Peritext of Trade-Crossover Books:
A Case Study of University of British Columbia Press

by

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B.Design, Minas Gerais State University, Brazil, 2008

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**Declaration of Committee**

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Abstract

This project report explores the peritexts of books published by the University of British Columbia Press. Although university presses’ main output has historically been the monograph, other options had to be explored to overcome the financial pressures that weighed on the sector in the 1970s and 1980s. One was to acquire and develop titles with the potential to cross academe borders and reach general readers – the trade-crossovers. Such books bear signs of a deliberate strategy adopted by publishers and editors to make them more engaging and accessible. The changes happen not only to the main text but also to its surroundings, such as to titles, intertitles, tables of contents, epigraphs, and notes. A comparison between monographs and crossovers from UBC Press reveals some of the publisher’s strategies to reframe their books by moulding what Gérard Genette calls “peritext.” Through manipulating these elements, editors have been able to expand audiences, proving that crossovers have been helping UBC Press to both fulfill its mandate and achieve its financial goals.

Keywords: monograph; crossover; strategy; peritext; UBC Press; university presses
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Introduction

“Why don’t some of these scholarly books look scholarly?”, I asked myself when browsing through the University of British Columbia Press (UBC Press) website. It was time to think about a professional placement and a university press seemed the best option. I had come from Brazil, where I had worked for about ten years with academic books, and the prospect of seeing how they were produced in a different context was too alluring to consider an internship somewhere else as, say, in trade. In fact, it appeared that UBC Press had been advancing into commercial publishing and this apparent contrast seemed the ideal topic for my research.

Soon I learned from my project report supervisor, Amanda Lastoria, that those covers do not look scholarly because they are crossovers. During her classes, we had talked about the Harry Potter series and I knew it was a popular example of crossover literature – books that are written for children and young adults but end up also attracting adult audiences. What I did not know was that the same principle and terminology were also part of the academic publishing field: titles with more commercial appeal, capable of transcending the boundaries of the university and finding a broader readership, are commonly called trade-crossover.¹ In Brazil, I had seen and even worked on a few scholarly books that achieved relative commercial success beyond their academic niche, so the idea was not strange to me. What struck me was the use of a specific term to name these titles, which signaled the deliberate adoption of a strategy. If the covers did not have the standard look I was used to, and if they seemed to belong more to a chain bookstore than to a university library, that meant that there were specific elements that evidence this commercial intent, this search for a general reader.² Such attributes and parts of the book include format, binding, finishing, typography, and other design elements; titles, subtitles, intertitles, table of contents, prefaces, and other components

¹ They are also referred to by the short “crossover,” term which I favour throughout this report, e. g. “‘crossover’ books are not necessarily any less thoroughly researched, but their topics are part of a more public conversation outside the academe.” (Ferber 2017, 199).
² Finding the general reader can mean financial success, but it also implies risk, as “potential readers are varied, spread thinly through the population, expensive to reach, difficult to identify, and have tastes and interests that can be described generally but are not easily matched to a particular book.” (Clark and Phillips 2020, 93). This asserts the need of publishers to carefully plan and develop manuscripts with wider appeal so the resulting crossover titles can attract the largest possible slice of the general market.
that can be added, suppressed, and moved during editing; blurbs, summaries, catalogues, and the various materials created for promoting and selling.

These varied verbal and visual productions that surround and extend the text are more than adornments; they enable “a text to become a book and to be offered as such to its readers and, more generally, to the public.” In *Paratexts: Thresholds of Interpretation*, the French literary critic Gérard Genette presents a thorough concept for and analysis of paratexts of literary works, laying solid foundations for research on the production, circulation, and reception of books. The theory focuses on the elements that can be manipulated by publishers and their collaborators to materialize texts as books, position them in the market, and shape readers’ experiences. Without disregarding the substantive edits any scholarly manuscript can go through to become a crossover title, many of the changes with impacts on positioning seem to happen on the edges of the main text, the cover being only one of the most visible examples. Genette’s theory would help me bring other paratexts to light.

With both the subject and theoretical framework of this project report defined, I went on to work at UBC Press to learn more about its operations, in general, and its crossovers, in particular. The Press was established in 1971, and nowadays its catalogue offers about 1,500 titles, which increase in volume by 60 to 70 yearly. Its books, which have high-production values, cover a wide range of subjects, such as history, political science, law, environment and natural resources, sexuality, multiculturalism, urban planning, and Indigenous studies, published either as standalone volumes or parts of series. In addition to the main UBC Press imprint, there are four others, each focused on a market segment: Pacific Educational Press, producing educational resources; On Campus, featuring materials designed to help students tackle the challenges faced at college and university; On Point Press, venturing into trade non-fiction; and Purich Books, publishing works on Indigenous studies and law. Trade-

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crossover titles are not grouped under any specific imprint or series; most are part of the UBC Press and On Point Press lists.\(^5\)

During my three-month placement, I had a general view of UBC Press’s workflows, from acquisitions to marketing. As an intern in the production department, my focus was on editorial tasks, such as alt-text writing – an important piece in the effort to make e-books more accessible – and proofreading. In parallel, I gathered information and materials related to my research. The room I was given – yes, I had one exclusively to myself – was lined with shelves filled with many of its books. Once I started flipping their pages, of scholarly and crossover titles, the contrast in paratexts and the publisher’s strategies became clearer. I was also lucky to have access to manuscripts, editors’ comments on them, and internal documents that contain essential information used during the whole publishing cycle by UBC Press’ staff and contributors, such as transmittal forms and book information forms (BIFs).\(^6\) Manuscripts, in particular, are what Genette calls “pre-text,” which are paratexts that not only provide explanations and comments on the final text but also remove its aura of sacredness by relativizing the notions of completion and closure.\(^7\)

This project report is organized into four chapters plus a conclusion. In Chapter 1, I articulate the main reasons that prompted university presses to move beyond their traditional roles in society, investing more in trade-crossover titles. I show how this strategy, once acknowledged as a necessity, was adopted across presses in the US and Canada. In Chapter 2, I talk about the terminology and key definitions of Genette’s theory, such as the concepts of “epitext” and “peritext.” Epitexts are distantly connected to the text, located outside the book “in a virtually limitless physical and social space.”\(^8\)

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6 Transmittal form: A document that describes a project in terms of content, level of editing needed, authorizations, funding, marketing tips, and other areas that might be important to all departments. This information is discussed during transmittal meetings, when acquiring editors formally transfer manuscripts to the production department. Book information form: A document that authors are asked to complete once their manuscripts are approved for publication. The information they provide in the form, such as their bios and publishing history, a description of their books, and cover ideas, will be inserted into bibliographic databases and used for promotion.

7 Gérard Genette, *Paratexts*, 402.

8 Gérard Genette, *Paratexts*, 344.
narrow scope of this project and the broad reach of this category, I opted to not focus on it in this report. Peritexts, on the other hand, are closely connected to the text. They are located within the same volume, in the zone that “is the direct and principal (but not exclusive) responsibility of the publisher (or perhaps, to be more abstract but also more exact, of the publishing house).”

For this reason of publisher control, and the physical containment of paratexts that are bound with the text, peritexts are the focus of Chapters 3 and 4, where I bring the theory to bear on an analysis of a set of UBC Press’ titles, including both monographs and crossovers. Although the cover neatly separates epitexts from peritexts, the book embodies a multitude of peritexts. My focus on particular peritexts is guided by two criteria: first, I wanted to work with editorial-related peritexts, which reflects my current professional and academic interests; second, I chose those that most clearly mark the boundaries between scholarly and trade-crossover titles and, when deftly manipulated, allowed them to shift from one field to the other. In Chapter 3, I look at elements of book covers: titles and subtitles, names of the authors, and endorsements. In Chapter 4, I explore some of the peritext of book interiors: intertitles and table of contents, epigraphs, and notes. By comparing and contrasting, I reveal some of the publisher’s strategies and consider their efficiency. Lastly, in the conclusion section, I reflect on this project report’s achievements and outline possible ways to expand the research.

