

APPENDIX 2: PHOTOBOOK: Publisher and Published Survey results - Niki South (August 2024)

These survey questions were sent to a total of 15 Photobook publishers, of whom 4 responded, and 18 published photographers of whom 10 responded. This is a compilation of their responses, all emails cited were sent to the author.

Questions	Response to the author			
To Publishers	Dewi Lewis- Dewi Lewis (Email 19.8.24)	Graffeg-Peter Gill (Email 6.9.24)	Brown Owl Press- Al Palmer (Email 5.9.24)	Café Royal- Craig Atkinson (Email 15.8.24)
1.How do you find photographers that you work with, or do they find you?	They find us. Photographers we've published before	They find us.	Usually by connection. Do approach photographers I admire. There has been a successful source of photographers I admire	No fixed rules
2.What elements are the most important when you are choosing who/what to publish?	Interest to international is there an audience? Longevity	Excellent photography & a place in cultural heritage	Love work Financially viable Doesn't publish hardbacks as not viable	The work
3.What do you look for when deciding to publish a relatively unknown artist?	Fresh work Have they an audience A long -term intention	Original material, sense of exploration & discovery in the work	No concerns wouldn't hesitate to do	The work
4.How important is a presence at photo book fairs to maximise sales/audience?	Can help but not cost effective. Good to meet the audience	We attend all the major ones, not individual ones.	Good for promotion & sales. Increases the mailing list even when people aren't buying. Can be costly- travel costs	Don't do many but they're fun
5.How important are photographers' awards/exhibitions to photo book sales?	Only Majors such as Arles/Aperture/Paris photo awards	Good for finding your audience	Not at all – wouldn't recommend photographers focusing on these	Doesn't affect us

6.Does a photographer sharing on social media prior to publication have an adverse or beneficial effect on sales?	Up to a month before	Vital for sales	Beneficial -	Needs doing
7.Which should come first, an exhibition or a book?	Ideally the same time	Doesn't matter	Depends on the work whether the book is a record of an exhibition or the exhibition an exhibition of the book?	Depends on the work
8.Is self-publishing impacting on the choice of material you have to publish, or anything else?	Not really - different area of publishing- little contact with bookshops (trade)	No as the design & quality is lacking in print on demand books	Get less submissions than decade ago, prob due to people publishing their own zines (we publish less 1 st titles now).	Unsure how that would be measured
9.How would you encourage a photographer to use your services rather than self-publish?	I don't. It's about if we believe it will sell.	I don't. They are different ways of producing a book. We offer design, production, promotion & marketing	I wouldn't. Generally, photographers aren't good editors/designers, so our skills are beneficial	Both sides need to want it to happen.
10.What is your major challenge when publishing photo books?	Too many books & not enough audience- rising print costs	Understanding who the audience is – is there one? Who are they? Communication with the audience	Selling them, social media difficult, advertising expensive, imbalance of books to buyers.	Time
Notes:			Publishes self & others book for his cash flow. Pub V self-Pub the line is less fixed than it might appear	

Questions	Response to author:			
To the Published	Al Brydon (Phone interview 10.9.24)	David Wilson (Email 31.8.24)	Jenny Riffle (12.9.24)	Jack Delmonte (Email 4.9.24)
1. Why do you make photo books/zines, what outcomes are you looking for?	Suit my work Portable. Long life. Show lots of images	Joy. Executing an idea.	To communicate with an audience My work suits zines where images can be placed to converse with each other	Coverage for my work
2. Who is your audience?	Doesn't have one in mind. Has followers & existing audience but likes to retain creative freedom from expectations	Doesn't think about this	Photography & art lovers	Commissioning organisations & individuals.
3. Do you self-fund or have you obtained other financing for any of your publishing? If funded/part-funded has this affected your end product and if so how?	Publishers usually finance initially & he would be liable for some costs if the book doesn't sell.	Publisher (Graffeg funds)	Publisher funds	100% self-funded
4. Why do you use a publisher rather than self-publish using a printer?	They have skills I haven't, especially editing, sequencing & design.	The design & product quality is better. I could never distribute the quantity of books my publisher does through wholesales I have no financial outlay/risk. I get an advance and the royalties on sales- It's a total no brainer!	It is financially more achievable for me— I cannot afford to self-publish	Though self-funded the publisher gave design, held stock, managed sales & delivery

