

**Issue 50**

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## EDITOR'S NOTE

As someone who was looking to get into publishing, I always found it hard to consistently keep up with what was happening in the industry. Remembering to visit separate websites, news sources, job portals and keep up with changes was quite challenging. I also know it can be difficult to find information, learn about trends in the industry, or about the specifics of roles that are not editorial.

*The Publishing Post* intends to provide all of this information and more to anyone wanting to learn about, or join, the publishing industry. We want to cover as much as we can for those, like us, who want to absorb as much of the industry as they can. *The Publishing Post* is a free resource that is encouraging, honest and

accessible to every single person who is considering publishing as a career.

*The Publishing Post* stands by the fact that 2022 is a time for breaking down barriers and encouraging diversity in the publishing industry. Learning about and being included in the industry should be for everyone.

The magazine is created by publishing hopefuls, for publishing hopefuls. Each and every person who works on the magazine each issue is dedicated to producing and educating fellow hopefuls with content that is informative and interesting.

Lastly, I just want to say a massive thank you to every single person who has supported, shared and

shouted about *The Publishing Post* since our first issue. On behalf of the whole team, we are so incredibly grateful and could not be more proud of the success.

Editor in Chief, Chelsea Graham

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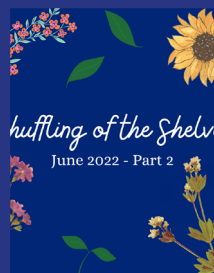
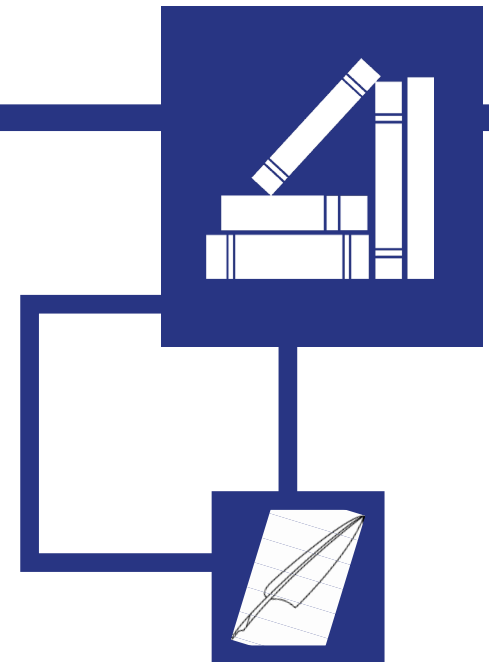
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# SoA Announce the First Ever Literary Prize for Novels with Disability Representation

By Charlotte Brook

The Society of Authors (SoA) has announced their annual Authors with Disabilities and Chronic Illnesses (ADCI) Literary Prize, exclusively open to authors who are themselves disabled or chronically ill and show this representation in their novels

The prize was founded by author Penny Batchelor and publisher Clare Christian, who are strong campaigners fighting for better disability representation and accessibility across the publishing world. We spoke to Penny about her inspiration for the prize, her campaigning and what she hopes to see from the future of the publishing industry towards representation.

## Inspiration for the ADCI Prize

Being both an avid reader and disabled, Penny felt she hardly saw anyone like herself in fiction or, if she did read anything with disability representation, it often fell into limited storylines.

“Disability representation in fiction is often written with a ‘triumph over tragedy’ or

‘misery’ stereotype – and don’t even get me started on a storyline where a disabled person is magically cured,” she says.

When she started writing her own novel, *My Perfect Sister*, she set out to change that. The novel is a dark mystery where Ian, a lawyer with cerebral palsy, and his old friend Annie try to uncover what happened when her older sister, Gemma, went missing in 1989.

“When submitting, I was concerned that agents and publishers would avoid signing books with disabled characters because there is a lingering, outdated stereotype that disability is too niche or depressing,” says Penny.

However, Penny’s novel fell into the hands of Clare from RedDoor Press who loved it and agreed with Penny that there is an imperative need for better representation of disability in fiction.

Clare conjured the idea of founding a prize for disabled novelists and from there, she and Penny worked together

to launch it. The Society of Authors agreed to host the prize as part of their award stable, as well as it being backed by funding from Arts Council England.

“We’re looking for books that show disabled and chronically ill characters who live their lives and don’t conform to stereotypes and are integral to the novel’s plot. We hope the prize will be a gamechanger when it comes to highlighting disability representation in fiction and will inspire the careers of more DCI writers,” says Penny.

Submissions for the ADCI Prize open in August. More details [here](#).



Photo Credit: pennybatchelor.co.uk

## Campaigning for Accessibility With #KeepEventsHybrid

Over the past six months, Penny and Clare have also been campaigning by calling for wider access to literary festivals and events post-pandemic. Not only that, they have also successfully worked with Amazon to introduce a new Disability Fiction category to its books section.

The #KeepEventsHybrid campaign is run solely by Penny and Clare volunteering their time, but they have already secured a donation from author Kit de Waal which they used to publish a [guide](#) for putting smaller literary festivals and events online.

“It’s a labour of love and we’ve had fabulous feedback and many heart-rending stories from authors and readers who have found their world opened up during the pandemic when events moved online, yet firmly shut again when lockdown ended,” Penny tells us.

Penny and Clare have been in touch with smaller festivals, such as the Gwyll Crime Cymru festival, to ask for advice on how to increase accessibility. However, for Penny, it’s really the larger ones she wants to see lead the way, as they are the ones likely to have the budgets to go hybrid.

“Just because ‘bums on seats’ festivals worked before the pandemic doesn’t mean they shouldn’t change and offer a hybrid format. There’s also a huge environmental benefit of not flying so many authors in when it’s much cheaper and better for the planet for them to Zoom in,” she says.

Edinburgh International Book Festival is one big event which is pioneering accessibility, hosting over 200 online events this year and publishing the Inklusion Guide.

*The Publishing Post* readers can help the #KeepEventsHybrid campaign by signing the [open letter](#), sharing on social media and educating about the importance of hybrid festivals when working in the industry.

## What else should the publishing industry be doing?

While the publishing industry has been making moves towards representation, particularly for BIPOC and

LGBTQIA+ groups, disability awareness can often get forgotten.

From her perspective as an author and a member of the SoA’s ADCI group, Penny is working to push agents and publishers to be open and accessible to disabled and chronically ill people, making it clear they welcome submissions and can make adjustments.

“We want to be seen as a benefit, not a burden! Not all disabilities are visible, too, so each new client should be asked if they have any needs they require help with, whether that’s a disability, caring responsibilities or financial issues,” says Penny.

Increasing representation of disabled people working within publishing is also of utmost importance. Publishers should be transparent about how many disabled people they employ and what they are doing to make them feel valued and making sure they have the adjustments they need.

Penny’s second thriller, *Her New Best Friend*, is out now!



