i>	<i>Subject</i>
<i>Language</i>	<i>Interest Group</i>	<i>Text only</i>
<i>Pictures only</i>	<i>Text and Pictures</i>	<i>Price</i>
<i>Size</i>	<i>Other</i>	

The graph indicates the average rating that factor achieved. This was done to simplify analysis of the results.



From the graph the three main areas of importance to the tourist, in the respondents opinion, are the book's subject, inclusion of both text & pictures in the book and the language in which the book is written. The fourth area of interest was the price of the book.

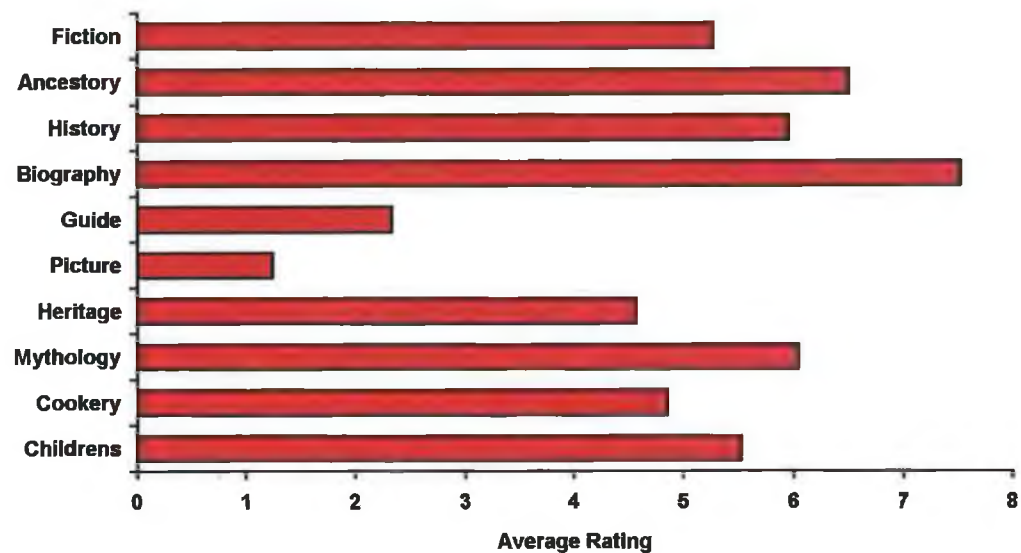
### Question 18

*For which type of Irish interest book is the jacket particularly important?*

*(List: 1= most ... 11= least)*

<i>Fiction</i>	<i>Ancestry</i>	<i>History</i>
<i>Biography</i>	<i>Guide Books</i>	<i>Picture Books</i>
<i>Heritage</i>	<i>Mythology</i>	<i>Cookery</i>
<i>Childrens</i>	<i>Other</i>	

The graph indicates the average rating that each type of book achieved. This was done to simplify analysis of the results.



The respondents indicated that they believe that picture books and guide books are the books where the jacket is of particular importance to the sale of the book. Books dealing with Irish heritage are next with cookery coming fourth.