I hope this report can be useful for students both in publishing programs and other book-related fields and for industry professionals, especially those working at university presses.

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9 Gérard Genette, Paratexts, 16.
Chapter 1. The Development of the Crossover

Crossovers are born out of a long tradition of scholarly publishing. Although university presses emerged early in the 1800s in some European countries, it was only in the second half of the 19th century that they were first founded in the United States: Cornell University Press, in 1868, and John Hopkins University Press, in 1878. Others followed in North America through the early 20th century: Chicago, California, Columbia, Toronto, Princeton, Fordham, Yale, and Washington were all founded by 1910. The biggest growth came after 1945, with massive expansion of higher education and investment in university libraries, both in infrastructure and budget increase for acquisitions. By 1967, there were 60 presses affiliated to universities in the US and Canada as integral parts of their parent institutions' mandates.

University presses have the primary mission to publish high-quality works resulting from thorough research, disseminating sound and outstanding scholarship that makes a real contribution to their fields. They are typically not-for-profit, meaning “the revenue they generate above and beyond the cost of publishing their books goes back into publishing more books. They may publish many of their books at a loss, to be offset by subsidies or other forms of revenue.” They fill a gap left by commercial presses, which cannot invest in products that appeal only to a narrow audience of professors, researchers, students, and university libraries. Their main output is the monograph, which is “a work of scholarship on a particular topic or theme which is written by a scholar (or scholars) and intended for use primarily by other scholars,” with print runs of 200 to 400 units. The monograph is not aimed at a general audience with no background in the area, so it assumes that the readers are knowledgeable about the

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14 These approximate numbers can vary according to factors such as the size of the press and its market, the field of knowledge, and the appeal of the subject matter. Most important is the comparison between this typical print run and those of crossover titles, which can be of 1,000 to 1,500 copies at UBC Press.
subject matter, already interested in it.\textsuperscript{15} Moreover, it assumes that the readers are aware of the conventions that shape dissemination and interchange of information in their niches – including how the texts should be materially organized and presented.

During the 1970s and 1980s, several interconnected events disturbed the scholarly publishing landscape, with results that continue into the present day. First, there was a decline in the sales of monographs. In the 1970s, a common print run would be between 2,000 and 3,000 hardback copies. By the mid-1980s, most academic publishers felt a decline in unit sales, which fueled debates about the crisis of monographs.\textsuperscript{16} By the beginning of the 2000s, total sales of hardback-only monographs decreased to around 400 to 500 copies worldwide, and nowadays some presses are even discussing if hardcovers are worth producing at all.\textsuperscript{17}

The most important factor to account for the decline in the sales of monographs was the financial pressure felt by research libraries. Their once-high acquisition budgets were mined during the economic recession of the 1980s as a cost-saving measure taken by university administrators. In addition, most of the remaining budget was directed to acquiring journals, which exponentially increased in volume and cost: “In 1997 journals were thirty times more expensive than they were in 1970 – an average annual increase of more than 13%”\textsuperscript{18}, according to a study by the Association of Research Libraries, from 1986 to 1997 “the unit cost of serials rose 169%, compared with 62% for book length monographs. In response, research libraries’ expenditures for serials rose 142%, while their expenditures on monographs rose a mere 30%.”\textsuperscript{19} The consolidation in the periodical field put the remaining players, such as Springer and Elsevier, in an advantageous position to define prices and negotiate with libraries and to lock them into

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\textsuperscript{15} John B. Thomson, \textit{Books in the Digital Age}, 85.
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\textsuperscript{16} Although there was a decline in unit sales of monographs and some commercial academic publishers even abandoned the genre, “the remaining publishers, prominently OUP [Oxford University Press], CUP [Cambridge University Press], Routledge (Taylor & Francis) and Palgrave Macmillan, have maintained their monograph programme by reducing the costs of production and increasing title output – confounding the so-called crisis in monograph publishing.” (Clark and Phillips 2020, 78).
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\textsuperscript{17} John B. Thomson, \textit{Books in the Digital Age}, 93–94.
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subscriptions to bundles of journals which they could not leave without losing access to
the key titles.

In addition, university presses’ indisputable status as essential parts of their host
institutions – and the assumption they needed financial support to fulfill their mission –
began to be challenged as the amount of public and private funding decreased. They
were pressured to reduce their financial dependency: “Subsidies were pared down or
withdrawn, and some presses were told by university administrators that they should aim
to break even.”\footnote{John B. Thomson, \textit{Books in the Digital Age}, 108.} All these linked events prompted discussions around the nature and
purpose of university presses. Although some people in the sector thought pursuing
commercial endeavours would betray the very reason for their existence, the majority
understood that survival could only be guaranteed if they expanded into adjacent fields,
creating a paradoxical situation: “They can remain academic publishers only if they are
or become something else as well – if they are or become trade or academic-trade
publishers, if they are or become publishers of textbooks or supplemental texts, if they
are or become regional publishers, etc.”\footnote{John B. Thomson, \textit{Books in the Digital Age}, 169.} Some of their titles needed to cross over into
educational or trade markets and find a readership beyond academia in order to offset
costs involved in the low-profitable monograph business.

By 1990, many university presses had expanded into new areas. Oxford
University Press, the largest university publisher in the world, was releasing “about one-
third of its titles outside of the scholarly monograph category and these titles were of the
around 200 hardbound and 100 trade paperbacks per year, with some titles selling
10,000 to 20,000 copies. About 10% of Rutgers University Press titles had trade book
potential. The University of Washington Press estimated that one-third of its yearly titles
could be considered trade books. One art book in its list had sold 65,000 copies.”\footnote{Barbara G. Haney Jones, \textit{The Restructuring of Scholarly Publishing in the United States, 1980–2001}, 127.} Even
smaller presses were venturing into trade: “Ohio State University Press reportedly was
publishing 30 to 35 titles per year, of which two or three had trade potential.”

The trend was similar in Canada, although it happened later. Articles published in
2004 in the national book trade magazine Quill & Quire attest to the shifts in publishers’
strategy. Canadian Scholars’ Press (CSP), a Toronto-based educational publisher, had
just acquired Women’s Press and supplemented the new feminist line by buying up
Gynergy backlist, giving the press more titles with crossover appeal. Also, a new
marketing manager with previous experience in the Literary Press Group joined the staff
to boost trade sales. In Montreal, McGill-Queen’s Press had been publishing 60 to 70
titles per year, of which eight to ten were of general interest – including Racism, Sexism,
and the University, a book recounting a controversy that took place at the University of
British Columbia (UBC), and Ireland, a Bicycle and a Tin Whistle, which had sold more
than 10,000 copies. In the Prairies, the University of Alberta Press had shifted towards
pushing titles with a local appeal to a broader audience – such as the richly illustrated
Prepared to Care – while still maintaining its integrity. On the West Coast, UBC Press
demonstrated its interest in the trade general market by boosting its marketing efforts,
and estimated that three or four out of 35 books published that year fell into trade,
including Ancient People of the Arctic, a title with strong crossover appeal due the
Canadians’ “fascination” with the North and with natural and regional history. In
addition to diversifying the catalogue and investing on marketing, presses began to
understand other facets of the trade publishing business: University of Ottawa Press
editor-in-chief sent staff into bookstores to get ideas about design trends and market
preferences.