# The Orwell Festival: A New Space for Political Writing

By MEGAN WHITLOCK

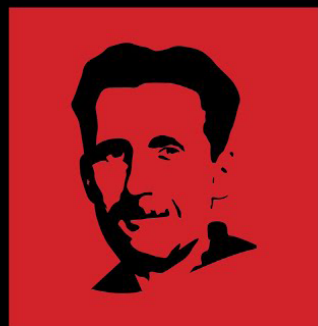
The Orwell Foundation has launched its brand-new festival for political writing, The Orwell Festival, taking place from Wednesday 22 June to Thursday 14 July. The Orwell Foundation is a registered charity, founded in 2015, that aims to tackle the concerns of the famed political novelist, covering everything from inequality to political extremism. The Foundation uses a combination of events, workshops, resources and prizes – amongst them the prestigious Orwell Prize for political writing – to “offer a platform for debate and discussion designed to appeal to the widest possible public audience” (statement from the Orwell Foundation website). Naturally, the Festival, which will run as

a combination of in-person events at Bloomsbury and online, is dedicated to upholding many of the same principles.

So far, guest speakers and panellists include the shortlisted writers for the 2022 Orwell Prizes, as well as political household names such as Dominic Cummings and Jess Phillips. Panels range in topic from political fiction and writing to national identity and pressing topics such as women’s safety, war and immigration. Whilst Rebecca Solnit opened the Festival with a lecture on Orwell and Nature, the events will round off later this month with the announcement of the 2022 Orwell Prizes winners.

The official Orwell Festival [website](#), where you can go to find out more, includes

the following statement: “In the spirit of George Orwell’s fiction, non-fiction and journalism, The Orwell Foundation aims to celebrate honest and creative writing and reporting, uncover hidden lives and confront uncomfortable truths. We take seriously Orwell’s injunction that if “Liberty means anything at all, it means the right to tell people what they do not want to hear.” As such, the Orwell Festival will be a space for difficult debate and diversity of opinion and viewpoints, encourage creativity and clarity of expression, provide a platform for unheard voices and defend the right to individual conscience, whilst remaining politically impartial.”



THE ORWELL  
FOUNDATION

# Reading Boom Endures According To Bloomsbury

By MALACHI MARTIN

During the lockdowns caused by the pandemic over the last few years, members of the nation were forced to develop skills and take up new hobbies, one of which included reading. Two years on, the necessity for lockdowns is now behind us, but the reading boom that came as a result of said lockdowns continues to endure, as revealed by Bloomsbury Publishing.

The publisher reported that the increase in reading that began during the pandemic had become “permanent” following the lockdowns being relaxed. The publisher’s annual sales increased by 24%, a record high of £230 million according to Bloomsbury’s chief executive, Nigel Newton. Additionally, the publisher’s profit grew by 40% to £26.7 million over the past year.

Compared to two years ago, Bloomsbury’s sales and profits are up to 41% and 70%, respectively. Alongside this, Bloomsbury’s shareholders will find that



their closing dividend will also increase by 24%, equalling £7.7 million.

Bloomsbury shared that among the sales that contributed to the publisher’s record high report were titles written by American author Sarah J Mass. Her sales jumped to 86% over the year, according to the publisher.

Bloomsbury’s academic titles also saw a rise in sales with online learning, resulting in a 28% increase in pre-tax profits to £22 million.

Amid the publisher’s disclosure of its annual earnings, Nigel Newton said “the surge in reading, which seemed to be one of the only rays of light in the darkest days of the pandemic is perhaps now being revealed as permanent, with the simple act of reading shedding light and giving joy to millions of people.” Additionally, Newton also

shared the thoughts and concerns that arose following the lockdowns beginning to ease: “the question on all our minds was: would the pandemic surge in reading continue? We now know the answer: reading is a reacquired habit and continues to thrive.”

“The pandemic made us all re-evaluate how we spend our time and this has resulted in an increase in sales of books that enable us to explore our hobbies and personal interests such as cooking, fitness, history and reading novels for enlightenment and escape,” Newton added.

In [April 2020](#), it was revealed that figures from the Publishers Association showed that the biggest rise in sales was for audiobooks, at 37% in the UK compared to 2019, meanwhile, sales for fiction jumped to 16%. Non-fiction increased by 4% and children’s rose by 2%. Following Bloomsbury’s release of its annual earnings, it is clear that the interest in book reading has entered a period of renaissance.



# Industry Insights: Mattie Whitehead

By ELIZABETH OLADOYIN, ELIZABETH GUESS, KATHRYN SMITH AND LEYLA MEHMET

For this issue, we interviewed Mattie Whitehead, Senior Editor at Little Tiger.



## Could you tell us about your journey into publishing?

I've always loved reading, so a career in publishing seemed perfect! At eighteen I did work experience at the Children's Books department at Penguin Random House and fell in love with the editorial department. From then on I took any opportunity I could, including working in a bookshop and interning at a range of publishers from legal publications to travel guides. At university I studied Spanish and linguistics, which gave me an insight into language and its power. I was interning in the non-fiction team at Simon & Schuster

when a job in Children's came up. I was an Editorial Assistant there for two and a half years and have been at Little Tiger for four, currently as Senior Editor on the fiction list.

## What does a typical day look like for a Senior Editor?

What I love about editorial – especially children's books – is the variety. I work on books for readers aged five up to young adult, so each project is different! On any one day, I'll be editing a manuscript, checking layouts for print, feeding back on illustrations, reading submissions, meeting authors (both potential and contracted), discussing ideas with the marketing team, developing series ideas and catching up with the team on the latest publishing news! One of the key elements in the role of a Senior Editor is the ability to shape a list through acquisitions. It's a big and important responsibility but it's also hugely exciting.

## Are there any standout books you've worked on recently that you think everyone should read?

That's a hard question! I'm extremely proud of all the books we publish – I really do think that each and every one is gold. If any of my authors are reading this, you are all amazing and everyone should read your books! In terms of recent books, there's Sophie Cameron's outstanding Middle Grade debut, *Our Sister, Again*, which is one



of the most special stories I've worked on. It's about grief, what it means to be human, family, friendship and love. Sophie's writing is beautiful and I lost count of the times I cried over this book, while also being left with an overwhelming feeling of hope. Working with Sita Brahmachari on *When Shadows Fall* was an inspirational process. Sita is a wonder and such a joy to edit, the book constantly evolving as the characters grew. We had a very poignant editorial walk in the park where lots of the story takes place and it really brought home the importance of the book. Another beautiful piece of writing is Cynthia So's Young Adult debut *If You Still Recognise Me*. Reading it is to be wrapped in a warm hug. *Mort the Meek* by Rachel Delahaye was the first series I acquired and it's brilliant. Rachel's humour is genius and I love how the books celebrate being kind – so important!

## What can publishers be doing more of to promote representation and diversity in children's books?

While positive changes are happening, it'd be great to see more concrete action. Something that comes up a

lot is how defensive people can be when given feedback. We need to acknowledge our own biases and listen and learn, taking steps to make sure we're not blinded by them. So often people lash out rather than taking comments on board and making their books the best they could be.

Working on children's books, I think we have a

Photo Credit: Mattie Whitehead



responsibility to reflect the lives of all children and to promote positive and empathetic behaviour. If we can reach readers at an early age to make them feel seen, as well as instil kindness and awareness, this is (hopefully!) something they'll take into later life. Long-term investment in authors is important: taking

the time to develop ideas and having publishing plans in place to build their career. Publishing an array of stories across genres is crucial as well. Books like *Heartstopper* show readers that they can be and deserve to be happy and heroes, and they model kind behaviour.