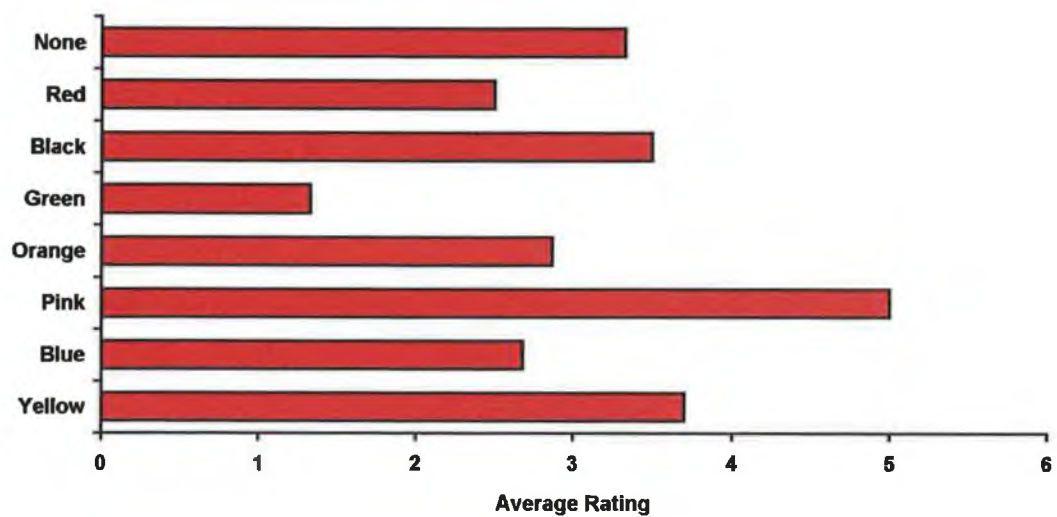
### Question 19

*Which colours do you associate with the jackets of the most popular tourist books?*

*List four: 1= most ... 4= least)*

<i>None</i>	<i>Red</i>	<i>Black</i>
<i>Green</i>	<i>Orange</i>	<i>Pink</i>
<i>Blue</i>	<i>Yellow</i>	<i>Other</i>

The graph indicates the average rating that each colour achieved. This was done to simplify analysis of the results.



The respondents indicated that the key colours are overwhelmingly green, followed by red and blue. The green and the blue are most likely referring to grass/scenery and the sky. This supports the tourist image that Ireland is unspoilt and not over industrialised.

## **CONCLUSIONS**

### **BOOKSELLERS QUESTIONNAIRE**

Irish interest books form a very important part of Irish booksellers' business - a business which has experienced considerable growth in recent years. Irish interest books account for a significant amount of the bookshops' overall sales - approximately 30 per cent. 10 per cent of this business actually comes from foreign tourists visiting Ireland. In some areas, however, these tourist customers can account for almost 20 per cent of Irish interest book sales.

The tourists come primarily from the USA and Britain followed by France, Germany, Spain and Italy. Most are independent travellers, though students and coach tours are also significant, with business people forming a less important element. The vast majority of tourists, 73 per cent, know exactly what type of book - that is the subject area - they are looking for when they go into a bookshop. Although they know the subject area they still do not know the actual book they want (as evidenced by the fact that as many as 93 per cent of them ask the booksellers for advice). Thus the various elements in the marketing mix can have a considerable effect on the purchasing decision of the tourist once they are inside the bookshop.

The elements of the marketing mix are evident in the four key factors which booksellers believe attract a tourist to a particular Irish interest book - content, display, price and book jacket. The content, that is the subject matter, has already been decided by the tourist prior to entering the bookshop. The way in which a particular book is displayed

has a substantial influence on whether or not the tourist will be attracted to it. The book jacket forms an integral part of the display - the booksellers state that they believe the best methods for displaying an Irish interest book are face up on a table or face out on a shelf. In both cases the book jacket is a key element in the display. Moreover the booksellers state that the book jacket is of vital importance for the type of Irish interest books which they sell most to the tourist market - picture books and guide books.

Thus, while the book jacket plays an important role in the sale of any book it is particularly significant in the sale of Irish interest books to tourists. A good display of a book of appropriate subject matter with the book jacket prominently visible attracts the tourist's interest and plays a fundamental role in the decision to purchase a book.

## CONCLUSIONS

### **Research Hypothesis**

‘the book jacket forms a very important part of the sale of tourist orientated books to the tourist market in Ireland’.

In addition investigate:

- the level of importance which publishers place on the book jacket
- booksellers’ view of the tourist market
- where within a publishing company does the power of decision lie in relation to book jackets
- the role of the designer in the development of a book jacket.

As the secondary research conducted for this work has shown, the book jacket plays a crucial role in the marketing of a book. It forms an essential part of the marketing mix publishers and booksellers have to work with. Recent years have seen considerable growth in both the publishing and bookselling industries in Ireland. One area in which there has been significant growth is the area of books for the tourist market. As the tourist industry itself is vibrant and growing it makes economic sense for publishers to take advantage of the situation. Visitors to Ireland have an image of the country as a place with beautiful scenery and friendly hospitable people. The country’s historic and cultural past is also an important part of this image. If the visitor is to be encouraged to buy a book on Ireland this image must be taken into consideration when planning a book jacket for Irish interest books for the tourist market. If the tourist is attracted to a book and picks it up, this increases the possibility that the book might be purchased.

