

Publishing Translated Works:

Examining the Process

by

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Abstract

Greystone Books Ltd., based in Vancouver, publishes many translated works. This report is intended to examine the benefits of publishing translated works and compare that to publishing original English language works. This report will analyze two translated works: *Gut: The Inside Story of Our Body's Most Underrated Organ* by Giulia Enders, which was translated from German to English, and *1000 Lashes: Because I Say What I Think* by Raif Badawi, which was translated from Arabic to English.

Greystone Books' process for publishing translated works will be explored to understand how its acquisition, translation, editorial, and marketing and publicity processes work. These will be compared to Greystone's processes for publishing original English language works.

Two case studies will be presented to further evaluate Greystone's process for publishing translated works. *Gut: The Inside Story of Our Body's Most Underrated Organ* by Giulia Enders had a regularly-paced schedule and an accessible author, whereas *1000 Lashes: Because I Say What I Think* by Raif Badawi had a very tight schedule and an absentee author. By examining these two books, this report will determine if publishing translated works is a more, less, or equally effective method than publishing original English works for Greystone.

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Introduction

Greystone Books was founded by Rob Sanders in 1993 as an imprint of Douglas and McIntyre (D&M). In October 2012, D&M filed for bankruptcy, and in January 2013 Sanders joined forces with Rodger Touchie, president of Heritage House Publishing, to acquire all of Greystone's assets from D&M.¹ Sanders became the publisher of the reconstituted Greystone Books and Nancy Flight, who had been associate publisher of Greystone and then D&M, retained her title.

Greystone Books publishes a wide range of thought-provoking and gifted Canadian and international authors, including David Suzuki, Candace Savage, Charlotte Gill, Andrew Nikiforuk, Mike Berners-Lee, Julie Angus, Brian Brett, Wayne Grady, Marilyn Simonds, Allan Casey, Wade Davis, Anita Albus, Harry Thurston, Lorna Crozier, Jane Christmas, and Paul Quarrington, among many others. Greystone is committed to protecting the environment and "uses ancient-forest-friendly, chlorine-free, 100 percent post-consumer paper in the majority of its books."² It only publishes non-fiction.

When Greystone Books was an imprint of D&M, it often acquired foreign rights and published translated works; it has continued to do so since it became independent, and that has helped grow the business. Every year the publisher goes to the London and

¹ Medley, Mark. Greystone Books rises out of the ashes of Douglas & McIntyre. Accessed August 15, 2015. <http://news.nationalpost.com/arts/books/greystone-books-rises-out-of-the-ashes-of-douglas-mcintyre>

² About Greystone Books. Accessed August 20, 2015. <http://greystonebooks.com/about.php>

the Frankfurt book fairs to buy and sell rights. This has been very successful for Greystone. It also publishes original works in English, often by coming up with ideas in house and then finding a writer knowledgeable on the subject to write the manuscript. Such a writer may have the requisite knowledge but might not be a good writer. For this reason, these manuscripts may require heavy editing. But Greystone has had more successes than failures in publishing this way and will continue to do so.

Greystone Books' focus is on the environment, nature, current issues, sports, adventure, travel, literary nonfiction, explorations of a personal passion, and memoirs. Almost half of the books originated by Greystone sell overseas, and licensed editions are sold in more than 15 countries. As well as selling its own titles internationally, Greystone Books is a big proponent of acquiring foreign titles and having them translated into English. Translation is a separate part of the equation from acquiring foreign titles and rights, but the two usually go hand in hand. The only times buying foreign rights and translation do not go together are when the rights are bought from a foreign publisher in an English language territory, like the United Kingdom or Australia, and the book is already in English, or when Canadian English rights are acquired from a French Canadian publisher, the book will still need to be translated.

In 2015 Greystone published 16 books total, with seven of them being foreign titles. One was already in English, and six had to be translated. The English book was *Barefoot at the Lake: A Boyhood Summer in Cottage Country* by Bruce Fogle. The six that needed translation were *On the Edge: The State and Fate of the World's Tropical Rainforests* by Claude Martin; *Gut: The Inside Story of Our Body's Most Underrated Organ* by Giulia Enders; *Great Soul of Siberia: Passion, Obsession, and One Man's Quest for the World's Most Elusive Tiger* by Sooyong Park; *More Than Honey: The Survival of Bees and the Future of Our World* by Markus Imhoof and Claus-Peter

Lieckfeld; *The School of Sophisticated Drinking: An Intoxicating History of Seven Spirits* by Kerstin Ehmer and Beate Hindermann; and *1000 Lashes: Because I Say What I Think* by Raif Badawi.

English language rights in North America for *Barefoot at the Lake* were purchased from the United Kingdom publisher September Publishing. Greystone purchased world English and French language rights from German publisher Oekom Verlag GmbH for *On the Edge*. For *Gut* the company bought English language rights in Canada and the United States and dependencies as well as non-exclusive rights to distribute throughout the world in English, with the exception of the United Kingdom and its dependencies, from German publisher Ullstein Buchverlag GmbH. It then paid Australian publisher Scribe for its translation of *Gut* from German to English. Greystone translated *Great Soul of Siberia* from Korean to English but, as with most other direct-author acquisitions, bought world English rights directly from the author. It bought world English rights from German publisher Orange-Press for *More than Honey* and then it arranged for the translation. For *The School of Sophisticated Drinking* Greystone bought world English language rights from German publisher Metrolit Verlag GmbH and then arranged for the translation. And last, for *1000 Lashes* it bought world English language rights from German publisher Ullstein Buchverlag GmbH and then arranged for the translation from Arabic to English.

This report will consist of three chapters. The first chapter will outline Greystone Books' process for publishing translated works. It will explain what is considered normal or ideal, when publishing translated works. This chapter will go through why Greystone chooses to buy foreign rights and publish translated works, the rights acquisition process, the different types of publishing contracts that exist and which one is used most often for buying foreign rights, the process of finding a translator, how the editorial

process is managed, and what the marketing and publicity team do. As the process for publishing translated works is explained, it will be compared, when appropriate, to publishing original English language works to highlight where the two processes are the same and where they differ.

The second chapter will be a case study examining *Gut: The Inside Story of Our Body's Most Underrated Organ's* by Giulia Enders. It will go through the acquisition, translation, editorial, and marketing and publicity processes. *Gut* is a relatively straightforward example of publishing a translated work. The acquisition went smoothly, the translation was easy, there were no problems with the editorial process, and the marketing and publicity were not especially challenging. In this chapter it will be shown that publishing a translated work can be easier, faster, and cheaper to publish a translated work over an original language, and that a translated work can be very successful.

The third chapter will be a case study examining *1000 Lashes: Because I Say What I Think* by Raif Badawi. It will go through the acquisition, translation, editorial, and marketing and publicity processes. *1000 Lashes* is not a completely straight-forward example of publishing a translated work. The acquisition went well, but due to the book's schedule, the translation was quite rushed. This in turn made the editorial process rushed, and the marketing and publicity were huge challenges due to the author not speaking English and being incarcerated. Despite this, it will be shown that this book has merit and it was a good move on Greystone's part to publish it. Using these two case studies this report will determine if publishing translated works is a more, less, or equally effective method than publishing original English works for Greystone.