## What do you wish you had known at the beginning of your career?

Read as much and as widely as you can! I look back at early interviews where I only referenced books from my childhood and I could kick myself. Every month a plethora of AMAZING books for children are published, and it's important to keep up with the market. Before recent interviews, I've gone to bookshops and libraries to browse what's doing well. It's important to get a sense of the publisher – what their values are and how that translates in their books – to make sure that they're as good a fit for you as you are for them. When I've been interviewing, what makes a candidate stand out is showing a genuine passion for books, especially those by the publisher, and a thoughtful approach to the readers. I'd always recommend having a few of your own questions up your sleeve!



# Twilight and its Impact on Publishing

BY EMMA REGAN AND JORDAN MAXWELL RIDGWAY

Love it or hate it, it is hard to deny that the *Twilight* series by Stephenie Meyer has been a global phenomenon over the past two decades. From the release of the first novel which shares the same name to the last novel in the series, *Breaking Dawn*, the *Twilight* series gained immense success across the world, receiving multiple awards, critical acclaim, spin-off novels and illustrated versions including a manga and graphic novels and a blockbuster movie franchise which dominated box offices around the globe.

Hardcore fans also came with the series, supporting it from when it hit the bookshop shelves to camping outside for the movie premiere nights, to getting *Twilight*-inspired tattoos. Like most fandoms in the past two decades, the fans also took to writing fanfiction regarding the main couple in the franchise, Bella and Edward. Yet, *Twilight* fanfiction has had a surprisingly different effect compared to most fanfiction publications out there and took on a life of its own.

Publishing fanfiction into novels is fast becoming a popular trend within

publishing companies, most recently with [The Love Hypothesis](#), which we have discussed in detail in another article. However, one of the biggest fanfiction turned novel successes and a book that has certainly helped fanfiction become more credible was originally a *Twilight* fanfiction.

*Fifty Shades of Grey* by E. L. James was originally titled *Master of the Universe* on fanfiction sites, but the author decided to change it into an original work after receiving concerns about the nature of the erotic relationship between the two principal characters who were later known as Anastasia Steele and Christian Grey. The fanfiction was then split into three separate parts, with the first book being turned into an e-book and print-on-demand by The Writers Coffee Shop, a virtual publisher in Australia, in 2011. By 2012, Vintage Books licensed the trilogy in a new revised edition and became one of the biggest book series of all time, with the first book setting a record for the fastest sales of a paperback in the UK, receiving fifty-two translations around the world.

*Twilight* received thirty-seven.

However, *Fifty Shades of Grey* isn't the only book that originated as *Twilight* fanfiction. According to a list on Goodreads, there are over fifty books that are considered published *Twilight* fanfiction. To say that *Twilight* has something of a thriving afterlife is something to consider. And now that a large part of its target audience has grown up, the effect those vampire novels had is becoming clearer.

*Twilight* readers have grown into writers in their own right, cutting their teeth on fanfiction sites. Stephenie Meyer has also supported her fellow writers in the past, posting links on her website to fanfiction sites based on her *Twilight* characters. It can't be overstated how fast fanfiction and other forms of digital content are growing. Take Wattpad's acquisition last year by the South Korean company Naver (also known as the founders of Webtoon) for [\\$600 million](#) as an example that there is only a growing market for creative digital content.

Did *Twilight* start the fanfiction trend?

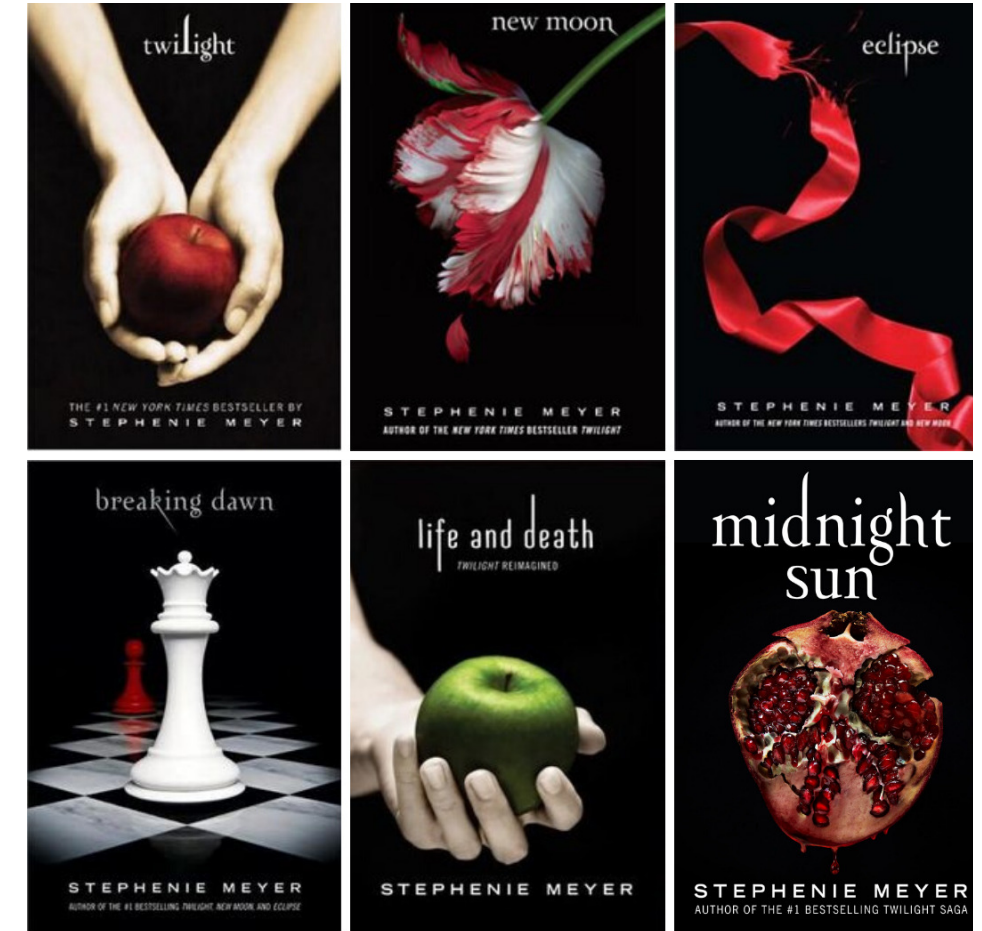
No, not even close, but it had a longer-lasting effect than it may have originally been given credit for when it was first published and helped to give a boost to an already flourishing community. This is because *Twilight* also feels indicative of a cultural swing that we are still feeling the effects of. Yes, of course, there were vampires, but more importantly, it was a major franchise that focused on a heroine and the female gaze (even if its gender politics weren't all that progressive – cue *Life and Death: Twilight Reimagined* trying its best to show otherwise).

For a few years, *Twilight* seemingly dominated a cultural discourse on popularity versus quality, a discourse which, with hindsight, was fuelled by and large by sexism and a strange but vehement need to dismiss anything liked by teenage girls. But the industry is changing. Again, this is not to say that *Twilight* serves as a standard to hold up all proceeding love stories to, quite the contrary. It can only be hoped that more diverse representations of classic love stories can arise as a result of what *Twilight* managed to achieve. The demand for the romance genre isn't

disappearing any time soon, but it could better reflect the unique stories the world truly holds, and diversity is indeed something that *Twilight* is sorely lacking.

The publishing industry has changed a lot since *Twilight* was first published. Its own story of publication illustrates how people weren't willing to take a risk

and invest in a strange love story aimed at girls and how mistaken that dismissal proved to be. *Now It Ends With Us* by Colleen Hoover is topping bestselling charts as a romance that also explores a young woman's trauma, thanks to BookTok. Here's hoping the industry keeps recognising the importance of these stories' audiences.