Most university presses now adhere to this model, assuming that sound
scholarship, if edited, designed, and marketed purposefully and effectively, can reach

24 Barbara G. Haney Jones, The Restructuring of Scholarly Publishing in the United States,
25 David Silverberg, “Canadian Scholars’ Press seeks trade line,” Quill & Quire Omni, February
27 Bert Archer, “The New Scholars,” Quill & Quire Omni, May 6, 2004,
28 Bert Archer, “The New Scholars”.
general readers and make significant intellectual contributions to society, sparking and informing debates around topic subjects. How strategically and self-consciously presses put in practice crossover strategies defines where particular books inhabit the spectrum ranging from strictly scholarly to trade; ideally, they will flow and find readership on both extremes. This porosity of boundaries is not exclusive to the phenomenon we are observing but is also noticeable in the very elements chosen to analyse it: paratexts can have ambiguous status, living both within books and outside them, mediating the relationships between author and reader, production and reception, text and context.
Chapter 2. The Theory of the Paratext

Gérard Genette was already known in academic circles for his work in poetics and narrative theory when he shifted to the study of “transtextuality.” In *Palimpsestes* (1982), the second book of what is considered a trilogy focused on the relations of literary text to other texts around it, he summarizes the types of textual transcendence as intertextuality, metatextuality, hypertextuality, architextuality, and paratextuality.\(^{29}\) In 1987 he published *Seuils [Paratexts]*, an extensive and systematic study of the liminal devices that accompany and frame texts – such as covers, titles, prefaces, epigraphs, and illustrations. Both the French word “seuils” and its English translation “thresholds” work as spatial analogies, pointing to the transitional places at entrances to buildings and rooms. Throughout his book, Genette uses other metaphors that reinforce the notions of ambiguity and blurriness, such as “zone between text and off-text” and “heterogeneous group of practices and discourses of all kinds.”\(^{30}\) Although paratexts’ status as constituent parts of the text can sometimes be unclear, they surround it and extend it, precisely in order to present it, in the usual sense of this verb but also in the strongest sense: to make present, to ensure the text’s presence in the world, its "reception" and consumption in the form (nowadays, at least) of a book.\(^{31}\)

By differentiating text from book – one as the raw material created by an author and the other as an object resulting from inputs from different contributors (such as prefacers, endorsers, publishers, editors, designers, and publicists) – Genette broadens the notions of authorship; agents other than the producer of the text can behave as senders of messages and have an impact in shaping the readers’ experiences.\(^{32}\) Moreover, he “significantly contributes to literary criticism by regarding the book as a product of industry.”\(^{33}\) Generally, before texts can be received and read, they are turned into books. To become physical products, they need to be edited, designed, and


eventually printed. To reach the consumers, they need to be promoted, distributed, and sold. Along these stages, many paratexts are strategically concerted by the publisher to influence the public “at the service of a better reception for the text and a more pertinent reading of it (more pertinent, of course, in the eyes of the author and his allies).”

After broadly defining paratext and showing its inherent connection to the book format, Genette uses the location criterion to establish the two main categories of his classification system. The elements situated around the text and within the same volume – such as the title, the preface, and the table of contents – and sometimes inserted into the fabric of the text – such as intertitles and notes – are the “peritexts.” The “epitexts” are the distanced elements, located outside the book, such as sales catalogues, press releases, social media posts, and interviews. Regardless of their position, all paratexts frame and modify the message contained in the text.

Having laid the foundation of this taxonomy, Genette branches his mapping according to other criteria, such as temporality, pragmatics, and functionality, as an exhaustive list of logical relationships and modal inflections: of "text" to "book" and of the book to the audience; of the status of the writer; and of enunciative temporalities - the "anterior" and degrees of the "ulterior" and "posterior," the "anthumous" and the "posthumous," etc. The resulting matrix potentially serves to classify paratexts from all types of books. For this very reason, some of the terminology is of little use to specific genres. For instance, “anthumous" and “posthumous" designate, respectively, paratexts produced during and after the author's lifetime. This distinction can be meaningful to literary studies but not to this analysis of crossovers, which focus on other senders of messages – the publisher and its collaborators.

34 Gérard Genette, Paratexts, 2; Genette uses the pronouns he/him/his when addressing the author, which reinforces stereotypes of gender and roles. Because this practice mirrors the context in which his work was written, I opted not to edit his citations. Instead, I use the more inclusive they/them/their in my own writing.

35 Gérard Genette, Paratexts, 4–5.


37 Gérard Genette, Paratexts, 6.
The main type of classification relates to paratext functions, which do not unfold into rigid categories. Whereas a preface can have a pragmatic status as either authorial or allographic – or else, sent by the author or by a third party – it can have multiple purposes at once: invite a group of readers, repel others, show the process of writing, and dismiss criticism. For this reason, this aspect is less theoretical and more empirical, demanding a case-by-case analysis.\(^{38}\)

Although Genette applies his theory mostly to literary works from the French canon, his discussions became the foundation for research in many other fields, genres, and historical periods, as shown by the following scholarship:

- Reception of *Hamlet* in twentieth-century Poland through the study of editorial paratexts – such as prefaces, afterwords, notes, and essays – from various translated editions;\(^{39}\)

- Attitude of scientific authors toward publishing in the first two centuries after the invention of the printing press through the analysis of personal correspondence, dedications, and prefaces;\(^{40}\)

- Marking of gender, politics of translation, and geographies of text through the study of paratexts of English Renaissance books;\(^{41}\)

- Connection between poetry and politics through the analysis of footnotes of Byron’s *Child Harold’s Pilgrimage*;\(^{42}\)

- Construction of pan-African and national identities through the study of magazines’ editorials, illustrations, and front and back covers;\(^{43}\)

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• Writing, copying, and construction of authority through the analysis of scripts and annotations on margins of documents on papyrus from Roman and late antique Egypt;\textsuperscript{44}

• Material conditions of reading and writing, and of manuscript and print circulation of poetry by female authors, from 1600 to 1730;\textsuperscript{45}

• Material evolution of 46 Anglo-American trade editions of \textit{Alice’s Adventures in Wonderland}, from 1865 to 2015, through the analysis of their design and production values.\textsuperscript{46}

This variety shows how Genette’s theory can be adapted and expanded to fit different subjects and contexts. Likewise, it is a suitable tool to analyse the peritext of crossover books and identify some of the scholarly publishers’ strategies to reframe their traditional products, the monographs.


\textsuperscript{46} Amanda Lastoria, “The Material Evolution of \textit{Alice’s Adventures in Wonderland}: How Book Design and Production Values Impact the Markets for and the Meanings of the Text” (PhD diss., Simon Fraser University, 2019).
Chapter 3. Analysis of Book Covers’ Peritext

Title and Subtitle

The title and subtitle are, along with book covers, some of the first elements the audience is exposed to. They are important to sales, so an unfortunate combination of title, subtitle, and cover can turn away desired readers either by providing misleading genre indications or giving away more information than needed, disturbing the desirable, fine balance between clarity and mystery.\(^\text{47}\)

According to Genette’s theory, titles can have three functions: designation, connotation, and temptation.\(^\text{48}\) The first is to identify the book amongst the others in the market, like an “act of baptizing.”\(^\text{49}\) There might be a motivation behind the choice, but it does not change the primary purpose of designating a text as precisely as possible, differentiating it from the rest. Sometimes the title alone is not capable of unambiguously fulfilling this function, for which other elements are called for, such as the subtitle. Titles can be “thematic” – pointing to the subject matter of the text, such as a place, an event, an object, or a character – or “rhematic” – pointing to the text itself, in terms of genre description or formal organization, such as “poems,” “essays,” “memoirs,” or “short-fiction.” They can also be mixed, oftentimes title and subtitle sharing the thematic and rhematic roles.\(^\text{50}\)

In addition to describing the text by its characteristics, titles can have secondary effects based on how designation is made – the connotation function.\(^\text{51}\) Titles vary in their connotative potential: a word play can suggest irony; an alliteration can signal playfulness; a syntactic pattern can indicate affiliation to a cultural tradition.


\(^{48}\) Gérard Genette, Paratexts, 76.

\(^{49}\) Gérard Genette, Paratexts, 79.

\(^{50}\) Gérard Genette, Paratexts, 81–89.

\(^{51}\) Gérard Genette, Paratexts, 89–90.
Lastly, the temptation function is that of enticing one to purchase and read the book. It lies in the balance between the previous two functions and depends on genre.\textsuperscript{52} A scholarly title can be more descriptive without losing its appeal, whereas too much information would spoil the experience of someone searching for a novel. Incompleteness can be important to tempt certain readers, inviting them to fill in the gaps, formulate their own interpretations, and participate in the construction of the work in a broader sense. But they can be pointless to other readers to whom the end destination is the primary concern rather than the journey of discovery.