I interned at Greystone Books from May 11, 2015 to October 31, 2015. I was given a variety of tasks, including but not limited to mailings, marketing, permissions, rights,

editorial, awards, contracts, and submissions. I started working as the fall advanced reader copies (ARCs) were coming in, and I was in charge of organizing lists of media outlets/reviewers and mailing them copies of books. The publisher attended the London book fair in April, and because I started shortly after he returned, I was asked to send follow-up emails to every person with whom he met. For the Frankfurt book fair that he attended in October I scheduled all of his meetings. I proofread one of the fall 2015 books – *1000 Lashes* by Raif Badawi.

Chapter 1. Greystone Books' Process for Publishing Translated Works

1.1. Why translated works?

The prime mission of Greystone is to publish Canadian authors, and the company publishes as many as it can. But Canada is a sparsely populated country, and it is often difficult to find such authors. By publishing translated works, Greystone can publish good books with low up-front costs and at the same time produce a well-rounded list that may attract good Canadian authors. Greystone Books publishes translated works for four reasons: to publish good books, to expand its list, to make money so that it can sign more Canadian authors, and because, in theory, it is much easier, faster, and cheaper than publishing an original English language book.

Buying books for which the author already has a royalty contract and has been paid an advance is a way to get a good book at a reasonable price, even considering the translation costs. Greystone simply buys the right to publish the book in certain territories and pays the foreign publisher less than it would have had to pay an author up front. To really save money, Greystone must also try to negotiate a low royalty payment plan with the foreign publisher. The company wants to get the highest net profit possible from each book sold, and every extra percent that it has to pay to the foreign publisher will cut into that profit. By buying low-cost rights and by negotiating a low royalty, Greystone usually comes out ahead financially.

As the company becomes more and more established, it can go after more Canadian authors and pay them higher advances. Currently Greystone's wealth and assets are tied up in capital and inventory, leaving the company cash poor. Greystone's goal is to sell off its inventory, thereby earning cash that can be used to secure mid-list Canadian authors.

Greystone buys many of its foreign rights from Germany, and there is a strategy behind this. A few years ago, the publisher determined that almost no publishers in North America were buying German books. He had spent a lot of time in Germany for personal reasons and had met many people who had sold rights to Germany, but no one was buying rights *from* Germany to publish in English. Once the publisher started looking around, he saw many good opportunities. When he knew he had found good material, he needed to find a good translator, and, equally as important, a scout in Germany to continue looking for promising books. A scout is able to speak with German publishers, watch the bestseller list, and generally get a feel for how a book is being received in Germany and Europe.

Buying rights internationally also opens up doors for Greystone to sell rights internationally. It is much easier to sell to foreign publishers if they know that in turn a company is willing to buy rights from them. Over the years, Greystone has developed a good rapport with many publishers, and now they enjoy meeting with each other annually at the London and Frankfurt book fairs.

There are, of course, downsides to publishing translated works. Books that are not written by Canadians are not eligible for federal or provincial grants, and therefore Greystone usually has to shoulder the entire financial burden. Occasionally, however, it will get translation grants from an organization with a vested interest in seeing a certain book published in other languages. This was the case with *Great Soul of Siberia* by

Sooyong Park. A Korean organization, the Literature Translation Institute of Korea (LTI Korea), subsidized the translation, allowing the entire venture to be more profitable for Greystone. Unfortunately, more often than not, Greystone does not get such grants for publishing translated works. However, it still comes out ahead in the end, and what started as an attempt to take advantage of lower up-front investment has become one of Greystone's most successful ventures.

1.2. Rights Acquisition

Greystone acquires foreign rights by attending book fairs and having scouts. Every year the publisher attends the London Book Fair in April and the Frankfurt Book Fair in October. Each fair is just under a week long, and the publisher fits in as many meetings as possible with agents and other publishers – usually upwards of 15 meetings a day. Because he is at a fair for at least four days, that means a minimum of 60 meetings. But even then he does not fit in everyone he would like to see. About half these meetings are with publishers interested in buying rights and coming to see what Greystone has to offer, while the other half are with agents and other publishers trying to sell rights to Greystone. The publisher has to act as salesman and negotiator throughout. In the end, though, because meetings are usually only a half hour and publishers only get a cursory glance at each other's material, most publishers do not buy rights at the fairs themselves.

Once the publisher is back from a fair, much more work needs to be done. The rights manager meets with the publisher, and they discuss how his meetings went and who was interested in which materials. The rights manager then uses the publisher's notes from the fair to draw up a detailed report of each meeting. Greystone staff need to

know who their publisher spoke to, what they spoke about, what the other publisher was interested in, and what their own publisher was interested in. The rights manager also has to go back and look at previous reports to see what has happened with each publisher in the past. By looking at past reports, Greystone can avoid making embarrassing mistakes. For example, it does not want to try to sell a book to someone who has previously turned it down. This phase requires a lot of organization and meticulous attention to detail. This is the period when contracts are drawn up, deals are made, and money is exchanged. The rights manager gets in touch with every publisher who expressed an interest in the Greystone catalogue and sends them more information on the titles they liked. Similarly, Greystone's publisher waits to receive materials on books in which he expressed interest.

Once materials have been sent and received, if the publisher remains attracted to any particular offering, he will bring it up at a bi-weekly editorial meeting. These meetings are not just for editorial staff; every employee attends and each has something valuable to contribute. The publisher might love a book, but the sales manager might see it as a tough sell and advise against buying the rights. Everyone weighs in, but ultimately the decision is up to the publisher. If he does decide to go after a title, it does not necessarily mean he will get it. He will put in a bid not knowing how many other publishers, if any, are bidding on the same title or how much they are prepared to pay. All he can do is put an offer on the table and wait for the other publisher to say yes or no or that it is open to further negotiation.

On the other side of things, the publisher also goes to the London and Frankfurt book fairs to sell rights. This is yet another way Greystone can make money. If the publisher shows a book at a fair and finds that numerous publishers are interested, he needs to work closely with the rights manager when he is back in the office to ensure

that the situation is handled delicately. He will want to give all the publishers the same chance to make an offer, so instead of replying to individual queries as they come in, he draws up a list of all the interested publishers, divides them up by territory, and drafts different letters for each territory. This way each publisher receives a reply at the same time as the others and all have a fair chance to make an offer.

Like any other business deals, these interactions must be handled with care. For example, if an Australian publisher offers to buy rights from Greystone and Greystone knows that if it tried to publish the book in Australia itself it would probably not sell well, then it is a good idea to accept the deal. This way the onus is on the Australian publisher to market and sell the book, while Greystone will receive an advance and royalties. If Greystone gets an offer from a publisher in a territory where it could potentially publish the book itself and succeed, then a careful cost-benefit and risk analysis must be done to determine which option will be best, as Greystone could make more money by publishing the book itself. Many times these calculations depend on whether or not Greystone has good connections with publicists and distributors in the territory it is considering, as those are the people who can get the word out about a book and get it into bookstores.

Book fairs are not the only places Greystone actively looks to acquire foreign rights. The company has scouts in several countries who are always on the lookout for promising books. Scouts are endlessly reading material and passing along the titles they think are worthy and can succeed in North America. This latter point is more important than some might think. Many good books are simply too “foreign” to sell in North America, even if translated. For example, a book on shyness, which looks innocuously universal at first, can have so many German place name references that it renders it virtually incomprehensible to an English reader. Consequently, scouts have many things

to keep in mind before they send material to Greystone. If the company decides to go after a foreign title found by one of its scouts, the process is much the same as when it discovers a good title at a fair.