# Summer Spotlight

By MEG JONES, ALFIE KIMMINS, GEORGIA WELLS AND SARAH ERNESTINE

## ***Lore Olympus: Volume Two* by Rachel Smyth**

5 July 2022, Del Rey

After ruling the WebToons platform for years, Rachel Smyth's renowned *Lore Olympus* story is back in bold, full-colour print this Summer with the release of *Volume Two*. *Lore Olympus* has millions of readers worldwide and has established an adoring readership for both the webcomic and the covetable print editions.

When Persephone moved to Olympus, she was hoping for a fresh start. Instead, she discovered the dark secrets hidden in the beautiful city. With harmful rumours, safety violations and self-doubt, Persephone begins to question her place in Olympus. Meanwhile, Hades continues to rule over the underworld, but his thoughts often stray to the goddess of Spring. The complex web of relationships in Olympus only grows thicker in this volume, as the truth of the past comes to light and the future is called into question.

## ***Sadé and Her Shadow Beasts* by Rachel Faturoti**

7 July 2022, Hachette Children's Group

Debut author Rachel Faturoti bursts onto the Middle Grade literary scene this Summer with her debut novel, *Sadé and Her Shadow Beasts*. This novel tells the story of twelve-year-old Sadé, who has been using her imaginary world to escape since her mother passed away. In her world, she travels magic, beautiful lands aback her purple-winged bird, Nix. But not all of the creatures in her world are her companions. Sadé soon learns there are shadow beasts invading her imaginary land and it isn't long before they start escaping into the real world.

Through the support of a grief counselling group, Sadé begins to learn how to process her anxiety. When she steps up to perform spoken word at a school talent show and the shadow beasts begin to swarm in the auditorium, Sadé must find the courage to use her voice. *Sadé and Her Shadow Beasts* is a beautiful, honest

story that speaks directly to young children dealing with grief. It is both encouraging and empowering, while being entertaining.

## ***The Society for Soulless Girls* by Laura Steven**

7 July 2022, HarperCollins

The winner of the Comedy Women in Print Prize presents a dark and humorous young adult thriller with a supernatural twist. Four students were killed in the infamous North Tower murders at the elite Carvell College of Arts ten years ago, forcing the college to close its doors. Carvell is reopening, and fearless student Lottie is determined to learn the truth. The North Tower claims another victim when her roommate, Alice, discovers a sinister soul-splitting ritual hidden in Carvell's haunted library. Will Lottie be able to discover the truth before the North Tower strikes again? Will Alice be able to undo the ritual before her monstrous alter ego consumes her? And can they stop flirting for fifteen seconds to accomplish this?

## ***Wake the Bones* by Elizabeth Kilcoyne**

12 July, St. Martin's Press

In this lyrical Young Adult horror, Laurel Early has always been suspicious of the rumours her family are witches...until the farm starts moving beneath her feet and bones start walking. Laurel is yet to tell anyone she's dropped out of college; she's happy as a tobacco hand and a taxidermist. There's a boy she loves, but he's not the one that comes to court her. Instead, it's the devil that follows her to the Early Farm, wanting her as he did her mother.

As bones begin to wake, Laurel is plagued by her mother's legacy – and her ghost – as she struggles to find the magic within her that could save her future.

*Wake the Bones* is a gripping, atmospheric debut where home is place on unsteady ground. A full list of content warnings can be found on Elizabeth Kilcoyne's website.

## ***Tomorrow and Tomorrow and Tomorrow* by Gabrielle Zevin**

14 July 2022, Chatto & Windus

This is a story not of romance, but of love. In 1987, two children meet in the gaming room of a

hospital. One recovering from a car accident, the other visiting their sister. Over the months they share their passion for gaming, using a virtual world to distract them from reality. Before they know it, their time shared at the hospital comes to an end.

Eight years later they meet again, in a crowded train station. They reconnect, now adults, to work on creating a virtual world to help others experience the immersive delight of gaming. Sadie and Sam's story is one of failure, success and the complex nature of love.





# The Benefits for Children of Listening to Audiobooks

BY PAULINE BIRD, EMILY DE VOGELE AND CAMERON PHILLIPS

When it comes to choosing children's books, audiobooks are perhaps not the most obvious choice. However, listening to audiobooks brings a whole host of benefits to children. Here we explore just some of these gains.

## Pauline

As a practicing teacher, every day in class I work on developing my the literacy skills of my pupils. However, how literacy is conceptualised varies. For me, it is important to distinguish between teaching reading, and teaching literacy. Reading refers to the interpretation of typographic texts – decoding printed sounds and words and comprehending the written word. Literacy on the other, hand involves taking meaning from a plurality of modes including written language on both screen and paper – oral language, visual representation both still or moving and audio representation including music and other noises. If you accept this conceptualisation, listening to audiobooks

would therefore help support children's literacy development. From a practical point of view, I can focus on minor classroom distractions when playing an audiobook rather than reading aloud myself, without having interrupt the story for everyone in the class if a distraction arises. Additionally, the skilled performance of the narrators and the sound effects added to the stories makes for a far more engaging experience than I manage (despite my best attempts!).

Both schools and the media often use standardised assessments to argue that illiteracy is a problem for certain groups and continually argue for the superiority of reading the printed word over interpreting other forms of text. This can lead to the stigmatisation of groups who do not value such texts. Just last week, I attended a school open evening for new parents where we were given lots of information on how to enunciate various sounds and recommendations of apps for children to use to help them decode words.

Reading the written word was prioritised over interpretation of any other texts, and parents appeared to share this view as they keenly noted down the details. With these views in mind, I feel it's important to share that listening to audiobooks can actually improve children's ability to read written texts.

Recent research from the National Literacy Trust indicates that listening to audiobooks improves children's reading skills including their reading comprehension. Since listening comprehension comes before reading comprehension, developing this skill through listening to audiobooks would potentially help ready the children for constructing meaning from written texts. If children are having difficulty reading written texts due to a limited vocabulary, audiobooks can help them to recognise and learn new words. Or, if reading comprehension is affected by the ability to read fluently then audiobooks can help by modelling reading with fluency. Children can then practise this skill when reading typographic texts.



## Emily

I have less experience with audiobooks and children, but that is exactly why I think it's so important. As a child of the 'naughties', audiobooks weren't commonplace when I was younger. The only way to get an audiobook was to rent the mixtape from the local library and play it that way.

Luckily, my mom read to me as a child. I believe this was one of the most influential factors that lead to my love for books and literature. Most of the things I loved about being read to, can be found in audiobooks and I was pleasantly surprised to see so many of my childhood favourites available as audiobooks – including several of Jacqueline Wilson's books!

There's something incredibly special about hearing someone read one of your favourite books aloud, it feels like you're sitting by the campfire listening to someone tell a story. And as a child, this focus on literature and reading is incredibly important.

## Cam

As established by Pauline, audiobooks play an incredibly important part of a child's development. One of the most important parts is the identification of

the learning method. This of course differs from person to person, and that audible method is the subconscious choice of many. I however, briefly want to talk about the added impact on a child's parents. From all accounts, parenting is one of the hardest jobs in the world, and for many parents, working full time (and sometimes multiple) jobs whilst having young children is just not physically and emotionally sustainable. For young readers, there are few things better than being read a bedtime story by our parents, but for many parents it simply is not an option given the times we live in. The ability to listen to a book as a family has also been found to be an alternative way of getting books into the home environment. Audiobooks can also help parents who themselves struggle to read, or lack confidence reading, to share stories with their children.