Booksellers assert that Irish interest books for the tourist market are an important part of their business. Moreover they state that their biggest sellers in Irish interest titles are picture books and guide books, and that a good book jacket is of vital importance for these types of books. Therefore booksellers display Irish interest books face out whenever possible, particularly during the peak tourist season, as they believe this is the best way to attract potential customers to a particular book. Once the customer has been attracted to a particular book by the book jacket, they then make their purchase decision based on content. Therefore the booksellers recognise that the power of the book jacket to attract a potential purchaser is of paramount importance when selling an Irish interest book to a tourist market.

Despite this however, many Irish publishers do not seem to place enough importance on the book jacket as a key selling tool in the sale of Irish interest books. Both editors and sales people believe that the jacket plays a very important role in attracting customers to a particular book. According to sales people the jacket forms the a key part of their sales kits and often attracts comments from the booksellers. When asked to rate what was important when selling a book to a bookshop the sales team indicated that the top three important items were the book jacket, the subject matter and the author.

However, a number of factors indicate that this role may not be taken as seriously as is necessary to achieve maximum benefit from the jacket. According to the editors within the publishing companies, the power of decision in relation to a book jacket lies with the sales and marketing departments. Yet marketing personnel do not appear to have an input into the original jacket design. This should be changed by increasing the input of the marketing department at the commissioning of the design stage.

In addition to the above the following points need to be addressed:

- 50 per cent of sales people indicated that they do not always have a book jacket when selling new Irish interest books to booksellers, although they all believe the jacket to be essential when selling a new title.
  - Publishers need to ensure that their sales people always have a book jacket as part of their sales kit.
- The sales people also indicated that comments from booksellers on jacket design which were passed on to the company were only sometimes taken into consideration.
  - Booksellers are dealing with the consumer and they have a lot of valuable information which can be put to good use by publishers. It is essential that they are listened to and even given a role to play in the design of book jackets.
- Designers, who have a key role in the development of the book jacket, were not given details of the book's expected target market in 27 per cent of cases.
  - Designers must be given all possible information if they are going to produce a suitable design for a jacket of a book. They are the people who come up with the design concept on which the jacket is based.
- According to the designers, editors and not marketing people had the most influential role in relation to jacket design, while the editors saw themselves as part of a joint decision making process.
  - Marketing people need to have a more active role in the jacket design from the beginning. Information is passed back to the designer via the editor when really the marketing department should be telling the designer what is required themselves.

- Editors cited cost as a very influential fact in relation to book jacket design - a fact which suggests that publishers may not be spending enough on their book jackets to get the best results, considering the importance of the book jacket as a selling tool.
  - Publishers need to recognise that if the jacket is not right the book's full sales potential will not be achieved. By giving the design of the jacket an adequate budget maximum sales results can be achieved.

The market for books is growing and should continue to grow. This, coupled with Bord Fáilte's campaign to attract a more sophisticated and affluent tourist into Ireland, means that the market segment of Irish interest books for tourists has a very promising future. The elements of the marketing mix which are important to books in general are important to tourist books but the book jacket is particularly important in this market segment. This is because of the kinds of books tourists buy, the way the books are sold and the image of Ireland that tourists have. This is an opportunity for management in publishing houses, particularly Irish ones, to increase sales but they will have to place more emphasis on the book jacket. They will have to involve marketing earlier, listen closely to their sales teams, listen to booksellers and know their consumer market.

## **APPENDICES**

## **APPENDIX A**

1. Editorial questionnaire cover letter
2. Editorial questionnaire

Address

Address  
Address

*Date*

Dear@@@@,

I am doing a Masters Degree in Business Studies at Dublin City University. My area of research is Irish-produced books for the Irish interest (tourist) market.