Choosing which foreign titles to go after can be a tricky business. If the books are not in English, it is unlikely that anyone at Greystone can read them. Most scouts are bilingual and so can quickly summarize the book, but this is not the same as reading a book yourself or getting an in-depth reading from someone else. Sometimes Greystone is able to get its hands on as much as a few translated chapters, but sometimes it is as little as a brief summary. This unmethodical way of going about acquisitions means that the publisher often has to go with his gut instinct, which, for the book *Gut: The Inside Story of Our Body's Most Underrated Organ* by Giulia Enders, ended up being a great decision. *Gut* has sold over a million copies worldwide and was on the *New York Times* Best Seller Health list. Not every book meets with this level of success, however.

1.3. Contracts

Once Greystone decides to go for a book, it needs to make an offer, draw up a contract, and negotiate until both parties can agree upon said contract. There are three different types of contracts: author, agent, and proprietor. An author contract is made directly between Greystone and the author. It contains a description of the work, rights granted to the publisher from the author, delivery date of the manuscript, word count, and other elements to be included in the manuscript, if any. It also contains sections on copyright, the publisher's responsibilities, royalties, and subsidiary rights. A contract that is made between a publisher and an agent is similar, but the agent gets the royalties and

passes them on to the author according to their agreement as to how the author gets paid.

A proprietor contract is between two publishers – for example, between Greystone and a foreign publisher. The author is entirely removed from the equation. These contracts are much shorter and contain a description of the work, rights granted to the buying publisher, advance payment and royalties, subsidiary rights, copyright, and design. In an author or agent contract the subsidiary rights section can be several pages long because there are so many rights for which an author and the publisher negotiate. These include first serial rights, second serial and extract rights, anthology rights, digest and condensation rights, electronic publishing rights, multimedia rights, book club rights, stage, film, and television rights, merchandising rights, and more. In a proprietor contract, however, the buying publisher usually only gets first and pre-publication serial rights, second and subsequent serial rights, book club rights, and anthology rights. And of these subsidiary rights, the publisher buying is only given 30 to 50 percent of any proceeds, as is standard in the industry.

Once the contract is finalized, new international standard book numbers (ISBNs) are created for the work, a deal memo is drafted, and the contract and deal memo go to accounting. Greystone then makes an announcement that it has acquired the book and a copy of the contract is mailed to the publisher, agent, or author.

Greystone always seeks world English rights when negotiating with a foreign publisher. The publisher could instead sell the rights individually to different English territories, meaning it could sell them to one publisher for North America, another for the United Kingdom, and another one for Australia and New Zealand, and so on. This would mean that all English-speaking publishers involved would be in a race to publish the book first in their territory. But, if Greystone can argue that it would do a better job of

selling the book in English around the world and therefore get more royalties for the foreign publisher, it is more likely to be granted world English rights and therefore bring in more revenues. If Greystone cannot get world English rights, it will, at the very least, fight for North American English rights, as the United States is a huge market.

Although author and proprietor contracts are similar in many ways, one important way in which they differ is in the cost to Greystone. The company publishes translated works to save money on advances, so if a publisher is asking for as much money as a mid-list Canadian author would demand, it is not worth it.

1.4. Translators

Greystone has strong working relationships with four translators. Two of these translators translate from German to English. Both are Canadian, and this is very important. Foreign books are not eligible for federal or provincial grants, except if Greystone can show that 50 percent of a book was worked on by a Canadian or a permanent resident of Canada. For example, if the company publishes an illustrated book and the author is Australian but the illustrator is Canadian, it will still be eligible for many grants. Likewise, if an author is German but the translator is Canadian, Greystone is still able to apply for several grants.

When Greystone has a book that needs translating and it cannot be done by one of the four translators it usually employs, it has to go looking for one. Translators can be found anywhere, but that does not mean they are easy to find. A good resource is the Society of Translators and Interpreters of British Columbia (STIBC), but a great translator can just as easily be found by word of mouth. One major reason good translators are hard to find is that they have to fit the book they are working on. For

instance, if Greystone needs a book on running to be translated from French to English, it does not want any French to English translator; it would like one who has a thorough knowledge of running and can supply any running terms in English when the French translates too literally or does not translate at all.

Finding a translator, even with resources like STIBC on hand, can be a long and arduous task. First, people must be found that speak the right language. Once a list of people is compiled, further research is done to see if any of the translators look like they might be compatible with the book needing translation. After that list is narrowed down, the translators need to be contacted by either email or phone. In these cases, Greystone has to cold-call these individuals, which is always a bit awkward. The translators usually have no idea what Greystone is or if it is a reputable company. Then it may turn out that they already have a full-time job and do not have time to translate an entire book. Greystone often finds someone who is a perfect translator on paper but who has no interest in translating a book. This can be a long and frustrating process. For this reason, among others, Greystone would prefer to work with translators it knows. However, if a book shows up that is too good to pass up and is not in one of the languages of Greystone's four usual translators, it is willing to go searching.

The main reasons for publishing translated works are that it is usually faster, easier, and less costly than publishing an original English language work. If the process for finding a translator becomes too protracted, it detracts from these three virtues. Not only is time spent, but money is too, as Greystone staff members must be compensated for their time. Luckily, publishing translated works is usually quick, easy, and cost-efficient for Greystone because of the four reliable translators it has on hand.

1.5. Managing the Editorial Process

As the title implies, the role of the managing editor at Greystone is to manage the editing process. Once a contract has been signed, the managing editor, usually in consultation with the associate publisher, decides who will edit the manuscript. A translation will need a copyedit, which may or may not include stylistic editing. The managing editor will either do the copyediting herself or, more usually, will hire a freelance editor to do the work. The managing editor will also write the advanced book information (ABI) sheet, the cover copy, and the catalogue copy.

One of the biggest differences between translated works and original English language works is author involvement. For a translated work, the managing editor usually only communicates with the foreign publisher. Since the contract for the book is between the foreign publisher and Greystone, the author is not involved; Greystone pays royalties to the other publisher, not the author. In contrast, the author of an original English language book is, of course, involved from the very beginning. In the latter case, the author will work on the substantive edit, most often with the associate publisher but sometimes with a freelance editor, quite closely. When a manuscript first comes in, the associate publisher will review it and determine whether it is ready for editing or whether it needs to go back to the author for revision first. If the author needs to revise the manuscript, the associate publisher or freelance substantive editor will write an editorial memo to the author specifying the changes that need to be made and then discuss these recommendations with the author. If the manuscript is ready for editing, the associate publisher or freelance substantive editor will write a memo to the author detailing what kind of edit the manuscript will need and then do the editing. After the author and the associate publisher or substantive editor have worked through the

substantive edit and are satisfied with the manuscript, it is considered accepted and goes to the copyeditor. The copyeditor will have approximately two weeks to copyedit the manuscript, which then is sent to the author. The author will then review it and send it back to the copyeditor once again. Once it is all finalized, the manuscript is sent to design. There are then three rounds of proofs after the manuscript has been designed, set in type, and laid out in pages. The first set of proofs goes to the author, the substantive editor, and the proofreader. Subsequent sets of proofs usually only go to the proofreader, unless it is an illustrated book, in which case the author may see the second set as well to make sure that captions have been set correctly.