The rapid availability of audiobooks makes for a promising future. Audible even boasts an impressive Children's section, from classics like *Charlie And The Chocolate Factory*, to new releases as well. It gives children the independence to listen to what they want to, when they want to, giving them their first taste of preferences and self selected reading.





# Latest Acquisitions & Adaptations

BY GEORGIE CUTLER AND EVA LEE

## Acquisition News

### Bloomsbury acquires Skalietska's diary account of war in Ukraine

Bloomsbury has won the UK and Commonwealth rights to publish *You Don't Know What War Is: The Diary of a Young Girl From Ukraine* after a seven-way auction. The account, written by twelve-year-old Yeva Skalietska, depicts her flight out of Ukraine from Kharkiv to her current place of residence in Dublin accompanied by her grandmother. The book will also feature personal photographs. Skalietska decided to start keeping a diary to help her manage her feelings and "remember how [her] childhood was destroyed by war" ([The Bookseller](#)). The rights deal was completed by Marianne Gunn O'Connor, from the Marianne Gunn O'Connor Literary, Film, and TV Agency, and by Lara Hancock and Sally Beets, the Head of Illustrated Publishing and a Commissioning Editor at Bloomsbury respectively.

### YA novel *Where the Light Goes* picked up by Walker Books

Walker Books has sealed a deal with Sara Barnard's new novel *Where the Light Goes* after UK, EU and Commonwealth rights were acquired by publisher, Denise Johnstone-Burt and senior editor, Non-Pratt. The novel is described as a heart-breaking story with grief and close sister bonding playing a central theme. It follows two sisters, Lizzie and Emmy, one a rockstar and the other following in the same footsteps until one ends her own life causing shock to the community. Barnard mentions her upcoming novel as "The best I've ever written" ([Twitter](#)) sparking interest to her followers. It is set for publication on May 2023.

## From Book To Screen

### What to watch?

#### *The Gray Man* on Netflix

The upcoming action film based on the novel of the same name by Mark Greaney is set to be released on

Netflix. *The Gray Man* directed by Anthony and Joe Russo is said to be the biggest project ever made on Netflix with hopes to build a franchise based on Greaney's novels. It will star Ryan Gosling and Chris Evans as the main leads, along the likes of Ana de Armas, Jessica Henwick and Regé-Jean Page. The story follows Court Gentry (Gosling), a former CIA agent who uncovers dangerous agency secrets leading him to being hunted by his former teammate Lloyd Hansen (Evans) and his assassins. It is set to release in selected cinemas on 15 July and Netflix on 22 July.

### In the works

#### SunnyMarch acquires *The End We Start From*

Film rights have been sold to Benedict Cumberbatch's company SunnyMarch for *The End We Start From*, adapted from Megan Hunter's 2017 novel of the same name. It is set to be directed by Mahalia Belo with the help of Cumberbatch as executive producer. The star-studded cast will have

Jodie Comer and Benedict Cumberbatch as the leads with no further information on the rest of the cast. It will follow the story of a woman who gives birth to her first child when London is submerged beneath floodwaters. As they flee and survive in fear, she is challenged by motherhood and her attempts to keep her family safe. Production is set to start this year with no news of when it will be out.

#### Movie of *The Spanish Love Deception* in the works

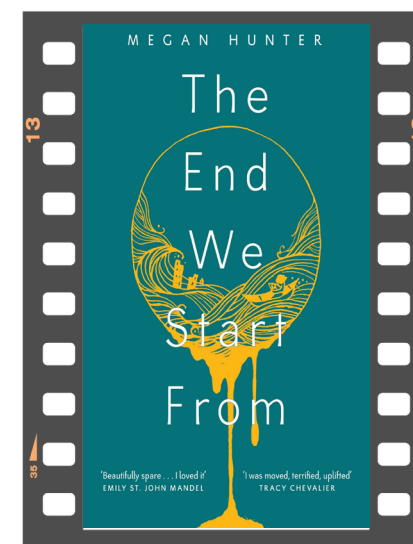
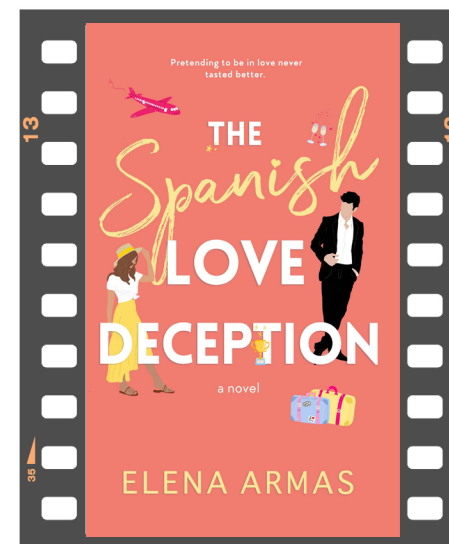
BCDF Pictures have bought the rights to develop *The Spanish Love Deception* as a film. BCDF Pictures have previously developed Sally Thorn's *The Hating Game* into a movie that was released on Amazon Prime earlier this year. They have suggested that Peter Hutchings, the director of *The Hating Game*, could

be attached to the project. The film will adapt the 2021 romantic comedy novel by Elena Armas. The 2022 *New York Times* bestseller focuses on the love story of Catalina Martín and Aaron Blackford. When Catalina has to bring her fictitious boyfriend to a family wedding, Aaron – her gorgeous but irritating colleague – offers to help her out and play pretend. Elena Armas' sequel is set to be released later this year. The book is a TikTok favourite and won a GoodReads Choice Award for Best Debut Novel in 2021. We can't wait for this romcom to come to the big screen.

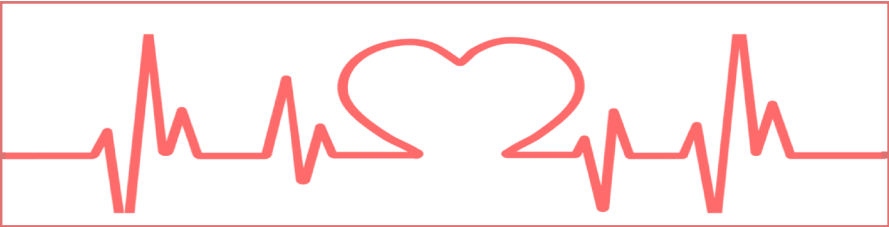
#### *It Happened One Summer* film in development

A film adaptation of the bestselling romantic comedy *It Happened One Summer* by Tessa Bailey is in the works. BCDF Pictures and Frolic Media are teaming up

to produce the adaptation. *It Happened One Summer* is the first book in a series following the Bellinger sisters, LA socialites who move to their late father's fishing village after the eldest sister's latest scandal. The female protagonist of this instalment is Piper Bellinger, a character inspired by Alexis Rose from *Schitt's Creek*. She turns local fisherman Brendan Taggart's world upside-down as she tries to adapt to small-town life. The novel is another TikTok favourite, with the tag receiving over thirty-five million views. The adaptation is being written by Christina Mengert and Joseph Musynski, who have previously adapted *The Hating Game* and *The Unhoneymooners* respectively. It will be produced by Claude Dal Farra, Brian Keady and Lisa Berger. Are book adaptations a new trend in romcom movies? We hope so.