My interest in this area stems from the fact that I work in publishing. To date I have conducted research into various aspects of Irish publishing, particularly sales, design and bookselling. I would now like to find out more about the role of the editor in producing books aimed at tourists.



I enclose a short questionnaire, which I have drawn up for editors. Most of the answers simply require a tick in the space provided. I would be extremely grateful if you would be so kind as to fill out the questionnaire while enjoying the enclosed Kit-Kat with a nice cup of coffee! It will only take a few minutes to complete. I have also included a stamped addressed envelope for you to return the questionnaire, if possible before *date*.

All the information I receive will be treated in strictest confidence.

I look forward to hearing from you.

Yours sincerely,

---

Paul Neilan

# Editorial Questionnaire

**1. Who decides the following parts of the book? (Please ✓)**

	Editor	Production	Sales	Marketing	Other
The type of binding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Number of pages	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Size of the book	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**2. Who writes the Advance Information sheet? (Please ✓)**

	Always	Sometimes	Never
Editor of book	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sales department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marketing department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Author	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**3. Who creates the title and sub-title for a book? (Please ✓)**

	Always	Sometimes	Never
Editor of book	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sales department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marketing department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Author	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**4. Who writes the blurb that goes on the back of the book? (Please ✓)**

	Always	Sometimes	Never
Editor of book	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sales department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marketing department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Author	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**5. What are the constraints which influence the book design? (Please ✓)**

	Always	Sometimes	Never
Format	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Binding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pages	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Number of illustrations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Colours to be used	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Number of transparencies for jacket	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Print run and run-on cost	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Time available	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
First costs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
- legal report	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
- readers report	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
- royalty	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Over>>>>

6. Who is responsible for getting the jacket of the book designed? (Please ✓)

	Always	Sometimes	Never
Editor of book	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sales department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marketing department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Author	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. Who has an input into the design process? (Please ✓)

	Always	Sometimes	Never
Sales representative(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sales manager/director	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Production department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marketing department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Others in Editorial Department	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Managing director/Owner	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Book shops	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wholesalers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8. Are there limits on the design of a jacket? (Please ✓)

	Always	Sometimes	Never
Number of colours to be used	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Typography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Author name	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theme of book	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Colours	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cost of design	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. How is a designer briefed about the design of a jacket? (Please ✓)

	Always	Sometimes	Never
In Writing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Orally	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Both	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10. Who decides the following points? (Please ✓)

	Designer	Commissioner of Jacket
Typeface	<input type="checkbox"/>	<input type="checkbox"/>
Photographs	<input type="checkbox"/>	<input type="checkbox"/>
Illustrations	<input type="checkbox"/>	<input type="checkbox"/>

11. Do you as editor have the final say on the acceptance / rejection of a jacket? (Please ✓)

Yes ☐ No ☐

If No please say who/which department/person does have final say

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12. What is the purpose of a book jacket in your opinion?

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## **APPENDIX B**

1. Designers questionnaire cover letter
2. Designers questionnaire

Address

Address  
Address

Date

Dear @@@@,

I am doing a Masters Degree in Business Studies at Dublin City University. My area of research is Irish-produced books for the Irish interest (tourist) market.

My interest in this area stems from the fact that I work in publishing. To date I have conducted research into various aspects of Irish publishing, particularly editing, sales and bookselling. I would now like to get the views of designers .



I enclose a short questionnaire, which I have drawn up for designers. Most of the answers simply require a tick in the space provided. I would be extremely grateful if you would be so kind as to fill out the questionnaire while enjoying the enclosed Kit-Kat with a nice cup of coffee! It will only take a few minutes to complete. I have also included a stamped addressed envelope for you to return the questionnaire, if possible before *date*.

All the information I receive will be treated in strictest confidence.

I look forward to hearing from you.