Although the authors of translated works are not usually involved to this degree, there are some exceptions. Sometimes the foreign publisher from whom Greystone bought rights will send the translated manuscript to the author to look at. Other times Greystone needs to get in touch with an author for a particular reason. For instance, if it turns out that a book contains too many examples from Germany then the managing editor will get in touch with the author through the translator or the foreign publisher and ask that examples from North America and possibly other parts of the world be added.

Once in a while a translated manuscript will be received in worse shape than expected, and the managing editor or a freelance editor may have to do a substantive edit. The managing editor will read a few sample chapters and realize that it needs a lot more work than a copyedit. At that point, it may be up to her to do the substantive edit, which is not typically part of that role. This could also go to a freelance editor if the managing editor cannot take it on, though the preference would certainly be to keep this work in house. Publishing a translated work is supposed to be faster and easier, but when a substantive edit is needed, it defeats that goal.

Overall, if all goes according to plan, the managing editor simply receives the manuscript and it goes through copyediting (possibly including a stylistic edit), design and typesetting, and proofreading.

1.6. Marketing and Publicity

Marketing is a multi-faceted and complicated component of the publishing process. It includes social media, online media, print media, author tours, writers' festivals, and more.

To start, authors are contacted and asked to fill out an author questionnaire and are sent Greystone's marketing handbook. The author questionnaire is a set of twelve questions and the questionnaire includes instructions such as the following: "please provide an up-to-date biography, preferably between 200-400 words. We will use this biography to share with media and potentially post to Greystone's website, upon editing" and "please provide your previous media experience. Please include details of your comfort with speaking to media or presenting and speaking to a group, any prior interviews, press junkets, or speaking engagements you have done, as well as any media you have close ties to or regularly contribute to."³ Authors are asked to fill this out as fully as possible because the information provided can greatly help devise a marketing plan. When buying foreign rights, Greystone asks the foreign publisher for information about the author.

Next, a concept meeting is held that every employee attends. The ABI provides the basis for the meeting. This is prepared by the associate publisher or substantive

³ Greystone Author Questionnaire. Accessed September 5, 2015

editor, or in the case of translated works, by the managing editor, and that person leads off the meeting. The topics discussed include the basic concept of the book, possible titles and subtitles, design considerations, schedule, and marketing, including how to best play on the author's strengths. The marketing manager and the sales manager will have already crafted a press release upon acquisition.

As expected, the budget for a book affects the marketing plans. Budgets are between five and eight percent of the expected net sales of the book. These are not hard and fast figures, however, and the budgetary money can be moved around. The marketing manager and the sales manager set all the budgets, and then review them to determine which authors can do what. For instance, if an author is not available for touring or festivals, some of that book's marketing budget will go to a different book that has an available author. Ultimately, Greystone shifts funds around based on need.

Social media is an ongoing, ever-present marketing method. Greystone writes posts about which rights it has acquired, the different stages of the publishing process, and links to pertinent articles and reviews, among other things. For example, when the first shipment of a book arrives at the office, before the book has hit shelves, Greystone might take a picture of a stack of books and post it on Instagram. Social media marketing is very important, and it never stops.

The marketing team will also have coordinated with the editorial team as to when advance reading copies (ARCs) can be printed. As the name suggests, ARCs are used to drum up interest and publicity in advance of a book being published. Once the ARCs of a new book have arrived in the office, the mailings begin. The marketing team does not simply mail every media outlet a copy. If it did that with every book, its contacts would be inundated and would never respond or write reviews. This would also cost a lot in shipping. The marketing manager carefully curates the mailing lists for each book.

Many factors must be considered when choosing the right mailing contacts. Will the book appeal to an American market or only a Canadian market? Which newspapers and magazines will be interested in the topic? What about radio and TV shows? The marketing manager will also be selective because printing and mailing ARCs costs money, and the company does not always see a return on its investment in publicity. It is a balancing act. Greystone wants to get the word out about its books, but it costs a great deal of money to mail them out, and reviewers are not likely to accept electronic versions of books. Canada Post charges \$10.00 on average to send a book anywhere in Canada, \$20.00 to send one to the western United States, and \$25.00 to the eastern United States. Ideally Greystone would like to send out about 40 to 50 ARCs for each book and then send half of those who received an ARC a finished book so that they can see the final product. In sum, this gets pricey, hence the thoughtfully prepared mailing lists.

As consumers themselves, the members of the marketing team assume in a small way that the public will react similarly to how they would, though this is not always the case. Some books do better than expected, and some fail. It is all based on intuition really and is another piece of the publishing gamble. To mitigate mistakes, marketing costs and strategies are reviewed at the end of every season. They ask themselves what could have been done more cost-efficiently, what could be done to improve print media coverage, and so on. No matter what, though, there are always surprises.

If possible, a large part of marketing is done by the author. Authors are expected to give interviews, do book readings, attend book signings, and appear at writers' festivals, and these obligations are sometimes even written into their contract. When marketing a translated work, however, the marketing manager usually has to deal with an absentee author.

If the author does not live in Canada, does not speak English, is incarcerated, or is for any other reason unable to help market their book, it makes Greystone's job a lot tougher. In those cases, there are no opportunities for interviews for print, radio, or TV. The author will not be able to attend any writers' festivals or any other special events, like book launches or book parties, either. The author will not even be around for a book-signing session, which, if the author has any celebrity power, can attract a lot of people. Books could be shipped to the author for signing, but this is rarely done, as shipping is very expensive.

At the same time, some translations can be easier to market because Greystone already understands who the market is and has to do a lot less research and work. If a book has not been published in another market yet, the other publisher will at least have already worked out all the marketing plans and Greystone can try and use those to its advantage. If it has been published in another market, Greystone can look at how it did in that market, what demographic bought it, what strategies the other publisher used, what worked, what didn't, and so on.

Like every other aspect of publishing, marketing a translated work has its pros and cons. Once again, however, Greystone believes that the publishing translated works has more positive results than negative, and its sales records show that it can make translated works profitable.

1.7. Conclusion

Greystone Books publishes translated works because it is usually easier, faster, and less costly than publishing original English language works, and because it has the

potential to be very profitable. Greystone wants to use translated works to fill out its list and use the profits to sign Canadian authors.

Acquiring the rights to publish foreign works is accomplished through the publisher attending book fairs or through material being sent to Greystone from scouts in other countries. It is usually easier to buy a completed book and translate it than it is to comb through endless submissions and proposals looking for a gem.

The contract most often used for buying foreign rights, the proprietor contract, is easier to execute than an author or agent contract. A proprietor contract has fewer variables and therefore fewer items to be worked out. Author and agent contracts are pages and pages long and the author or his or her agent have to go over every saleable right to negotiate the royalty percentages. A proprietor contract takes less time as there are fewer items to be worked out. Most importantly though, proprietor contracts are cheaper than author or agent contracts as in a proprietor contract Greystone is paying a foreign publisher for rights only, and the author has already been paid an advance.

Publishing foreign works almost always requires a translator, and translators can be time consuming to find and expensive. Greystone has four trusted translators on hand and has worked out rates with them so there are no financial surprises. This ensures Greystone's time and money will not be wasted. Occasionally, Greystone will have to look for a translator, but this does not occur often enough for it to be a problem.

The editorial process for publishing a translated work is much faster than the process for an original English language work. The manuscript should arrive in its entirety in good shape, and there is no back and forth with the author.

Marketing and publicity are always a gamble with any author, foreign or not. There are too many variables to be able to say whether a translated work or an original

English language work are easier or harder to work with. Greystone has a strong marketing and publicity team and it trusts in that team to make the best of any situation.