# Highlights in the Charts



## Waiting to Begin by Amanda Prowse

REVIEW BY LAUREN FARDOE  
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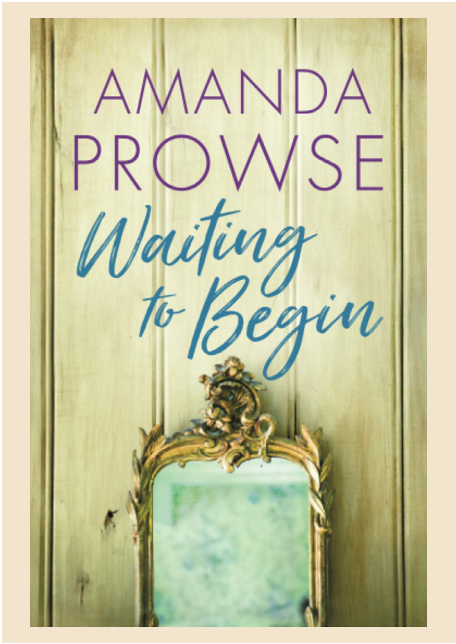
Simultaneously a mid-life crisis epitomised and a teenage nightmare lived out in excruciating flashbacks, *Waiting to Begin* is an exciting and undeniably enjoyable read.

Presented in a dual narrative that switches between protagonist Bessie’s sixteenth and fifty-third birthdays, Prowse explores the consequences of misled actions taken in youth. Despite being a flawed character, Bessie is lovable and her misconstrued efforts are oddly familiar both in her teenage years and her middle age.

The story begins on a train journey, the destination of which is not revealed until the latter part of the novel. The foundations of Bessie’s personal relationships are introduced during her young, impressionable years; then, they’re built upon when her priorities as an established woman change and significantly shift these relationships. Defined in her middle age by her roles as wife and mother, Bessie appears to have lost her

sense of self, while as a sixteen-year-old blinded by her naivety, her sense of self is arrogantly misplaced.

The main themes throughout this novel are time and the power to alter one’s own life through a change in mindset. Bessie’s sense of self is intimately explored via her narration, allowing



the reader to observe her occasional selfishness towards the people in her life. The consistent shifts between past and present allow for plot progression and an entrenched readability; the time span between both narratives highlights how malleable youth can be, as fifty-three-year-old Bessie

is almost unable to move past certain events of her teenage years. And as the novel flows on and the plot unfolds, we uncover more and more of Bessie’s depth as a character.

The difference in mindset between teenager Bessie and middle-aged Bessie is particularly poignant. Her loss of faith in herself and abandonment of her dreams is startling. Prowse skilfully raises tension by switching the narratives at crucial points, leaving the reader desperate to fill in the gaps, as the sharp dichotomy between two mentalities of the same woman hints at a considerable secret. The disparity in personal relationships is also significant; Prowse captures the all-consuming nature of a teenage best friend and all those invested emotions, whilst also pulling at heartstrings with older Bessie’s empty nest syndrome, as she feels left out of her own life.

Overall, *Waiting to Begin* is a surprisingly heartfelt read with enough funny moments to keep it light without stumbling into cheesiness like some other books. The only slight downside are the moments of repetitiveness due to the novel’s structure.

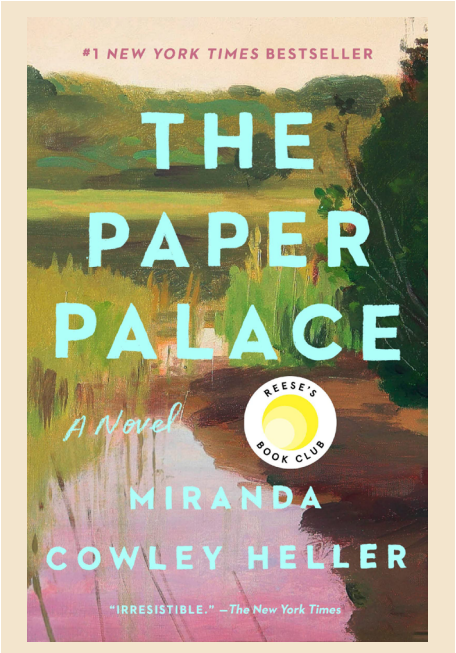
## The Paper Palace by Miranda Cowley Heller

REVIEW BY HALIMAH HAQUE  
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Following the story of Elle, a fifty-year-old, happily married mother of three, Heller’s *The Paper Palace* is a truly unsettling read. With its exploration of sexual assault, paedophilia and incest among other themes, this novel isn’t for the faint-hearted.

Told through first-person narration, the story begins on a perfect July morning when Elle awakens at *the Paper Palace*, her family summer home, which she has visited every summer of her life. But this morning is different – the night before, Elle got together with her childhood friend and crush for the first time while their spouses chatted away inside.

Over the next twenty-four hours, Elle recounts all her memories, secrets and lies as she finds herself at a crossroads between her beloved husband, Peter, and the life she has always dreamed of



with her childhood love, Jonas. Shifting between her childhood and present-day life, Heller depicts the experiences that have led Elle to this day.

Elle is portrayed as a child, a teen and eventually as an adult, with Heller revealing the troubling dark secrets behind her family’s devastating past. The prose is well-structured and subtly

builds a picture of Elle’s life, illustrating her sheer strength as she’s able to overcome the nightmares of her youth and build a life far from it all.

Overall, I really appreciated the vivid description of the setting – of the cabin, woods and pond; there’s not a moment during the present-day scenes when readers can’t see and feel the atmosphere that Elle is consumed by. And while I’m usually deterred by unlikable characters, there’s something about Heller’s writing that makes them all the more intriguing to read about.

Despite this, there were many aspects of this book that I simply couldn’t process, be it the emotional and physical abuse the characters experienced as children, the explicit nature of the love scenes or the dark premise of the plot in general. As mentioned earlier, this book isn’t for the faint of heart, so if you usually avoid these taboo topics, this book may not be for you.



# Writing the World: Stories from Home

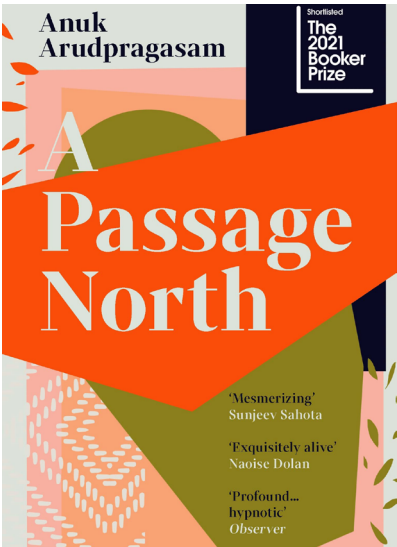
By MADHU MANIVANNAN, JIA WEN HO, LEANNE FRANCIS AND SHANIAH SHIELDS

As part of The Publishing Post’s 50th issue, we’re sharing something more personal by writing about our favourite books by authors with whom we share a cultural background. Spanning across Malaysia, Barbados, Jamaica, South Africa and Sri Lanka, we hope you’ll find something you enjoy!