Yours sincerely,

---

Paul Neilan

# Designers Questionnaire

1. **Have you ever designed jackets for books before? (Please ✓)**  
 Yes ☐ No ☐  
 If No please stop and return the questionnaire
2. **How many Irish publishers have you worked for in the last year?**  
 Please state ☐
3. **Have you designed books for? (Please ✓)**  
 General books ☐  
 Educational books ☐  
 Other (State) \_\_\_\_\_
4. **When designing a jacket, with whom in the company do you deal on a day-to-day basis? (Please ✓ one)**  
 Book editor ☐  
 Marketing dept ☐  
 Managing director / Owner ☐  
 Sales dept ☐  
 Author ☐  
 Other (State) \_\_\_\_\_
5. **How is the design brief given to you? (Please ✓)**  
 Verbally ☐  
 In writing ☐
6. **Have you ever designed jackets for Irish interest books? (Please ✓)**  
 Yes ☐ No ☐  
 If No please stop and return the questionnaire
7. **What type of Irish interest books have you designed jackets for? (Please ✓)**  

Fiction <input type="checkbox"/>	Heritage <input type="checkbox"/>
Ancestry <input type="checkbox"/>	Mythology <input type="checkbox"/>
History <input type="checkbox"/>	Cookery <input type="checkbox"/>
Biography <input type="checkbox"/>	Children's <input type="checkbox"/>
Picture Books <input type="checkbox"/>	Guide Books <input type="checkbox"/>
Other (State) _____	
8. **For these books where does the jacket concept come from? (Please ✓)**  
 Myself ☐  
 Editor ☐  
 Marketing dept. ☐  
 Managing director / owner ☐  
 Sales dept. ☐  
 Author ☐  
 Other (State) \_\_\_\_\_
9. **When the publisher gives you the design brief, is the following information provided? (Please ✓)**  

	Yes	No
Information on book content	<input type="checkbox"/>	<input type="checkbox"/>
Dimensions of the book	<input type="checkbox"/>	<input type="checkbox"/>

Details on target market for the book	<input type="checkbox"/>	<input type="checkbox"/>
Number of colours to use	<input type="checkbox"/>	<input type="checkbox"/>
Freedom to use Pantones	<input type="checkbox"/>	<input type="checkbox"/>
Use four primary colours only	<input type="checkbox"/>	<input type="checkbox"/>
Time limit for delivery of rough	<input type="checkbox"/>	<input type="checkbox"/>
Ask for more than one rough	<input type="checkbox"/>	<input type="checkbox"/>
If Yes, how many roughs on average	<hr/>	

10. Please indicate on the scale below the percentage of times you are given the flexibility to do what you want with the brief provided. (Please ✓)

%      0 ☐ 10 ☐ 20 ☐ 30 ☐ 40 ☐ 50 ☐ 60 ☐ 70 ☐ 80 ☐ 90 ☐ 100 ☐

11. When designing jackets for Irish interest books do you: (Please ✓)

Base design on existing Irish interest books	<input type="checkbox"/>
Look at books from other countries to see what appeals to foreigners	<input type="checkbox"/>
Other (Explain)	<hr/>

12. Which colours do you usually use when designing Irish interest books? (Please ✓ four only)

Green <input type="checkbox"/>	Blue <input type="checkbox"/>	Red <input type="checkbox"/>	Orange <input type="checkbox"/>	Yellow <input type="checkbox"/>
Black <input type="checkbox"/>	Pink <input type="checkbox"/>	Other <input type="checkbox"/>	<hr/> (state)	

13. Who usually decides the following? (Please ✓)

	Myself	Publisher
Use of two/four colour	<input type="checkbox"/>	<input type="checkbox"/>
General colour scheme	<input type="checkbox"/>	<input type="checkbox"/>
Type face	<input type="checkbox"/>	<input type="checkbox"/>
Type size	<input type="checkbox"/>	<input type="checkbox"/>
Photograph(s)	<input type="checkbox"/>	<input type="checkbox"/>
Illustration(s)	<input type="checkbox"/>	<input type="checkbox"/>
Painting(s)	<input type="checkbox"/>	<input type="checkbox"/>

14. What type of photographs do you usually use on Irish interest book jackets?

(List: 1 = most ... 6 = least)