The naïve reader might think that the sender of a title is always and exclusively the author. This may be true for many monograph titles that are vestiges of their existence as dissertations, but even these can be influenced by other people in the author’s circle of relationships, such as their academic peers. Most commonly, the publisher, in accordance with the author, takes the role of sender, aware of a title’s importance in generating sales. This is true not only for trade publishers but also, and increasingly, for university presses. At UBC Press, all titles are discussed from the very beginning of the process, during the transmittal meetings. The more crossover potential, the greater the effort to change it from the formula “[Insert Obscure, Longwinded Quotation]: Race, Class, and Gender in [Insert Place], [Insert Start Date–End Date]”\textsuperscript{53} to something catchier and memorable, capable of circulating in broader circles.

Scholarly titles can be over-descriptive – especially those from certain disciplines such as Political Economy and History – leaving little to the imagination; such complex UBC Press titles include \textit{The Political Economy of Resource Regulation: An International and Comparative History, 1850–2015} and \textit{Postsecondary Education in British Columbia: Public Policy and Structural Development, 1960–2015}. The fact that they conform to a formula is not bad per se if they can find their addressees and meet their expectations.

Most commonly, there will be a balance between description and connotation: “The subtitle nowadays often gives a more literal indication of the theme that the title evokes symbolically or cryptically. This is a very common practice and has become\textsuperscript{54}.

\textsuperscript{52} Gérard Genette, \textit{Paratexts}, 91–94.
virtually routine for titles of scholarly works." UBC Press titles such as *The Terrific Engine: Income Taxation and the Modernization of the Canadian Political Imaginary* and *Small Bites: Biocultural Dimensions of Children’s Food and Nutrition* show how titles are made snappier – and more open to associations – when over-designation migrates to the subtitle. Even the title materiality can enhance meaning: “small” and “bites” are both short, five-letter words, easily pronounced, digested, and memorized; the sibilant “s” at both the beginning and end seem to group all in a colourful, attractive spoon – although other aspects of the book might point to the opposite direction. The use of alliteration is also a common resource to create memorable titles, such as in *Rare Merit* and *Dispatches from Disabled Country*.

Sometimes the title is decided upon only later in the process, after copyediting, as happened with *Clara at the Door with a Revolver: The Scandalous Black Suspect, the Exemplary White Son, and the Murder that Shocked Toronto*. The original title, *Monstruous Black Women and Respectable White Boys: Clara Ford and the Murder that Shook Toronto* did not seem to match the book’s description as “a social history wrapped up in a murder mystery,” a “who-dunnit,” or its intended general audience of “anyone interested in a populist version of women’s history, Black history, queer history, Canadian history, social history or true crime.” The final title assumes this character that inserts the book into the mystery genre by playfully adding elements of detective stories and games: suspect, crime scene, and weapon. This three-part structure is mirrored in the final subtitle, an edited mix of original title and subtitle.

The main location of titles and subtitles is the book cover, where they can be visually explored alongside images. Long, over-descriptive titles pose challenges to designers: they cannot be set at larger sizes, which results in bland, conventional typographic treatment; and they can hardly be represented by imagery with strong connotative potential. In consequence, many monograph covers end up following a composition pattern of blocked areas of type and imagery (commonly, unaltered illustration or photography). On the other hand, the design treatment of crossover covers can be more dynamic, unorthodox, and expressive because of their title’s short length and the intention to give them a trade look: letters can be bigger; they can frame images,

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55 UBC Press, Book Information Form: *Clara at the Door with a Revolver*. 
be distorted, and run on diagonals; and they can have strong interplay with images, overlaying with them or behaving like images themselves. (Figure 1)

Figure 1. Scholarly (left column) and crossover (right column) covers.
Sources: Fragile Settlements (2016); The Harper Era in Canadian Foreign Policy (2016); Teaching Each Other (2014); Adjusting the Lens (2021); Condoland (2023); Planning Toronto (2016). UBC Press.
Another relevant location for the title is the spine. There, the type treatment tends to follow the cover, reflecting the same limitations or potentialities dictated by length. A spine from a monograph might be entirely taken by the title, logo, and author name – or editors, in the case of collections – whereas a spine from a crossover book might have space for imagery. (Figure 2)

![Figure 2. Scholarly (left group) and crossover (right group) spines. Sources: Good Governance in Economic Development (2019); National Manhood and the Creation of Modern Quebec (2017); Postsecondary Education in British Columbia (2018); A Queer Love Story (2017); Captain Cook Rediscovered (2020); Condoland (2023). UBC Press.](image)

The same issue with space can appear in running headers and footers, also recurrent spaces where titles appear. If they are too long, they might not fit entirely and shortened versions must be used. Titles can be obviously seen at other places in the book, such as title pages and back covers, but there are no significant remarks to be made about them.
The Name of the Author

The traditional locations of the author’s name are the title page, front cover, and spine – although there might be reminders on the back cover, flaps, credits page, headers, and footers. On the title page, the name is usually printed at a smaller size and might even follow a publisher’s template. On the front cover, it may appear in varying sizes, depending on how renowned the author is – or how famous the publisher wishes them to be.

Scholars are not commonly known outside their niches, and the few that achieve higher recognition as writers and science communicators will likely be on the list of commercial houses. Therefore, monograph covers tend to have the author’s names printed in smaller sizes and less conspicuously than the title and subtitle (Figure 3). If the contrast may not be significant in single-authored books, it is more noticeable in collections, which are a considerable part of university presses’ catalogues (Figure 4). In these cases, the editors receive the main credit whereas the authors’ names are moved to an end-matter section named “Contributors.” The words “Edited by” work as a genre marker, signaling that the book likely belongs to the academic realm and is made of a set of texts that have a subject in common but might lack other traces of unity – which can be mitigated during editing.
Figure 3. Author’s name on a single-authored monograph cover.

Figure 4. Editors’ names on a multiple-authored monograph cover.
The way authors’ names are displayed on spines is also indicative of genre. Scholars are generally more well-known by their surnames, which appear throughout the book, either on footnotes, endnotes, or within the text. It is logical, then, to use the same naming system on the spine (Figure 5). However, there is a point to be made against it on crossovers. If, as already said, we assume that one of the main features of these type of books is having engaging and flowing narratives, and that their paratexts should aim at connecting authors and readers in a more informal learning experience, the lack of first names creates distance and formality instead. It fails to create the intimate environment needed for sharing stories. Some might say that the full name is already displayed on the front cover so this remark seems pointless, but we cannot forget that in physical stores most books are shelved with the spines facing out.

Figure 5. Authors’ names on monographs and crossover spines.
Sources: Abortion (2017); Beyond Testimony and Trauma (2015); Adjusting the Lens (2021).
UBC Press.
There might be names on covers and spines other than the author’s. For instance, a translator may be credited – and this fact, per se, likely indicates the book is not a trade title, but perhaps a poetry or essay collection, or even a scholarly text. The cover can also display the name of people who wrote prefatorial sections, as happens in *A Queer Love Story* (Figure 6), which has a foreword by Margaret Atwood. Even though set in the same type size, her name has more visual weight than the editor’s for being placed at the top, mirroring her cultural weight as one of the best-known Canadian novelists. Her foreword, along with other editing efforts, helps turn a collection of letters – usually of limited audience reach – into something that can be read like a novel.

Another context in which different names are printed on the cover is that of Indigenous books resting on oral traditions (Figure 7). The words “with” or “in collaboration with” are analogous to “as told by,” “as transcribed by,” or “as interpreted through,” which can indicate collaborative and diffuse authorship. Interpreters and transcribers are channels through which the traditional knowledge flows and collaborators work to materialize storytelling into written word, as in *Written as I Remember It*. Most of these books have an inherent potential to cross over to broader markets.