## Madhu’s Picks Sri Lanka

*A Passage North* by Anuk Anudpragasam

Shortlisted for the 2021 Booker Prize, this is no doubt a novel that many of you will have heard of. *A Passage North* follows Krishan, a young Sri Lankan Tamil man, as he journeys to northern Sri Lanka after a tragedy befalls his family. On his train journey, he reflects on two pivotal experiences: the Sri Lankan Civil War and his short-lived but passionate relationship with a student activist. Told entirely without dialogue, Krishan’s reflections meander between love, violence, death and passion. Arudpragasam’s unflinching prose powerfully reflects the sense of grief, numbness and futility that linger in the aftermath of the war.



## India

*When I Hit You* by Meena Kandasamy

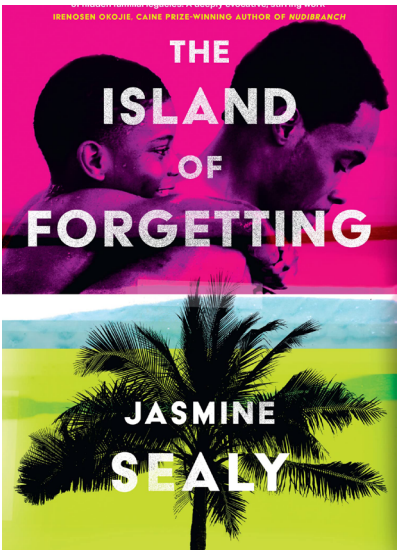
Although initially taken in by a mutual interest in liberatory activism, a young woman finds out that her university professor husband’s progressive politics are merely a facade. While it is horrifying in its frank descriptions of domestic violence, *When I Hit You* also celebrates resistance and freedom. Drawn from her own experiences, Meena Kandasamy, a Tamil author from Chennai, reflects on perceptions of gender and reputation in Indian society. In particular, her observations of the insidious ways in which women’s

issues can be sidelined or swept aside altogether within leftist communities are incisive.

## Shaniah’s Picks Barbados

*The Island of Forgetting* by Jasmine Sealy

This compelling debut explores four generations of one family who run a beachfront hotel. Set in Barbados, firstly in 1962 we follow lost soul Iapetus, then his stoic son Atlas, Atlas’s daughter, Calypso, who struggles to find her place in society and finally, her son Nautilus who grapples with his identity. Loosely inspired by Greek mythology, this is a powerful novel



about family and hope. This hauntingly beautiful family saga portrays the impact of trauma on family and its ability to transcend generations.

## Jamaica

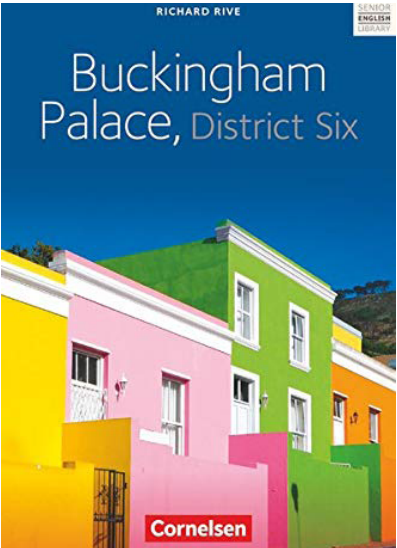
*How To Love a Jamaican* by Alexia Arthurs

This thrilling, lyrical debut short story collection which is set in Jamaica and America, follows the lives of Jamaican immigrants and their families. It perfectly captures Jamaican life, culture, history and folklore in an electrifying way. There is an immediacy to the writing which enables the complex emotions within the stories to thrive. The collection includes the story *Bad Behaviour* for which the author won the Paris Review’s Plimpton Prize.

## Leanne’s Picks South Africa

*Buckingham Palace, District Six* by Richard Rive

This emotional and historical novel takes place between 1955 and 1970. Nestled at the foot of Table Mountain, District Six is a close community of people of colour, all united by their working-class background and political status. Richard Rive intimately captures the daily lives of these intriguing characters as they experience moments of triumph and defeat, before being forcibly removed from



their homes. Published in 1986, this is a heart-wrenching tribute to the people of District Six and a reminder to not let history repeat itself.

*Triangulum* by Masande Ntshanga

A recipient of the PEN International New Voices Award, Masande Ntshanga is the author of *Triangulum*, an afrofuturistic novel which spans forty years, beginning with the collapse of Apartheid in the 1990s and arriving in the year 2040. Published by Penguin in 2019, *Triangulum* follows a seventeen year-old girl who receives a package claiming the world will end in ten years. On her way towards finding the truth, she is drawn into a world of espionage and shadowy corporations. This coming of age novel blends history and sci-fi with an important message from the future.

## Jia Wen’s Picks Malaysia

Poems from Malaysian Poetry Writing Month

Every April, which is the national month of poetry, a community of poets in Malaysia gathers on Facebook to inspire one another to write poetry. A prompt is given daily, and poetry is shared on the platform. Some of these poems are published on the website for Malaysian Poetry Writing Month. I really related to these poems, especially the usage of local slang and familiar imagery. Some of my favourites are the *21st c. guide to a happy household* by Kristine Lee and *Bunian Laundry* by May Chong.

*The Girl and Her Ghost* by Hanna Alkaf

When a powerful, mighty and magical pelesit, a dark spirit, finds his new master, a chatty six-year old Suraya. The first thing he receives, which he does with much reluctance, is a new name, Pink, Suraya’s favourite colour. Having a shadow of a dark spirit bound to her, Suraya is disliked by people around her. Pink becomes her guardian from all her misadventures and her only friend. I loved that this book was set in a kampung (village) and filled with Malaysian culture. Both humorous and dark, the book explores toxic family relationships, loneliness and jealousy.

# Books in Translation: Upcoming Translated Books

BY KATE WILLIAMS, TOBY SMOLLETT AND NIINA BAILEY

Reading books in translation is often a retrospective exercise where you discover older authors from other countries, whose literary canons you had never previously interacted with. It is, however, also something that looks to the future. The world of translated literature is vast, and so there are always exciting new translations on the horizon. Here, we provide three that we are looking forward to in particular. Enjoy.

***I Am Alive* by Kettly Mars - Translated by Nathan H. Dize and published by UVA Press on 8 September.**

*I Am Alive* tells the story of a rich Haitian family in the aftermath of the 12 January 2010 earthquake. The story does not actually follow the immediate aftermath of the earthquake but rather events later that year when a family member returns home after more than forty years. Alexandre has been in a mental institution because of schizophrenia but has to return home because the

institution is shutting down due to the earthquake. His sister Marylène has also just returned home after having spent time in Brussels as a painter. She begins to explore her sexuality with the model she employs for painting. This is what the family is grappling with alongside the impact of the earthquake. The story is told through first-person accounts from the alternating perspectives of the siblings (Alexandre, Marylène, Grégoire and Gabrielle) and their mother, Éliane.