Chapter 2. Gut: A Case Study of Success

2.1. Gut: The Inside Story of Our Body's Most Underrated Organ by Giulia Enders

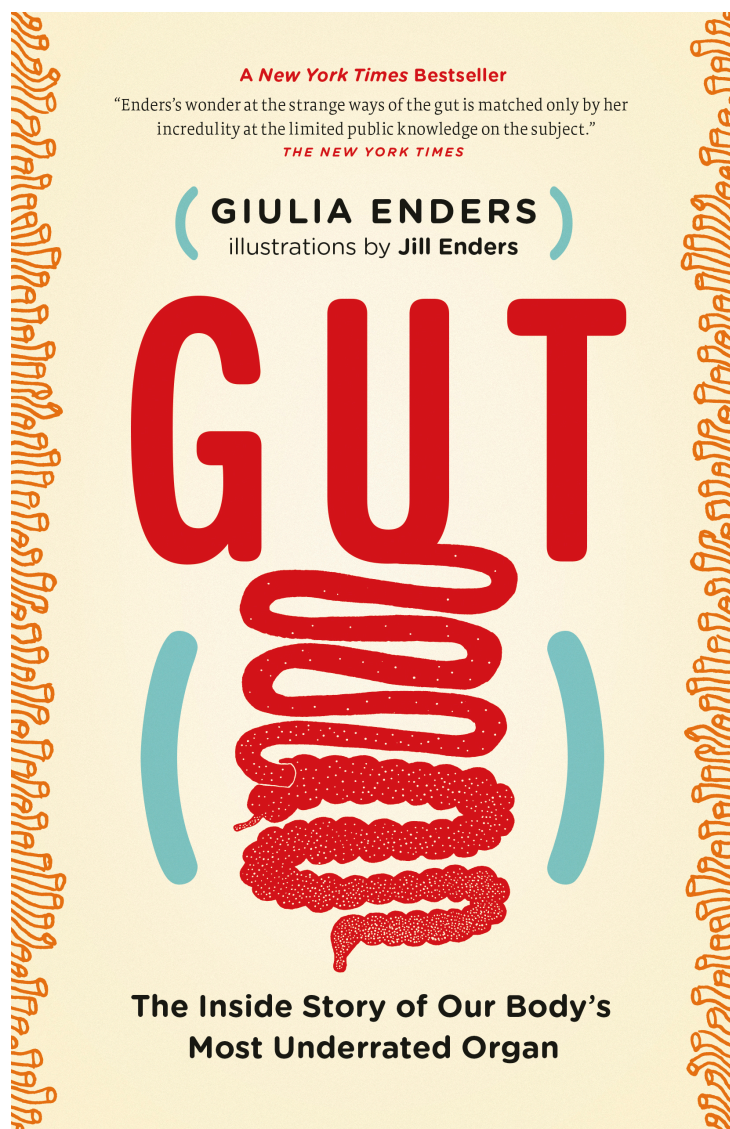


Figure 1 Cover Image for Gut by Giulia Enders

Gut is an example of an extremely successful translated work. Greystone only had to put in a modest amount of work and saw a great return on its investment. As the cover of the book proudly proclaims, *Gut* has sold over a million copies. Who knew that a book about the digestive system would sell so well? Greystone's publisher had a good feeling about it and believed in it from the beginning. He saw how well it did in Germany, selling hundreds of thousands of copies there, and was convinced it would do well in North America. He was right. It is a fun, easy-to-understand primer on the gut – a topic of great interest to the public today. It presents scientific information in a clear, accessible way and is up-to-date on cutting-edge research thanks to the author's medical background. The publisher knew that once people read it they would see how charming and easy to read it is. Greystone's catalogue précis outlines it well:

For too long, the gut has been the body's most ignored and least appreciated organ, but it turns out that it's responsible for more than just dirty work: our gut is at the core of who we are. *Gut*, an international bestseller, gives the alimentary canal its long-overdue moment in the spotlight. With quirky charm, rising science star Giulia Enders explains the gut's magic, answering questions like: Why does acid reflux happen? What's really up with gluten and lactose intolerance? How does the gut affect obesity and mood? Communication between the gut and the brain is one of the fastest-growing areas of medical research—on par with stem-cell research. Our gut reactions, we learn, are intimately connected with our physical and mental well-being. Enders's beguiling manifesto will make you finally listen to those butterflies in your stomach: they're trying to tell you something important.⁴

Another part of *Gut*'s accessibility stems from the author, Giulia Enders. Enders won first prize at the 2014 Science Slam in Berlin and went viral on YouTube with her

⁴ Publisher's Informational Page. "Gut" Greystone Books. Accessed August 21, 2015
http://greystonebooks.com/book_details.php?isbn_upc=9781771641494

presentation on the gut.⁵ She is young, bright, and funny. Enders captivated the German media and eventually won over North American media too.

2.2. Acquisition

Gut was acquired from Ullstein Buchverlag after the London Book Fair in 2014. Greystone bought the rights because the book was so popular in Germany and in the rest of Europe. Many Greystone staff were sceptical because not every book can cross cultural boundaries. Since humour is something that is often very different around the world and can be difficult to get it across cultural boundaries, there was some concern that just because Germans found *Gut* cute and funny did not mean that it would do well in Canada and the United States. Nevertheless, Greystone's publisher felt the book would do well and was determined to publish it.

2.3. Translation

Greystone's deal to acquire *Gut* from Ullstein Buchverlag was done concurrently with a deal between Australian publisher Scribe and Ullstein Buchverlag, and Greystone was able to purchase the English translation from Scribe. Next, one of Greystone's trusted German-to-English translators looked it over while referencing the original to make sure there were no mistakes. That translator also worked in the capacity of editor. Because the translation was done by Scribe, it only took Greystone's translator two weeks – from August 21, 2014, to September 15, 2014 – to get the manuscript in.

⁵ Publisher's Informational Page. "Gut" Greystone Books. Accessed August 21, 2015
http://greystonebooks.com/book_details.php?isbn_upc=9781771641494

2.4. Managing the Editorial process

The editorial process for *Gut* was straightforward. The managing editor was notified when the contract was signed, decided what kind of editing it would need, and then chose an editor and a proofreader. Because the manuscript was already translated and was in good shape, it only needed a light stylistic edit and copyedit. The manuscript was received September 15, 2014, and was proofread and ready to go to design by November 4, 2014.

Gut is a great example of a translated work that was easier to manage during the editorial process than an original English language work. There was no lengthy substantive edit and no back and forth with the author concerning the copyedit. As is standard with publishing translated works, she was not involved in the copyediting process at all.

2.5. Marketing and Publicity

The marketing and publicity for *Gut* was one of the biggest keys to its success and the most interesting part of Greystone's handling of the book. Greystone lucked out having an author like Giulia Enders. Enders is personable and engaging and speaks fluent English despite having lived in Germany her whole life. Enders was available to do interviews and, more importantly, travel to North America.

As *Gut* was already a huge success in Germany and Europe, Greystone could take cues from Ullstein's marketing strategies. It knew that Enders was great in interviews, especially on TV, and that it could send ARCs and finished copies of the book to mainstream media outlets, not just to publications like scientific journals. Before Enders did any publicity in Canada or the United States, sales moved slowly. Then, in

April 2015, Enders was flown to Canada for a media blitz tour. It was a big trip for the young author – her first trip overseas alone – and the media expectations were very different from those in Germany. But her sunny, optimistic personality and her enthusiasm for the book shone through, and she did well.