Irish country scene with no people	<input type="checkbox"/>
Irish country scene with people	<input type="checkbox"/>
Irish person / people	<input type="checkbox"/>
City scene	<input type="checkbox"/>
Famous building / monument	<input type="checkbox"/>
Other (State)	<hr/>

15. What type of illustrations do you usually use on Irish interest book jackets?

(List: 1 = most ... 6 = least)

Irish country scene with no people	<input type="checkbox"/>
Irish country scene with people	<input type="checkbox"/>
Irish person / people	<input type="checkbox"/>
City scene	<input type="checkbox"/>
Famous building / monument	<input type="checkbox"/>
Other (State)	<hr/>

16. What type of paintings do you usually use on Irish interest book jackets?

(List: 1 = most ... 7 = least)

- |                                    |                          |
|------------------------------------|--------------------------|
| Irish country scene with no people | <input type="checkbox"/> |
| Irish country scene with people    | <input type="checkbox"/> |
| Irish person / people              | <input type="checkbox"/> |
| City scene                         | <input type="checkbox"/> |
| Famous building / monument         | <input type="checkbox"/> |
| Painting by famous Irish artist    | <input type="checkbox"/> |
| Other (State) _____                |                          |

17. When designing an Irish interest book jacket, how do you rate the following in terms of importance?

(List: 1 = most ... 3 = least)

- |               |                          |
|---------------|--------------------------|
| Graphic       | <input type="checkbox"/> |
| Author's name | <input type="checkbox"/> |
| Book Title    | <input type="checkbox"/> |

18. Who accepts / rejects your work? (Please ✓)

- |                           |                          |
|---------------------------|--------------------------|
| Book Editor               | <input type="checkbox"/> |
| Marketing dept.           | <input type="checkbox"/> |
| Managing director / owner | <input type="checkbox"/> |
| Sales dept                | <input type="checkbox"/> |
| Author                    | <input type="checkbox"/> |
| Other (State) _____       |                          |

19. Do you deal with the production department? (Please ✓)

Always ☐ Sometimes ☐ Never ☐

It always / sometimes please explain

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20. How much of your overall work time is taken up by jacket design?

% 0 ☐ 10 ☐ 20 ☐ 30 ☐ 40 ☐ 50 ☐ 60 ☐ 70 ☐ 80 ☐ 90 ☐ 100 ☐

## **APPENDIX C**

1. Sales questionnaire cover letter
2. Sales questionnaire

Address

Address

Address

*Date*

Dear @@@@,

I am doing a Masters Degree in Business Studies at Dublin City University. My area of research is Irish-produced books for the Irish interest (tourist) market.

My interest in this area stems from the fact that I work in publishing. To date I have conducted research into various aspects of Irish publishing, particularly editing, design and bookselling. I would now like to get the views of sales people who sell directly to the bookshops.



I enclose a short questionnaire, which I have drawn up for sales people. Most of the answers simply require a tick in the space provided. I would be extremely grateful if you would be so kind as to fill out the questionnaire while enjoying the enclosed Kit-Kat with a nice cup of coffee! It will only take a few minutes to complete. I have also included a stamped addressed envelope for you to return the questionnaire, if possible before *date*.

All the information I receive will be treated in strictest confidence.

I look forward to hearing from you.

Yours sincerely,

---

Paul Neilan

# Sales Questionnaire

1. **Is the publisher you work for: (Please ✓)**  
 Irish ☐ Non-Irish? ☐
  
2. **Which of the following do you use when selling new books to bookshops? (Please ✓)**

	Always	Sometimes	Never
Actual jacket	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Advance information sheet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Display material	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Finished copy of book	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pages from book	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Publicity/promo info	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
  
3. **Who gives you the material you sell from? (Please ✓)**

	Always	Sometimes	Never
Editor	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Managing director/owner	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marketing dept	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sales dept	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
  
4. **How many books, on average, would you present to a buyer at a time? (Please ✓)**  
 1-5 ☐ 5-10 ☐ 10-15 ☐ 15-20 ☐ 20-30 ☐ 30-40 ☐ 40-50 ☐
  