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Figure 6. Crossover cover displaying the name of the foreword writer. Source: A Queer Love Story (2017). UBC Press.

Figure 7. Indigenous crossover cover displaying the names of collaborators. Source: Written as I Remember It (2014). UBC Press.
Endorsements

Also known as blurbs, endorsements are promotional, laudatory statements usually placed on the back cover in order to provide potential readers with further details about the book: writing style, main contents, relevance, and intended audience. In addition to informing, endorsements act as persuasive pieces: the names of the senders and their attributes—such as celebrity status, academic titles, or professional affiliation—might be as important as their words, and both contribute to lending credibility to a title. Often, back covers will have two blurbs; sometimes they can have one or three; rarely they will feature none or four. It depends on a set of factors, such as their length and that of the book summary and bios—all of which share the same space—availability of endorsers, and positioning of the title.

On monographs that have little appeal beyond their fields, endorsers are the authors’ peers. They can be identified either solely by their titles and affiliations—as in “Laurence Schneider, professor emeritus, Department of History, Washington University”—by their status as authors—as seen in “John E. Herman, author of Amid the Clouds and Mist: China’s Colonization of Guizhou, 1200–1700”—or by both—as in “Peter Karsten, professor, Department of History, University of Pittsburgh, and the author of Between Law and Custom: ‘High’ and ‘Low’ Legal Cultures in the Lands of the British Diaspora–The United States, Canada, Australia, and New Zealand, 1600–1900.”

The authorship seems to give the endorser more credibility when backing a new author, even when the titles of the works follow a standard formula that signals their belonging to scholarly niches. If they go a little further than their original circles, maybe with a transdisciplinary approach as in works about urban planning and Indigenous Peoples and the North, endorsers can come from outside academia and be representative of other segments of society, as in “Ken Greenberg, CM, former director of urban design and architecture for the City of Toronto and author of Toronto Reborn: Design Success and Challenges” or “Jim Bell, editor, Nunatsiaq News.” In terms of content, endorsements for monographs rarely point to good writing or engaging reading as features, nor try to broaden their potential audiences. Their keywords usually refer to theoretical perspectives and approaches, contributions to a research field, and depth of analysis, such as in the following extracts:
• “This timely collection brings to the fore new perspectives and new ways of understanding […].”

• “[…] makes a profound contribution to our understanding […].”

• “[…] we now have the conceptual and methodological tools to do this. […]”

• “[…] makes an important contribution to the growing field of […]”

• “[…] offers a new and useful perspective on […]”

• “Written by leading experts in their fields, this book combines a wealth of information with comprehensive inquiry and analysis. […]”

• “[…] The scholarship is meticulous. The contribution is significant and original.”

• “With this original, theoretically sophisticated, and provocative monograph, […]”

• “Every scholar of twentieth-century China will need to read this book. […]”

• “[…] and leaves us with a framework with which to do so.”

The variety of people, voices, and social spheres represented in crossover endorsements is greater, as it should be to suggest a wider reach. The back cover of Clara at the Door with a Revolver has three endorsements, two from scholarly authors, but one from “George Elliott Clarke, author of J’Accuse…! (Poem Versus Silence),” an illustrious Canadian poet known for, amongst many achievements, chronicling the


61 Julie Guard, endorsement on From Left to Right: Maternalism and Women’s Political Activism in Postwar Canada (Vancouver: UBC Press, 2016).


65 Laurence Schneider, endorsement on Saving the Nation Through Culture: The Folklore Movement in Republican China (Vancouver: UBC Press, 2019).

experience and history of Black Canadian communities. *Dispatches from Disabled Country* follows the same pattern, and the non-scholarly endorsement is from “Shelagh Rogers, OC, host and coproducer, *The Next Chapter*, CBC Radio.” The book *Rare Merit* has the uncommon count of four endorsements, two identified as scholar and scholar-author – “Joan M. Schwartz, professor, Art History and Art Conservation, Queen’s University” and “Susan Close, author of *Framing Identity: Social Practices of Photography in Canada, 1880–1920*” – and two from creative fields outside academia – “Marlene Creates, recipient of a 2019 Governor General’s Award in Visual and Media Arts” and “Laura Joes, activist, writer, and photographer.” The four blurbs of *Ancient People of the Arctic* are from non-scholars, from *Quill and Quire*, *Canadian Geographic*, *Canadian Book Review Annual*, and *Canadian Literature*. Regarding the content, praises highlight not only scholarship merits but also, and mainly, qualities linked to clarity, readability, pleasure, and even materiality, such as in the following examples:

- “These letters swept me up like a novel.”  
- “[…] cutting-edge and timely study […], and is a pleasure to read from beginning to end.”  
- “A beautifully designed book … Its style is accessible to a wide audience.”  
- “[…] as accurate and informative as it is beautiful.”  
- “[…] a page-turner […]”  
- “A work of art, a digital map, and an academic text […]”  
- “[…] highly readable and truly unique.”

69 Renée Hulan, endorsement on *Ancient People of the Arctic* (Vancouver: UBC Press, 2001).
• “[…] a well-written, lively, and thoughtful account […]. Deep scholarship, no jargon – a book for all of us.”  

• “[…] a work of rare merit – broad in scope, empirically solid, theoretically informed, and eminently readable. […]”  

• “[…] Sophisticated and highly readable, it is sure to become a foundational text.”  

• “[…] I read it with the unflagging interest and close attention I usually reserve for critically acclaimed novels. […]”  

• “[…] The book delivers a consistently engaging and rich narrative that will enthrall baby boomers and enlighten readers from subsequent generations.”  

• “[…] a wonderful line of poignant, personal stories and teachings that keeps the reader turning the pages.”

Who writes an endorsement and what they say are important, but essential is the act of selecting and framing these discourses through planning and editing to portray the book’s qualities most suited for the intended audiences. These tasks are done by editors on behalf of publishers.

74 Charlotte Gray, endorsement on One Hundred Years of Struggle: The History of Women and the Vote in Canada (Vancouver: UBC Press, 2019).
75 Joan M. Schwarts, endorsement on Rare Merit: Women in Photography in Canada, 1840–1940 (Vancouver: UBC Press, 2022).
Chapter 4. Analysis of Book Interiors’ Peritext

Intertitles and Table of Contents

Also referred to as subtitles, intertitles are peritextual elements that appear within books naming some of their smaller components, such as parts, chapters, and sections. Some of the remarks made to general titles can be extended to them, although they invite other kinds of reflections due to their internal position. For instance, “their potential presence extends from impossible to indispensable,” and these different degrees of existence – as well as the form they assume – can be clues about a book’s genre and intended audience.

Scholarly books tend to have many – and oftentimes, long – intertitles (Figure 8), which can appear in a multilevel structure and even have subtitles of their own (Figure 9). There are reasons for this. First, scholars are frequently taught to write following academic standards that require segmentation of the text into predefined sections, such as “introduction,” “conclusion,” “results,” and “discussion” (Figure 10); sometimes, the intertitles are numbered to follow a presentation system adopted by scientific journals (Figure 11), although its replication in contemporary books is avoided by most of the university presses for being a “formidable deterrent to reading in a genre that surely didn’t need one.” Second, researchers might need to meet journal guidelines so they can submit their article for publishing. Each journal and field of study has its own set of rules and practices, which lead to more or less partitioning of discourse. Third, subtitles can be helpful in creating thesis and dissertation outlines, organizing profuse material and dense reflections into manageable bits that can be gradually put onto paper. Last, because the literature produced on any subject in a year is overwhelming, skimming has become a common practice for scholars. Long and over-descriptive intertitles are welcome as tools to help them identify essential readings and spot their key messages.

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80 Gérard Genette, Paratexts, 294.
81 Gérard Genette, Paratexts, 312.
Countervailing Pressures: The Fragility of the Rights Paradigm in a Federalist Context

Although unquestionably altering the terrain of women’s lives, the full transformative potential of the Roe v Wade and R v Morgentaler decisions

Figure 8. Intertitle of a monograph (detail).
Source: Abortion (2017), 244. UBC Press.