One of the first challenges Enders faced was doing a CBC syndicated show. That meant she had to sit in the same room for more than four hours doing the same interview over and over again for different regions in Canada. There is nothing like that in Germany, and Enders was understandably overwhelmed. She was also on CTV's program *The Social*, which is a national program; the local Toronto show *Breakfast TV*, on the Rogers network; and other local programs across Canada.

In print media Enders was interviewed by *Maclean's Magazine*, *Flare*, and the *Globe & Mail*. She was written about in *Chatelaine Magazine* and *Women's Health Magazine*, but her biggest break was in the *New York Times*' "The Saturday Profile." After the *New York Times* article, *Gut* really started picking up speed and spent four weeks on the *New York Times* Best Seller Health List.

But for all of Enders's charm and availability, Greystone still encountered some of the same obstacles it usually does with foreign authors. Enders, of course, also did a lot of European media, and while she was on tour in Europe, Greystone's marketing and publicity team was furiously trying to get her more attention and coverage in North America. Unfortunately, every time Greystone had a potential interview lined up, Enders's German publicist would say she was unavailable, and their efforts were thwarted. Greystone staff had to go back to the media outlets that they had pitched to so passionately, apologize, and renege on their offer of an interview. It was not the best for publisher-media relations, but it is common knowledge that these things happen.

2.6. Conclusion

As this case study demonstrates, *Gut* was an excellent acquisition for Greystone. The editorial and production processes were relatively easy owing to the fact that the manuscript had already been translated from German to English by the Australian publisher Scribe, and it went to the printer on time. The marketing team had a young, bright, enthusiastic author to work with, and she was very media friendly. She was not available all of the time, but when she was she did a fantastic job. Sales for *Gut* were more than anyone expected: over one million copies worldwide. It made it onto the *Globe & Mail* Best Seller list and the *New York Times* Best Seller Health list. If ever there were an example for a successful foreign rights acquisition, *Gut* is it. As of the publication of this paper sales are still strong.

Chapter 3. 1000 Lashes: A Case Study of Triumph Over Adversity

3.1. 1000 Lashes: Because I Say What I Think by Raif Badawi

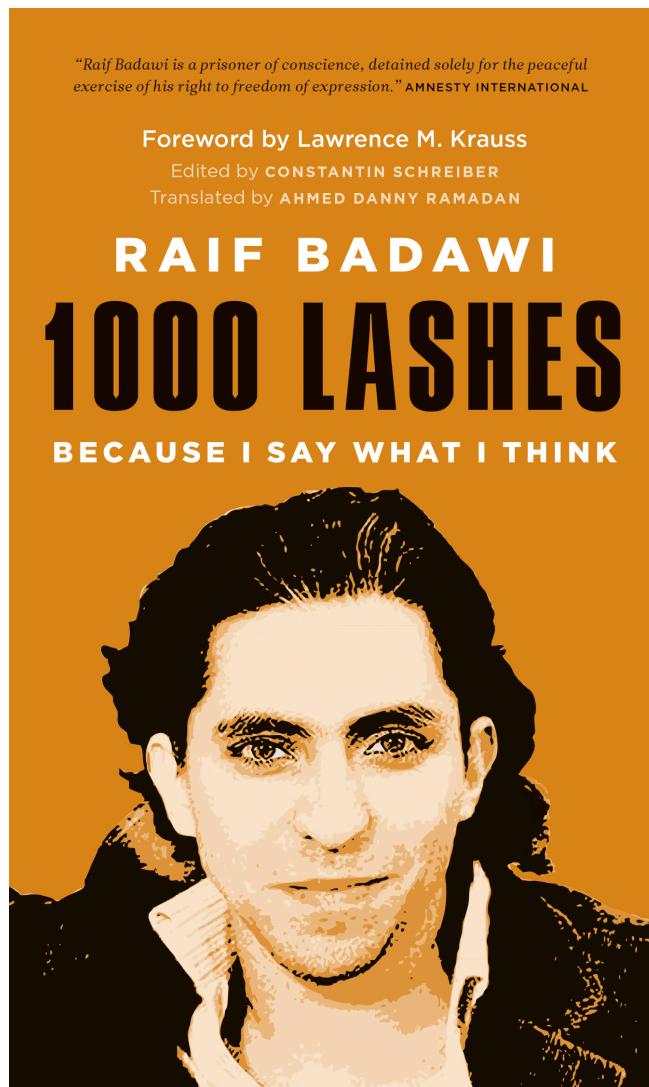


Figure 2 Cover Image for 1000 Lashes by Raif Badawi

Why did Greystone decide to acquire this book? Not only did it fill out the Greystone list both literally and metaphorically, it also strayed very slightly from Greystone's usual fare. It pushed the list into a more political and journalistic direction, allowing Greystone to continue down that path in the future if it so chooses. It was also, of course, an important book to be published in any event. What better book for a publisher to publish than a book about freedom of speech, which is the foundation of any publishing company?

1000 Lashes was acquired at the 2015 London Book Fair by Greystone. Greystone decided to publish it on its fall 2015 list, meaning it was on a very tight schedule. Part of the success in managing it was due to the fact that the managing editor knew an Arabic-English translator and thus avoided what could have been a protracted search for a translator. A trusted copy editor was free to edit, and an intern was available to proofread, further easing the process along.

1000 Lashes is based on the blog posts of Raif Badawi, the liberal Saudi Arabian blogger arrested for writing about free speech, for which he was initially sentenced to death on charges of apostasy. His sentence was later commuted to 1000 lashes and 10 years in prison; the charge of apostasy was dropped, and he was instead charged with criticizing and insulting Islam.

The blog posts were first published in book form in German by Ullstein Buchverlag. Although the blog posts were originally written in Arabic, the book has never been published in Arabic. It has, however, now been published in German, French, and English. Greystone sums the book up nicely in their catalogue précis:

Raif Badawi, a Saudi Arabian blogger, shared his thoughts on politics, religion, and liberalism online. He was sentenced to 1,000 lashes, ten years in prison, and a fine of around \$315,000. This politically topical polemic gathers together Badawi's pivotal texts. He expresses his

opinions on life in an autocratic-Islamic state under the Sharia and his perception of freedom of expression, human and civil rights, tolerance and the necessary separation of state and religion.⁶

And Salman Rushdie beautifully explained its importance, saying:

Raif Badawi's is an important voice for all of us to hear, mild, nuanced, but clear. His examination of his culture is perceptive and rigorous. Of course he must be saved from the dreadful sentence against him and the appalling conditions of his imprisonment. But he must also be read, so that we understand the struggle within Islam between suffocating orthodoxy and free expression, and make sure we find ourselves on the right side of that struggle.⁷

1000 Lashes is an example of a translated work that did not go as smoothly as possible, but was still published on time and a project of which to be proud. It had a tight schedule which made the translation and editorial processes rushed, and an absentee author making marketing and publicity difficult. It has not sold well, but nevertheless it is a success because it added a serious political book to Greystone's list, and because it was important to give Raif Badawi's words a voice.

3.2. Acquisition

Greystone made an offer for world English-language rights for *1000 Lashes: Because I say what I think* by Raif Badawi on April 28, 2015, and it was accepted on May 7, 2015. Greystone first heard about *1000 Lashes* from Greystone's German scout. It sounded intriguing, so Greystone's publisher contacted German publisher Ullstein Buchverlag and met with the publisher at the London book fair.