5. **How long on average does each presentation of new books last? (actual time in minutes) (Please ✓)**  
 5 ☐ 10 ☐ 15 ☐ 20 ☐ 25 ☐ 30 ☐ 35 ☐ 40 ☐ 45 ☐
  
6. **What is the buyer shown first when you sub each book? (Please ✓)**

	Always	Sometimes	Never
Actual jacket	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Advance information sheet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Display material	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Finished copy of book	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pages from book	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Publicity/promo info	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
  
7. **Does the buyer ever comment on the ...? (Please ✓)**

	Always	Sometimes	Never
Jacket	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Price/Perceived value	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Size	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Title	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
  
8. **If a bookseller talks about a jacket, which of the following does he/she comment on? (Please ✓)**

	Always	Sometimes	Never
Colours used	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Perceived target audience	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Picture/illustration	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Subtitle	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Title	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Type/font	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Type/font size	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

9. Do you pass the comments or information received from booksellers to your company? (Please ✓)

Yes ☐ No ☐

If No go to question 12.

If Yes in what form is this done?

Memo ☐ Oral ☐ Weekly report form ☐

10. To whom do you give the comments? (Please ✓)

	Always	Sometimes	Never
Editor	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Managing director	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Marketing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Production	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sales	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

11. Are the comments acted upon? (Please ✓)

Yes ☐ No ☐ Sometimes ☐

12. How many shops do you sell to on a regular basis? (Please ✓)

0-10 ☐ 10-20 ☐ 20-30 ☐ 30-40 ☐ 40-50 ☐ 50-60 ☐ 60-70 ☐  
More than 70 ☐

13. Put the following in order of importance when selling to the trade

(List: 1 = most ... 9 = least)

Advance information	_____
Author name	_____
Jacket	_____
Price / Perceived value	_____
Publicity information	_____
Size of book	_____
Time of Publication	_____
Topic	_____
Other _____	_____

## **APPENDIX D**

1. Booksellers questionnaire cover letter
2. Booksellers questionnaire

Address  
Address  
Address

*Date*

Dear @@@@,

I am doing a Masters Degree in Business Studies at Dublin City University. My area of research is Irish-produced books for the Irish interest (tourist) market.

My interest in this area stems from the fact that I work in publishing. To date I have conducted research into various aspects of Irish publishing, particularly editing, design and sales. I would now like to get the views of booksellers.



I enclose a short questionnaire, which I have drawn up for booksellers. Most of the answers simply require a tick in the space provided. I would be extremely grateful if you would be so kind as to fill out the questionnaire while enjoying the enclosed Kit-Kat with a nice cup of coffee! It will only take a few minutes to complete. I have also included a stamped addressed envelope for you to return the questionnaire, if possible before *date*.

All the information I receive will be treated in strictest confidence.

I look forward to hearing from you.

Yours sincerely,

---

Paul Neilan

# Booksellers Questionnaire

1. **How long is this shop in operation? (please ✓)**  
 0-5yrs ☐      5-10yrs ☐      10-15yrs ☐      More than 15yrs ☐
2. **How many full time employees do you have?** ☐
3. **How many part time employees do you have?** ☐
4. **Can you estimate approximately what percentage of your sales come from Irish Interest books? (please ✓)**  
 %      0 ☐   10 ☐   20 ☐   30 ☐   40 ☐   50 ☐   60 ☐   70 ☐   80 ☐   90 ☐   100 ☐
5. **Can you estimate approximately what percentage of your sales come from tourists? (please ✓)**  
 %      0 ☐   10 ☐   20 ☐   30 ☐   40 ☐   50 ☐   60 ☐   70 ☐   80 ☐   90 ☐   100 ☐
6. **What nationalities of tourists visit your shop?**  
 (List: 1 = most ... 7 = least)  

Spanish	<input type="checkbox"/>	English	<input type="checkbox"/>
American	<input type="checkbox"/>	French	<input type="checkbox"/>
German	<input type="checkbox"/>	Italian	<input type="checkbox"/>
Other (state)	<input type="text"/>		
7. **What category / type of tourist visits your shop?**  
 (List: 1 = most ... 5 = least)  