5.Would anything attract you to self-publish?	I have just published a zine and would only do for a simple Zine	No	Would love to to have complete control over the end product – but this would entail getting a grant	If the publisher funded the book
6.What's important when choosing your publisher?	Working well together.	They can produce a book that reflects my work to best effect? Give creative control Can they sell the books Do I like them?	Someone who organises her work and communicate it in the book format	Interest in self-funded books- publishing packages.
7.What makes your work attractive to a publisher?	Like photographers they've worked with before & view him as a 'safe bet'	My publisher thinks my photographs work as books	Like my work and want to distribute it	I paid for it!
8.What do you do to maximise book sales?	Instagram & website. Sends some free copies to industry contacts.	Not much – a newsletter on launch	I have not been good at using events/fairs	Press, targeted individuals, book talks/signings. Especially the 1 st 6 months.
9.What does your publisher do to maximise your book sales?	Instagram, magazine features & interviews	They must do something	Book signings, exhibitions, book/art fairs	Marketing plan & contacts
10.Do you find you have the control you would like with end product?	Yes	Yes I get creative input and control	There is always a compromise when working with a publisher, so no I don't feel I have control.	

Questions	Responses to the author				
To the self-published	Sarah-Jane Field (Email 6.9.24)	Lynda Kuit (Email 3.9.24)	Sarah Gallear (Email 27.8.24)	Sue Greenfield (Email 11.9.24)	Helen Rosemier (Email 12.9.24)
1. Why do you make photo books/zines, what outcomes are you looking for?	Suits my work	Affordable way to get my work in front of an audience	To promote & preserve my work	For degree work To sell alongside my exhibition	To get as wide an audience as possible
2. Who is your audience?	Those exploring similar themes	Local population	Anyone...Galleries/curators	University assessors and exhibition visitors	Anyone the themes would resonate with

3.Do you self-fund or have you obtained other financing for any of your publishing? If funded/part-funded has this affected your end product and if so how?	Self-fund	Self-funded	Self-funded. Have applied for grants unsuccessfully	Self-fund	Crowdfunded to test the appetite for the book and cover all the costs in advance
4.Why do you self-publish rather than use a publisher?	Low-cost publishing. Low-cost zines suit my work, are accessible& provoke discourse. I am in control. Publisher wouldn't be interested in my very niche work.	To keep costs down	Control over the end-product. Can have smaller runs.	Hard to be accepted for publication	Time constraints
5.What would attract you to go to a publisher instead of self-publish using a printer?	If approached I would consider it.	If I was approached	If I had options for sizes and less limits on print run sizes. If they would do more design work from a dummy	Funding access to professional designers and marketing team	A wider reach for promotion & distribution & credibility
6.What's important when you choose your printer	Reliability, friendliness, cost.	Approachable, helpful, paper samples, good understanding of printing.	Pricing. Customer service. How much input I can have. What they would do if something wasn't right.	Online, can take affinity publisher pdf, wide range of binding/paper/finished. Responsive to customer queries, good work turnaround and competitive prices. Will replace damaged copies	Someone you trust & like and one with experience of printing fine art books.

7.Do you collaborate with other specialists to support your skills to self-publish?	Not necessary for zines/booklets	Yes recommend	Yes I work with others or seek information	No	Yes this is critical: designers, proof readers, production advisors...
8.How do you deal with book sales and distribution?	Low numbers so I can do easily	Website can handle sales	Could advertise and take payment on website	Website has a sales feature	Organising the fulfilment myself was a huge undertaking
9.What do you do to maximise book sales/audience?	Social media or create events linked to the project to sell books.	n/a small print run	Talks/artist open sessions/social media		Social media, competitions, awards, copies to influencers & industry grandees, bloggers...
10.If you have exhibited and published a book for a project, which comes first?	Depends how things pan out.	Either	Online exhibition came 1 st .	Simultaneous development	