⁶ Publisher's Informational Page. "1000 Lashes" Greystone Books. Accessed August 20, 2015. http://greystonebooks.com/book_details.php?isbn_upc=9781771642095

⁷ Publisher's Informational Page. "1000 Lashes" Greystone Books. Accessed August 20, 2015. http://greystonebooks.com/book_details.php?isbn_upc=9781771642095

The manuscript was only available in French, German, and Arabic. No one at Greystone speaks those languages, so it had to find an editor proficient in German or French to read the manuscript. Greystone did not know of any Arabic editors to approach and at first only looked for German and French translators. It managed to find both a French-speaking editor and a German-speaking editor to read the manuscript in their respective languages and write comprehensive reports. Greystone had to trust that the French and the German editors' assessments would be an accurate representation of the manuscript. With this book, Greystone was lucky and managed to find two editors; publishers often have to rely on just one.

Once Greystone's publisher had the reports, he conferred with his staff and decided to put in an offer. Greystone competed with other publishers, but their names were not made public, and Greystone never found out how much other publishers were offering. In the end it did not matter, for ultimately it managed to buy world English language rights from Ullstein Buchverlag.

3.3. Translation

Greystone could have chosen to translate the manuscript from either French or German, but it is almost always better to translate from the original language, so the next step was to find an Arabic translator. Fortunately, the managing editor knew an Arabic translator, Danny Ramadan, through personal connections. As previously mentioned, finding the right translator can take up a lot of time, often several weeks or more, and that was time Greystone did not have if it wanted to publish *1000 Lashes* with its fall 2015 list. Initially Ramadan was to deliver a chapter per week, but he ended up

delivering two or more chapters every two or three days. The translation schedule ended up looking like this:

- Tuesday May 19, 2015: introduction and first and second chapters.
- Thursday May 21, 2015: third and fourth chapters.
- Monday May 25, 2015: fifth and sixth chapters.
- Thursday May 28, 2015: seventh, eighth, ninth, and tenth chapters (they are shorter than the others).
- Monday June 1, 2015: eleventh, twelfth, and thirteenth chapters.
- Thursday June 4, 2015: fourteenth and fifteenth chapters.

Acquired on May 7, 2015, the book went to print on June 18, 2015, giving it a turnaround time of 42 days from acquisition to printer, with only 31 of those days being business days. If compared to a translated book with a normal timeline like *Great Soul of Siberia* by Sooyong Park, which was acquired in December of 2014 and published in September, 2015, one can see just how rushed *1000 Lashes* was. When you compare nine months to six weeks, it is pretty dramatic. Normally, Greystone waits for an entire manuscript to come in, but instead it was forced to have the translation and the editing done at nearly the same time.

Greystone had many reasons for choosing an Arabic translator over a German or French translator. It did not want to publish a translation of a translation, as meaning can get lost that way, a bit like playing the game telephone. Greystone wanted the translation to be more sensitive and nuanced. Additionally, Greystone knew that Arabic sentences are extremely long and it is not the easiest language to translate; Ramadan would have to break them up and make important choices. If Greystone had gone with a German translator, a lot of those decisions would have already been made. Ramadan was also chosen because he is an Arabic journalist from Syria. He understands Badawi's culture

and some of the sentiments people have towards their governments in the Middle East. To ensure it was clear the book had been translated from Arabic and to give Ramadan extra recognition, Greystone published his name on the cover.

Greystone did not have to spend time looking for a translator for this book, but it did have to pay for one. Paying for a translator is an additional cost that publishers must factor in when deciding to acquire foreign language books. It is not usually an exorbitant fee, but for a small or medium-sized publisher, the cost still needs to be weighed. Because Ramadan is a permanent resident of Canada and his name appears on the cover of the book, *1000 Lashes* would have been eligible for grants, but because of the tight schedule, there was no time to apply for any.

Constantin Schreiber's name also appears on the cover as the editor, which can be a little confusing. Schreiber was the editor of the original German edition, but "editor" is an ambiguous word. Schreiber's role was most akin to an anthology editor. He came up with the idea for *1000 Lashes*, and he chose which blog posts would go in the book; he chose them with some sort of intent, though it is not known what criteria he used. Schreiber was in communication with Badawi somehow, but the particulars were not made public. What is known is that he managed to get a letter from Badawi while Badawi was in prison to serve as the introduction to the book. Schreiber did not technically work on the English edition of *1000 Lashes*, but because he chose the blog posts initially, his name will stay with the project no matter who publishes it and no matter what language it is published in.

3.4. Managing the Editorial Process

The editorial process for *1000 Lashes* was straightforward in some respects but was all over the map in many others. The managing editor was notified of the contract, and then the manuscript came in piecemeal. This departed from the standard process of a manuscript coming in all at once, which is done so that the editor can determine what type of editing will be required. In the case of *1000 Lashes* it meant that the managing editor had to make an informed guess on what type of editing would be needed after seeing only the introduction and the first and second chapters. Once the type of editing was determined, the chapters flowed in a steady stream from the translator to the managing editor to the copyeditor and back to the managing editor. The managing editor also wrote the ABI, catalogue copy, and cover copy, and, as with the press release, there was very little information to work with.

3.5. Marketing and Publicity

1000 Lashes was what is known as a “crash” book in publishing. It smashed into Greystone’s fall 2015 list upsetting the budget and schedule of all the other books. It also upset the marketing plans.

The marketing of *1000 Lashes* held many challenges for Greystone. Because of the tight schedule, Greystone did not receive all the information about the book up front. Once the contract was signed and an announcement had been made that Greystone had acquired the rights to *1000 Lashes*, a press release needed to be sent out. As Badawi’s story is known around the world, it had a major international component. A press release was sent out to as many places as possible, with special attention paid to the United Kingdom, where people were very tuned in to Badawi’s story and where the

market is much bigger than Canada's. The marketing and publicity manager did this with very little information to go on. Because Greystone had acquired world English rights, it also had the option to sell rights to other English language territories.

In the end, Greystone decided to publish the book itself in all the English language territories. In Canada and the United States sales representatives succeeded in getting books into stores, as usual. However, because the company does not have sales representatives outside of Canada and the United States, for other English-speaking territories all it can do is list the book online on its website and on Amazon. But because of all the interest in *1000 Lashes* in the United Kingdom, Greystone decided to properly publish the book there, where it has a UK publicist who is very well connected, having worked for a number of United Kingdom publishers as a publicist and a rights manager, and she was instrumental in getting *1000 Lashes* into the hands of the right people. The UK publicist managed to get an excerpt published in the *Telegraph*, and she set up an interview with Badawi's wife, Ensaf Haidar, in the *Guardian*. Haidar only speaks Arabic and French, so the publicist also had to set up a translator for the interview.

When marketing a book, Greystone's staff members usually have had plenty of time to do their due diligence and thoroughly research the intended market. They had no such luxury with *1000 Lashes*, and when sending out review copies, they decided to start with human rights reporters who had already written about Badawi. Greystone's marketing and publicity manager thought traditional book media might not cover *1000 Lashes*, so the strategy was to go after journalists who already knew who he was. In this way, the marketing team reasoned, they would be helping each other out: the book might get some press, and the journalists would learn more about Badawi by being able to read his blog posts.