Business People	<input type="checkbox"/>
Students	<input type="checkbox"/>
On a Coach Tour	<input type="checkbox"/>
Independent Traveller	<input type="checkbox"/>
Other (explain)	<input type="text"/>
8. **What type / category of Irish interest books do tourists buy?**  
 (List: 1 = most ... 11 = least)  

Fiction	<input type="checkbox"/>	Heritage	<input type="checkbox"/>
Ancestry	<input type="checkbox"/>	Mythology	<input type="checkbox"/>
History	<input type="checkbox"/>	Cookery	<input type="checkbox"/>
Biography	<input type="checkbox"/>	Children's	<input type="checkbox"/>
Guide Books	<input type="checkbox"/>	Picture Books	<input type="checkbox"/>
Other	<input type="text"/>		
9. **How are Irish interest tourist books displayed?**  
 (List: 1 = most ... 6 = least)  

Spine out on shelf	<input type="checkbox"/>
Face out on shelf	<input type="checkbox"/>
On a spinner	<input type="checkbox"/>
In a dumpbin	<input type="checkbox"/>
Face up on a table	<input type="checkbox"/>
Other	<input type="text"/>
10. **How many Irish interest books does a tourist purchase, on average, in your shop? (please ✓)**  
 1 ☐   2 ☐   3 ☐   4 ☐   5 ☐   6 ☐   More than 6 ☐

11. How much does a tourist spend on average on an Irish interest book? (please ✓)

£2-3 ☐ £3-4 ☐ £4-5 ☐ £5-6 ☐ £6-7 ☐ £7-8 ☐ £8-9 ☐

£9-10 ☐ £10-11 ☐ £11-12 ☐ £12-13 ☐ £13-14 ☐ £14-15 ☐ Over£15 ☐

12. Which method of display encourages tourists to pick up books and look at them?

(List: 1 = most ... 6 = least)

Spine out on shelf ☐

Face out on shelf ☐

On a spinner ☐

In a dumpbin ☐

Face up on a table ☐

Other \_\_\_\_\_

13. Do tourists know what type of Irish interest book they want to buy when they first enter your shop?

Yes ☐ No ☐

14. Do tourists ask for advice?

Yes ☐ No ☐

If Yes go to 15. otherwise go to 16.

15. What sort of advice do they want? (please ✓)

Information on a subject ☐

Information on a particular book ☐

Other (explain) \_\_\_\_\_

16. What attracts a tourist to a particular Irish interest book?

(List: 1 = most ... 8 = least)

Author ☐

Prominent display ☐

Jacket ☐

Size ☐

Price ☐

Title ☐

Content / Subject ☐

Other ☐ \_\_\_\_\_

17. What do you think is important to a tourist when buying a particular Irish interest book?

(List: 1 = most ... 11 = least)

Title ☐

Author ☐

Subject ☐

Language ☐

Interest group ☐

Content - Text & Pictures ☐

Content - Pictures	<input type="checkbox"/>
Content - Text	<input type="checkbox"/>
Price	<input type="checkbox"/>
Size	<input type="checkbox"/>
Other (state)	_____

**18. For which type of Irish interest book is the jacket particularly important?**

(List: 1 = most ... 11 = least)

Fiction	<input type="checkbox"/>	Heritage	<input type="checkbox"/>
Ancestry	<input type="checkbox"/>	Mythology	<input type="checkbox"/>
History	<input type="checkbox"/>	Cookery	<input type="checkbox"/>
Biography	<input type="checkbox"/>	Children's	<input type="checkbox"/>
Guide Books	<input type="checkbox"/>	Picture Books	<input type="checkbox"/>
Other	_____		

**19. Which colours do you associate with the jackets of the most popular tourist titles?**

(List: 1 = most ... 4 = least)

None	<input type="checkbox"/>	Green	<input type="checkbox"/>	Blue	<input type="checkbox"/>
Red	<input type="checkbox"/>	Orange	<input type="checkbox"/>	Yellow	<input type="checkbox"/>
Black	<input type="checkbox"/>	Pink	<input type="checkbox"/>	Other	_____ (state)

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