Historical Moment: New Era
This chapter discusses two historical moments. The emphasis is on the first because the second is so recent that events are still unfolding.

Baccalaureate Education
The following sections describe three major changes to baccalaureate education in British Columbia. Although the impact to date of a greater number and range of institutions authorized since 2002 to grant bachelor’s

Applied Degrees
One thrust of the Degree Authorization Act was to increase the degree-granting capacity of public institutions through two new credentials, the applied baccalaureate at colleges and the applied master’s degree at uni-

Figure 9. Three-level intertitle hierarchy of a monograph (details).
Source: Postsecondary Education in British Columbia (2018), 132–133. UBC Press.

Conclusion
Over fifty years, I have worked with Métis people. I see proud Métis individuals struggle, frustrated when people ask, “What is a Métis, anyway?” Métis identity is a significant part of their being. They are constantly shocked and angered by not having it understood or respected by others.

Conclusion: Confusion and Consensus
In every generation, the youth scene is a historical phenomenon subject to continual peer negotiation and change. In the early 1970s, turf wars between hostile neighbours, police, biker gangs, self-styled freaks, and

Figure 10. Intertitles of “Conclusion” sections on a monograph and on a crossover book (details).
Sources: Métis Rising (2022), 44 (top) and Thumbing a Ride (2018), 170 (bottom). UBC Press.
I – “The Fashionable Vice”: On Kipnis’s Against Love¹⁹

Laura Kipnis’s Against Love: A Polemic (2003) is a wry and spirited academic treatise on the important and necessary societal function of adultery in romantic and sexual relationships. It grew out of her article titled “Adul-

III – “When Monogamy Becomes Monotony”: On AshleyMadison.com

From Kipnis’s socio-theoretical infidelity boosterism and through Brandt’s specifically marketed social script for cheating, we come to the Ashley Madison Agency and the discourse of adultery itself as business. Both Kipnis

Figure 11. Numbered intertitles on a monograph (details). Source: Fraught Intimacies (2015), 58 and 70. UBC Press.

In crossover books, editors can adopt different strategies. One is to use shorter intertitles as interrogative phrases trying to establish a dialogue, making the learning less unidirectional and intimidating by leveling author and reader in terms of knowledge. This happens in many subtitles of Ancient People of the Arctic – “New World Tartars?”, “Inland Origins?”, “Who Were the Paleo-Eskimos?”, “But Could They Survive?” – and of Adjusting the Lens – “Activism, Art, Collaboration, Social Project?”, “Counterarchives, Counternarratives, Countermemory?”, “Acts of Translation?” Another strategy is to use fewer and less obtrusive intertitles as “one sign of a paratext’s effectiveness is no doubt its transparency: its transitivity. The best intertitle, the best title in general, is perhaps the one that goes unnoticed.”⁸² In many cases, most of the “crutches” that supported the dissertation writing process can be removed during editing, as long as the parts were tied well enough together so the reader can follow the train of thought.⁸³ By that, the book gains in unity and the narrative in flow, qualities actually pursued from the very beginning by authors with crossover aspirations.

Intertitles can be completely removed from the text – except for part and chapter titles, which are still major organizational elements – and substituted by empty lines or ornament symbols to signal pauses, inflections, and thematic shifts. This is what happened with The Nature of Canada, a collection of “well-written,” “both creative and

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⁸² Gérard Genette, Paratexts, 316.
⁸³ Pamela Haag, Revise, 90.
authoritative," “broad-ranging and engaging” essays “geared towards a general
audience.”

Its manuscript already had very few titles, and the remaining ones were
removed during editing (except “References and Further Reading”) to unify texts, both
individually and as parts of a whole. As pointed out by the copyeditor, “subtitles aren’t
integral to the essay and should be removed – replace with line spaces.”

A nature-related symbol ended up being used, which adds visual interest beyond the function of
breaking content. (Figure 12)

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Figure 12. Break signaled by ornaments on a crossover book (detail).

The total absence of subtitles is observed in other types of texts, which by their
own nature are less propense to bear such peritexts for they are “inseparable from their
basic orality, texts intended for or derived from an oral delivery, and for them –
speeches, dialogues, plays – the very fact of oral performance would make it hard to
indicate the presence of intertitles.”

Books with Indigenous subjects, written by
Indigenous authors, can be added to this list. They are connected to storytelling
practices, and this quality of content along with their importance in the context of
Canadian society make them natural crossover candidates. In Figure 13, besides the
pause signaled by an empty line, there are other visual elements – the drop cap and the
small caps – that mark intonation and can even be interpreted as equivalents of
ceremonial acts of speech.

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84 UBC Press, Transmittal Form: The Nature of Canada.

85 Lesley Erickson, comment on the manuscript of The Nature of Canada, 152.

86 Gérard Genette, Paratexts, 295.
didn’t see the hard part of the work. It was what we all did. It was what was expected of us. Yeah.

**Maybe a hundred years** ago or whatever, our people didn’t celebrate Christmas per se. Like, there’s no Christmas or Easter celebration,

**My name, qaʔɑχstales, was handed down to me from my grandfather, Jim Timothy. His ancestral name was lɑsɑ. And his mother was from Cape Mudge, so “qaʔɑχstales” comes from Cape Mudge. We didn’t have a ceremony around my name. All I remember is him giving me that name when I was living with my

**Figure 13. “Intonation marks” and pause signaled by an empty line on an Indigenous title (details).**
Source: *Written as I Remember It* (2014), 96 and 345. UBC Press.

Intertitles are also grouped and displayed in the table of contents (TOCs). To Genette, this section is “no more than a device for reminding us of the titular apparatus – or for announcing it, when the contents page appears at the front of the book, as it once did in France and as it still does in German and Anglo-American books.” But they are more than reminders. They are one of the access doors to the book – probably the third, after the front and back covers – inviting and tempting those who are still hesitant to become actual readers. Their potential as sales tools is confirmed by their availability to online pre-purchase browsing at virtual bookstores and their presence in catalogues and other marketing materials used by presses’ staff and sales reps. In addition, they are navigational tools, which can be of more or less usefulness depending on the book’s genre and audience; scholars can benefit from an over-detailed TOC, as can visually impaired users, whereas readers of certain crossover titles may see little use in it once they are immersed in the narrative.

Monographs – collections, especially – tend to have intricate TOCs. Even though they might not display the more internal intertitles, the titles and subtitles of parts and chapters, along with the many names of authors, create visually dense pages that are far from inviting (Figure 14). But, as previously said, attraction in this genre has less to do with seduction than with information: the over-detailed structure with titles that often point to adopted methodologies, thesis, and conclusions are effective in orienting scholars of very specific niches with little time to devote to fruitive reading.

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Table of contents of a monograph.


In crossover books, the table of contents reveals a trailhead from which all the entangled branches were trimmed off. Chapter titles can be shorter, vaguer, aimed at enticing instead of informing. To that goal, rhythmic patterns of words and phrases can be explored through alliterations, assonances, and rhymes. As one director of Princeton University Press puts it regarding trade books — but extendable to trade-crossovers — “the table of contents can read like poetry.”

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Table 1. Original and final table of contents of a crossover book.