Large international organizations also had a vested interest in Badawi's case. PEN and Amnesty International were the two biggest. Because of PEN's involvement, Salman Rushdie agreed to write a blurb for *1000 Lashes*, a huge coup for the marketing department. Greystone also got theoretical physicist and prominent atheist Lawrence Krauss to write the foreword and obtained blurbs from Amnesty International and Ayaan Hirsi Ali.

Raif Badawi was, and still is as of the publication of this report, incarcerated in Saudi Arabia. Not only did Greystone have to work with an author who was in another country and did not speak English, it also had to work with the fact that because he was in prison, it could not even get interview access through a translator. Luckily for Greystone and for Badawi, Ensaf Haidar is a force to be reckoned with. Haidar has campaigned for Badawi's release since day one. She was the one who got international human rights organizations involved, and she was the one protesting outside embassies and speaking in front of the United States congress. She also raised awareness of Badawi's plight through the book.

Even though Greystone did not have an author to work with – usually a marketing nightmare – *1000 Lashes* appeared in countless print and online articles. PEN, Amnesty International, and other organizations are to thank for this, but it was mainly achieved by Ensaf Haidar. A book with no author to market it became famous around the world, which is rather ironic considering that Badawi was jailed for speaking out. Now his words are everywhere.

3.6. Conclusion

1000 Lashes was a good acquisition for Greystone Books. The schedule was tight making editorial and production work at a faster pace than usual, but the translation and editorial process went well, and the book was at the press on schedule. Marketing, publicity, and sales were a bit harder. The author was unavailable because he was in prison, and apart from activists and human rights groups it was hard to drum up interest and publicity. As of the publication of this paper, sales have not been high. But sales were not the driving force behind the publication of this book. Greystone wanted to expand its list and also thought that this was a book that needed to be published, regardless of whether or not it did well. *1000 Lashes* fulfilled the goals for a translated work of being quick and cheap, and although it had a few problems, it was not overly challenging. It did not meet the fourth goal of being successful and therefore making money for the company, but it succeeded in filling out Greystone's list with new, different, and important material.

As of the publication of this paper, Raif Badawi has won numerous awards including the Sakharov Prize 2015, from the European Parliament, for the defence of freedom of thought and human rights; the Swiss Freethinker Prize 2015, shared with Ensaf Haidar and Waleed Abulkhair; the PEN Pinter Prize 2015, shared with British poet and literary critic James Fenton; the Franco-German Journalism Prize 2015; the Press Freedom Prize 2015, from Reporters Without Borders, Sweden; the Freedom of Speech Award 2015, from Deutsche Welle; and the Courage Award 2015, from the Geneva Summit for Human Rights and Democracy; the One Humanity Award 2014, from PEN Canada. And he was nominated for the 2015 Nobel Peace Prize.

Conclusion

Greystone Books buys foreign rights in order to publish successful books, to bulk up its list, to make money so that it can sign more Canadian authors, and because in theory publishing translated works is easier, faster, and less costly than publishing an original English language book.

Greystone acquires foreign rights by having the publisher go to book fairs twice a year and meet with other publishers, and by having scouts in other countries. Both methods require time and money, but they usually result in a faster acquisition of a full manuscript than the more traditional method of going through submissions. When Greystone buys foreign rights to publish a book, that book is already a completed manuscript. In contrast, when Greystone sees a submission they like, it is only a proposal and the book still has to be written. Both *Gut* and *1000 Lashes* were acquired more quickly than an original English language work because they were both completed manuscripts for which Greystone bought the rights. *Gut* was acquired after the London 2014 Fair and published on the spring 2015 list, while *1000 Lashes* was acquired after the London 2015 Fair and published on Greystone's fall 2015 list. In both cases the publisher saw a good product and quickly negotiated proprietor contracts, making the publishing process of both books faster as a whole.

A proprietor contract is easier to execute than an author or an agent contract because there are fewer variables. The contracts for *Gut* and for *1000 Lashes* were very straightforward with no complications. To have a translated work cost less than an

original English language book, the payment for the foreign rights combined with the translation cost must be less than an average direct author advance. Both *Gut* and *1000 Lashes* had low enough rights costs to make this possible, and they both had below average translation costs. The translations costs for *Gut* were lower than usual because Greystone did not pay to translate the entire manuscript from German to English. Instead, it bought an already translated version from the Australian publisher Scribe. The translation costs for *1000 Lashes* was low because the book is quite short – only 60 pages – and translators typically charge by the word.

Managing the editorial process is infinitely easier with a translated work as long as the manuscript arrives in good shape. If a translated manuscript arrives in rough shape, it will require almost the same amount of work as the first draft of an original English language manuscript. Under these circumstances the manuscript must get a thorough substantive edit before any stylistic editing, copyediting, or proofreading can be done. *Gut* arrived from Scribe in excellent shape, and only required a stylistic edit by Greystone's translator cum editor. *1000 Lashes* had the potential to be very difficult given that it arrived a few chapters at a time instead of as a whole manuscript, but the translator did a good job and the managing editor did not have to perform a substantive edit.

Another way translated works can be easier is due to there being no author involvement in the editorial and production processes. Occasionally a foreign author or publisher will insist on approving almost every change that is made to the work from the title to the index. Sometimes they even insist that it is written into the contract that they have creative input or control. This can make publishing a translated work very tedious and difficult. As the case study on *Gut* showed, there was no author involvement during editing and production. Not having to ask anyone before making any changes, designing

the cover, adding or removing illustrations etc. makes the process infinitely faster and easier. With *1000 Lashes* there was no author involvement because the author was incarcerated in an inaccessible country. In circumstances such as these the publisher might feel obligated to keep an eye on any translated versions as the author literally cannot, but fortunately this was not the case and Greystone was able to make any changes it wanted. This was especially important for *1000 Lashes* due to its tight timeline; if Ullstein Buchverlag had wanted any input, the book may not have been published on schedule. As it was though, both *Gut* and *1000 Lashes* were easier due to no author or publisher involvement in the editorial and production processes.

Although the acquisition, translation, and editorial processes went well for both *Gut* and *1000 Lashes*, marketing is truly unpredictable. A publisher never knows what it is going to get, but a strong team like Greystone's will always make the best of it. With *Gut*, marketing and publicity was fun and successful when the author was in Canada as she is a genuinely lovely person and good with all types of media. A few problems did occur because the author was based in Germany, but in hindsight these problems were only minor. Overall marketing for *Gut* was no easier or harder than an average English language book. With *1000 Lashes*, on the other hand, marketing and publicity were a challenge because of an absentee author. Greystone had to try unconventional methods like reaching out to journalists and large organizations. Marketing for *1000 Lashes* ended up being slightly more difficult than marketing for a typical original English language book.

Greystone Books has established an excellent process for publishing translated works. *Gut* is an outstanding example of publishing a translated work that is easy, quick, not costly, and very profitable. *1000 Lashes* was not as easy, but it was quick and did

not cost a lot. It also did not make much of a profit, but it made enough money to recover costs and expanded Greystone's list making it well worth the effort.

By examining these two books, this report has determined that while it can be faster, cheaper, and easier to publish translated works if done well and by a competent staff, it is ultimately still susceptible to the same risks and setbacks of original English language works. The authors can slow down the process, timelines can get thrown off, and translations may need work. Publishing translated works does lessen the uncertainty, but it is equally as risky as publishing an original English language work. Greystone's experienced staff and succinct processes help mitigate most of the risks, and that is why it stays so successful.

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