<table>
<thead>
<tr>
<th>Original TOC</th>
<th>Final TOC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editors’ Note</td>
<td>Introduction</td>
</tr>
<tr>
<td>1 Framing the Nature of Canada</td>
<td>[2] Painting the Map Red</td>
</tr>
<tr>
<td>4 Fish and Furs</td>
<td>[4] Eldorado North?</td>
</tr>
<tr>
<td>5 Agrarian Life and the Second Nature of Canadian Environmental History</td>
<td>[5] Back to the Land</td>
</tr>
<tr>
<td>7 Wilderness Culture</td>
<td>[7] The Wealth of Wilderness</td>
</tr>
<tr>
<td>8 The City as an Imagined Environment</td>
<td>[8] Imagining the City</td>
</tr>
<tr>
<td>9 Sustainable Mining?</td>
<td>[9] Never Just a Hole in the Ground</td>
</tr>
<tr>
<td>12 High Modernism</td>
<td>[12] Questions of Scale</td>
</tr>
<tr>
<td>16 Time Chased Me Down, and I Stopped Looking Away</td>
<td>[16] Time Chased Me Down, and I Stopped Looking Away</td>
</tr>
<tr>
<td>References and Further Reading</td>
<td>Acknowledgments</td>
</tr>
<tr>
<td>Index</td>
<td>Contributors</td>
</tr>
</tbody>
</table>


The first noticeable change is to the length of titles: “Time Chased Me Down, and I Stopped Looking Away” stands out as the longest final title and as the only one kept unchanged, probably because of its inherent vagueness and the promise of a narrative. Other important edits involved: cutting “Nature of Canada” from original titles to avoid redundancy; removal of subtitles from all entries, making titles less informative; removal of chapter numbers and reordering of some essays; and playing with repetition of
sounds, such as in “Nature and Nation,” “The Wealth of Wilderness,” “Questions of Scale,” and “Advocates and Activists.”

A similar, but less poetic, approach was taken to edit Rare Merit’s intertitles and TOC. Table 2 shows the original chapter and section titles from the manuscript.

Table 2. Original table of contents of a crossover book.

<table>
<thead>
<tr>
<th>Introduction: “As Perfect As the Imagination Can Conceive”</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 “A Style Unsurpassed”: The Business of Camera Work in Canada, 1841–1861</td>
</tr>
<tr>
<td>2 “She Herself Will Undertake The Direction Of The Photographic Studio”: The Business of Camera Work in Quebec, 1854–1874</td>
</tr>
<tr>
<td>3 “Cheaper Than Men”: The Labour of Camera Work, 1860–1880</td>
</tr>
<tr>
<td>4 “Rare Merit And Great Perseverance”: The Business of Camera Work on the Pacific Coast, 1862–1912</td>
</tr>
<tr>
<td>5 “Even If They Don’t Pay Me For It, The Experience Costs Nothing But The Work”: Photographing (in) the North-West Territories, 1895–1905</td>
</tr>
<tr>
<td>7 “She Had A Capital Reputation And Made A Lot Of Money”: Commercial Studio Photographers, 1860–1940</td>
</tr>
<tr>
<td>8 “Trunks Full Of Photographs”: Artists and Amateurs, 1890–1940</td>
</tr>
<tr>
<td>9 “About Time”: Historiography/Conclusion</td>
</tr>
<tr>
<td>List of Illustrations</td>
</tr>
<tr>
<td>Notes</td>
</tr>
<tr>
<td>Selected Bibliography</td>
</tr>
<tr>
<td>Index</td>
</tr>
<tr>
<td>Acknowledgments</td>
</tr>
</tbody>
</table>

Source: Rare Merit (2022), manuscript. UBC Press.

As the editor pointed out, “Many of the chapter titles are quite long, with a certain amount of repetition as well – ‘The Business of Camera Work’ appears three times. Plus, readers will have no way of knowing what the quoted snippets mean.”\(^{89}\) The final TOC is much leaner while keeping the amount of information needed for this type of historical recount (Figure 15). The strategy involved promoting some of the good subtitles to titles (in chapters 6 to 8) and creating new ones that are more precise, pointing to specific studios and techniques. The year ranges were kept but made less obtrusive, as if not totally belonging to the titles – although they get mixed up with the page numbers. An image in the background – rarely seen in strictly scholarly books – gives the readers a

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\(^{89}\) Deborah Kerr, comment on the manuscript of Rare Merit.
sense of the overall tone and pulls them in, while integrating the table of contents and main text.

![Contents Page](image)

**Figure 15.** Final table of contents of a crossover book.

*Source: Rare Merit (2022), vi and vii. UBC Press.*
Contradictorily, the simplification of these paratextual elements creates complexity: because they do not tell much and are intentionally ambiguous and open-ended, they offer many interpretations and propose a cooperative reading. These are the reasons they sound so inviting to general readers.

Epigraphs

Genette compares epigraphs to quotations, except they are placed at the edge of the work, en exergue – put in evidence – generally at the head of sections or of the entire book. The French author identifies three main functions of the general epigraph. The first is to provide a comment, elucidating or justifying the chosen title. The second is to comment on the text, indirectly emphasizing or specifying its meaning. It can also have a more ornamental and evasive function through puzzling commentary that gains full significance only after the whole book is read.  

More important to this analysis are quotations that appear at chapter and section heads, due to the “epigraph-effect”: “The presence or absence of an epigraph in itself marks (with a very thin margin of error) the period, the genre, or the tenor of a piece of writing.” They mark the monograph genre – especially collections – not only by their over presence, but also by their length (Figure 16). In addition to the main functions already listed, epigraphs in scholarly books might intend to signal intellectual affiliation and erudition: “While the author awaits hypothetical newspaper reviews, literary prizes, and other official recognitions, the epigraph is already, a bit, his consecration. With it, he chooses his peers and thus his place in the pantheon.” Although the epigraph can work as a summary of a section, oftentimes the name of who signed it – the epigrapher – is the most important piece, providing an indirect backing that “is less costly than the backing of a preface and even of a dedication, for one can obtain it without seeking permission.”

90 Gérard Genette, Paratexts, 156–160.
91 Gérard Genette, Paratexts, 160.
92 Gérard Genette, Paratexts, 160.
93 Gérard Genette, Paratexts, 159.
2

Sources of a New Definition of the City

The old town, the boundaries of which are known by
rotaries of the former outer gates, and of the fortifications
which protected it, was an area, an ethereal space, but as
what was used to be called the Suburbs, it was considered
part of the town. (Ed.)

— Thomas veloc, Inv. Alphabeticam List (1613)

The destruction of the old walls of Montreal... has entirely
obstructed these ancient and irregular lines of the town and
suburbs... This is an evil which urgently requires a remedy,
and the mode of relief is easy... that space of ground might
be made available which is included within the limits
hereafter set forth... (these limits are then described)

— The Proceedings on evacuation of the Road Laws, Acts of
Police, 1808... also require that these lines of division between
the city and country be well known.

— Jacques Viger, Observations for the
Improvements of the Road Laws (1827) Ato

T

The demolition of the fortifications around Montreal at the start
of the nineteenth century marked a turning point in the city’s history.
With them went the contained character of the landscape, the represen-
tatives of the town as a well-defined, homogeneous space. Thomas Dugge, in a
work inhabited by a perceptible malaise, portrays Montreal, deprived of its
familiar enclosure, as an ill-defined, irregularly shaped amorphous.
The road surveyor Jacques Viger, for his part, Construed that new points
of reference needed to be inscribed within the landscape and the public
mind, replacing the old ones engender in some, stories, and memory.

Notes

Notes are statements of variable length linked to a segment of text – a word, a
sentence, or an entire paragraph – which can be traditionally placed at the bottom
(footnote) or at the margins of page (sidenote), or at the end of a chapter or a book
(endnote). The common practice consists of adding callouts (anchors) in the text –
numbers, letters, or symbols – and repeating the same identifier at the beginning of the
note.

Figure 16. Epigraphs on chapter openers of monographs.

Because epigraphs – especially at chapter and section levels – visually disrupt
the page uniformity and thus can make reading less flowing, editors of crossover titles
tend to reduce them to a bare minimum by incorporating most of the citations into the
text either as short direct quotes or paraphrases.
Their main function is to serve as supplements and digressions. This is commonly seen in certain academic fields – such as the humanities – where notes provide arguments to forestall eventual objections or mention “uncertainties or complexities that the author ignored in the text, considering them misgivings not likely to interest the ordinary reader, but that he is anxious to bring up in a note aimed at more exacting scholars.”

These discursive notes are in the fringe between text and paratext for being modulations of the text and “scarcely more distinct from it than a phrase within parentheses or between dashers would be.”

A more common academic apparatus are the reference notes. They identify sources of quotations and refer them, by name and date, to a bibliography section at the end of the chapter or volume. Each university press approaches citations in different ways, following different systems, but there is a tendency to move them from inside the text to the footers, and from footers to right before the bibliography, a less prominent space. This moving of notes to the end of the volume makes them even more optional to readers and becomes a strategy when planning crossover titles. For general readers, immediate and precise indications of sources are less important than a narrative that flows smoothly without the bumps of in-text citations or footnotes. On some UBC Press titles, the callouts are completely absent from citations, going a step further in cleaning as much as possible the text from visual elements that can disrupt the reading (Figure 17). In *Clara at the Door with a Revolver*, there is neither a “References” or “Notes” section; “Notes and Further Reading” does the work of both by linking strings of texts to page numbers. In *The Nature of Canada*, each essay has a “References and Further Reading” section that has information on works cited but in an informal and conversational tone, looking like a commented bibliography (Figure 18).

Florence begins the show with her latest hit song, "Hi Waiter! A Dozen More Bottles!":

*Lovely woman was made to be loved,  
To be fondled and courted and kissed;  
And the fellows who’ve never made love to a girl,  
Well they don’t know what fun they have missed.  
I’m a fellow, who’s up on the times,  
Just the boy for a lark or a spree  
There’s a chap that’s dead stuck on women and wine,  
You can bet your old boots that it’s me.*

Hundreds of audience members raise a cheer for the star of Sam T. Jack’s Creole Company.

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This kind of thinking offers a direct challenge to ideas developed by European philosophers to order and simplify the seemingly chaotic world.

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**Figure 17. Quotations without callout numbers on crossover books (details).**
Sources: *Clara at the Door with a Revolver* (2023), 4 (top), and *The Nature of Canada* (2019), 93 (bottom). UBC Press.
Figure 18. “Notes and Further Reading” and “References and Further Reading” sections of crossover books.

Sources: Clara at the Door with a Revolver (2023), 281 (left), and The Nature of Canada (2019), 45. UBC Press.
The presentation of quotations themselves can also affect reception. The more visually detached they are from the flow of the text, as in blockquotes, the more they appear as extraneous matter: “The material is so vital, yet its appearance as compacted, long, indented text can trigger a Pavlovian skim mode reaction in readers”96 (Figure 19). Therefore, crossover titles can benefit from paraphrasing as a strategy to integrate them into the text.

Figure 19. Long blockquotes on crossover book.
Source: Adjusting the Lens (2021), 33. UBC Press.

96 Pamela Haag, Revise, 147.
Nevertheless, there are examples of crossover books where the blockquotes are made even more apparent (Figure 20). It is no coincidence that both examples are from titles that are heavily illustrated with photographic imagery and whose designs were customized, not template-based; the over-emphasized blockquotes – and the bold callouts for figures, in the case of *The Bomb in the Wilderness* – have the visual purpose of adding contrast and rhythm, stressing the different levels of discourse and breaking its linearity.

![Figure 20. Over-prominent blockquotes (bold on left and italics on right) on crossover books.](image)

Sources: *Rare Merit* (2022), 62 (left), and *The Bomb in the Wilderness* (2020), 43 (right).

These samples from UBC Press books show that monographs and crossovers have a varied mix of peritexts, some of which ground them in the scholarly domain whereas others take them closer to the trade realm. While some topics are more appealing to general readers, others simply do not have a larger audience. After all, as Oxford University Press editor Susan Ferber observes, “If a book on, say, criminology has a lyrical voice, will that alter its eventual sales or reception? [...] There is more opportunity for American history titles to find a crossover audience than, for example, Chinese history titles.”

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1. Figure 20: *Rare Merit*, Canadian Scholars Library, 2022.
those on literary theory or linguistics or biochemistry." Nevertheless, as we see from the UBC Press crossovers, each subgenre and each particular project can subvert trends and break patterns without, in principle, losing its potential to find a broader readership.

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Conclusion

“Interesting!” and “Sounds like a lot!” were the two most common reactions to my research when I shared my thoughts with colleagues. Both reactions proved to be right. I had great pleasure in delving into as many UBC Press titles as I could, learning something new about a field in which I have been immersed for so long. At the same time, I soon realized that the initial scope was far beyond my reach. An analysis of paratexts related to all the main stages of crossovers’ publishing cycle was the best path to get to a broad understanding of the subject, but it was not the most viable. Marketing, sales, and distribution are areas in which I have limited knowledge, and access to epitextual productions such as interviews, catalogues, flyers, and social media posts would be more difficult and diffuse.

After the first narrowing, I was left with editorial- and design-related paratexts, of which I had collected plenty of examples. It sounded achievable then, but I had to narrow it down still further when I began writing this report. Given my graphic design experience, I considered walking on familiar ground; instead, I ended up attracted to the editorial side. This decision not only reflects my current interests in editorial practices and roles, but also acknowledges that reflections on the book’s material construction – format, paper, binding, typefaces, alignments, images, and so on – would result in another report on its own. Finally, I arrived at the relatively manageable goal of looking at some of the editorial-related peritexts found in monographs and crossover books.

The comparison and analysis allowed me to draw some conclusions. First, whereas a text can be edited only to a certain extent before editing becomes ghostwriting, paratexts are more flexible to manipulation; if done skilfully and purposefully by the publishing house, the changes in presentation can make the text inhabit worlds and reach readers which were unintended from conception. In the case of crossover titles, most modifications tend to reinforce unity, enhance flow, create rhythm, and improve clarity, turning a conversation between peers into a book that many can read and enjoy.

Second, UBC Press has been efficiently implementing the crossover strategy. After being acquired, titles with broader appeal are intentionally developed in all instances to achieve their full potential. If they happen to carry through marks of their
scholarly origins, it is less due to flawed planning than to their purpose, still having to serve academia while aiming at a general, diffuse audience. And if some of their monographs bear signs of crossover, it is due to an understanding that even scholarly titles can benefit from a little reader-centric remediation and from elements that can help increase sales, such as a catchy title or a trade-style cover. After all, we must not forget that the publisher is the ultimate sender of all peritext packaged in the book, and profit is one of its objectives.

Last, crossovers should be pursued not only for the financial outcomes but for their power to disseminate knowledge. This is not an original conclusion, but a shared belief with Alison Mudditt – former director of University of California Press and current CEO of Public Library of Science (PLOS) – and many others who think that what university presses produce should shape public conversation about enduring problems of our society.98 To this end, scholarship should be more accessible and circulate beyond the current model, uniting academia and public in a multidirectional cycle that gives rise to questions and answers around our most pressing needs.

If I had to give up on an ideal of completion (which is actually hard to reconcile with the idea of paratexts), I ended up with other paths to be explored. For instance, there are certain elements that manifest themselves in the transitional zone between text and beyond-text and are generally referred to as meta commentary. Traffic direction, forecasting, signposting, recapping, and procedural language are pervasive in scholarly prose but are trimmed off from books aimed at general readers. They are a form of book objectification – providing commentary and directions while the reader is experiencing the book, pulling them out of the text flow – and are often dispensable to the development and progression of arguments.99 There is also the alt-text, an alternative text that is read aloud by screen readers to describe illustrations and photographs to visually impaired users. This paratext arose very recently in the book history, tied to technical advances that allow us to address accessibility issues in digital publications, which makes it an open field for inquiry. Another possibility is to expand this research to other university presses from Canada and the United States, and even to non-English-speaking countries. The knowledge of what others are doing in different contexts could

99 Pamela Haag, Revise, 55.
help the whole scholarly segment improve its strategies to expand audiences, achieve self-sufficiency, and be shielded against further financial pressures. Although university presses operate in competitive environments and each press must fight its particular battles to survive, there is a common target that binds them and should prevail – the dissemination of knowledge in the shape of outstanding, original, and accessible scholarship.
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**UBC Press Titles**


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