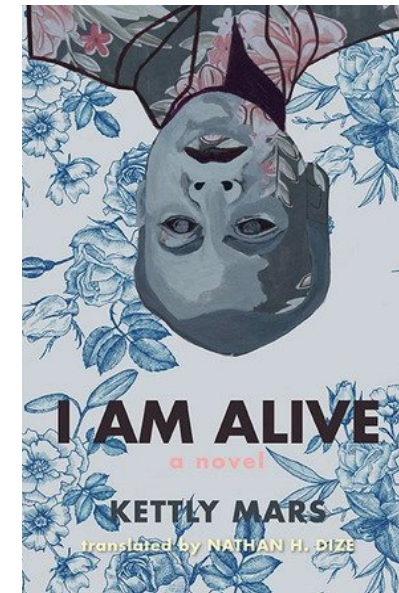
The novel promises complex themes of mental illness, sexuality and family. Based on this [excerpt](#) posted by Words Without Borders last September, it also promises beautiful, lyrical writing along with familial tension. Mixed in with the devastation of the earthquake, which Mars herself is a survivor of, this novel sounds like a powerful and captivating read and I am eagerly awaiting its publication.

*I Am Alive* was originally published in French in 2015 as *Je suis vivant*.

The critical reception has been formidable and it was awarded the Prix Ivoire in 2015, a French-language literary prize. The novel will be published on 8 September.

***The Blunder* by Mutt-Lon - Translated by Amy B. Reid and published by Amazon Crossing on 12 July.**

The *Blunder* was originally written in French by Cameroonian author Mutt-Lon. It is based on a real event that took place in Cameroon in 1929 when the country was under French colonial occupation. At the time, a disease known as “the sleeping sickness” was rampant in the country, and the French government sent over doctors to try and control the spread of the illness. While treating the local people, it was discovered that one of the doctors had been administering the incorrect dosage of drugs, causing around 700 patients to become blind.



The novel is a reimagining of this case of severe medical malpractice from the perspective of a woman sent to Cameroon to restore the local people's trust in the French government and Western medicine. During her time there, her biases and prejudices are challenged for the first time, and the book aims to challenge the readers' biases and prejudices too. Many important conversations on the long-lasting effects of colonialism and the problems caused by white saviourism were raised back in 2020 during the height of the Black Lives Matter movement. Given the importance of continuing to have these difficult conversations, I look forward to reading this book about a real event that I had never heard of, and which will force the reader to confront the realities of colonialism.

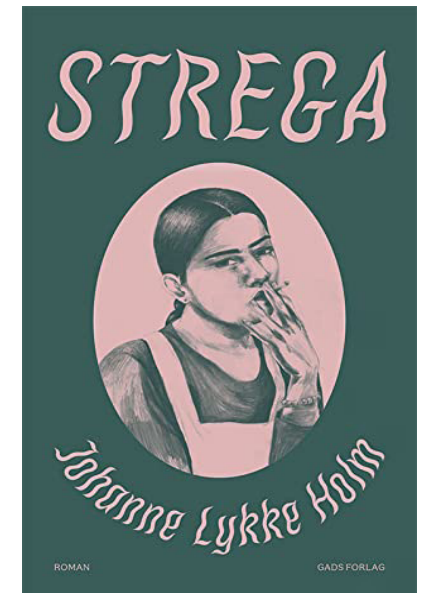


***Strega* by Johanne Lykke Holm - Translated by Saskia Vogel and published by Lolli Editions on 1 November.**

A remote hotel tucked away in the Alps. A young woman, nineteen-years-old, leaving home for the first time.

Eight friends. Then seven.

These are the key plot points for the upcoming English translation of Johanne Lykke Holm's novel *Strega*, which follows Rafa, a girl-becoming-woman. She finds herself in a harsh, cold environment, surrounded by harsh, cold managers wearing harsh, cold uniforms. The warmth and softness come from eight other young women, united by their situation and isolation. Joy turns to sadness when one of the girls disappears, and the other girls then learn more



and more about the roles they are expected to fill. Not only as maids, but as women.

The positioning of these nine young women as maids allows Johanne Lykke Holm to explore the expectations placed upon girls during their metamorphosis into adult women, the violence they will witness and the shackles that others will look to force upon them. It also, however, acts as a testimony to the continued strength and intelligence of women in the face of such horror, with a nod to the debt owed to maids past (and present).

We need no reminder of male violence, femicide and the legacy of patriarchal society, but it is always valuable to engage with these when someone brings something new and powerful to the table – I hope *Strega* will be just that.



# YA Young Adult Literature LC Convention: 8-10 July 2022

BY AIMEE HALDRON, ANNABELLA  
COSTANTINO, LAUREN GANTT AND  
ROSIE BURGOYNE  
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The [Young Adult Literature Convention \(YALC\)](#) is returning this year, running from 8-10 July at Olympia London. This will be its ninth convention to date, celebrating the finest books and authors in the young adult (YA) genre. The very first YALC started in 2014 at the London Film & Comic Con, as a project of previous [Waterstones Children's Laureate Malorie Blackman](#). Since then, YALC has quickly become one of the most anticipated events in the YA market. With ambassadors such as [Holly Bourne](#) and [Karen M. McManus](#), the YALC has a wide variety of events – here is what you can expect.

## Workshops

YALC offers a variety of free workshops, hosted by a range of authors and covering everything from an escape room to writing tips. Below are some of our top picks:

### Writing As a Duo: Friday 8 July, 3 p.m.

Join [Katharine](#) and [Elizabeth Corr](#), sister double act, for writing advice on world

building and character creation as a writing duo. From plot planning to character profiles, find out how they made their fantasy worlds a reality in [Throne of Swans](#) and [Daughter of Darkness](#).

### Song Writing As a Creative Outlet: Sunday 10 July, 11 a.m.

Led by debut author and musician [Christine Pillainayagam](#), this song writing session will feature Christine sharing her new YA book, [Ellie Pillai is Brown](#), as well as the basics of lyrics – you will also get the opportunity to write and share your own songs.

### Using Stories to Make Us Feel Better: Saturday 9 July, 5 p.m.

This reflective session from award-winning Welsh writer [Manon Steffan Ros](#), author of [The Blue Book of Nebo](#), will explore how crafting stories helps us to better understand the world we live in.

## Stage Panels

The weekend's panels offer a chance to see some of your favourite authors discussing everything from TikTok to how important YA is. We've highlighted some that we will definitely be attending!

### Earth Day Every Day: Friday 8 July, 2 p.m.

This panel will have authors such as [Chris Vick](#) and [Temi Oh](#) discussing how YA books can explore important topics, such as the climate crisis, and how we can make positive change.

### Video Killed the Radio Star: Saturday 9 July, 11 a.m.

With the rise of BookTok, this panel will cover some of the most-seen books on TikTok by [Alexandra Bracken](#) and [Amy McCaw](#), amongst others. Discover why these books have become so popular in the online sphere.

### You Don't Own Me: Sunday 10 July, 10 a.m.

If you are interested in empowerment and feminism in YA literature, then this is the panel for you – discover books by [Rebecca Barrow](#), [Kate Weston](#) and other writers that have inspired readers to be true to themselves.

## Author Line-Up

Whether you stop by a signing table or attend a workshop, there are plenty of big names attending this year. Authors tend to have a two-hour slot where they will be sat at their signing table talking to readers, often until they have no voice left. Look out for:

- Jacqueline Wilson, [Baby Love](#)
- Dean Atta, [Only on the Weekends](#)
- Ella McLeod, [Rapunzella, or Don't Touch My Hair](#)
- Aneesa Marufu, [The Balloon Thief](#)
- Faridah Ābíké-Íyímídé, [Ace of Spades](#)
- Katherine Webber, [Twin Crowns](#)
- Soman Chainani, [The School for Good and Evil](#)
- Brigid Kemmerer, [A Curse So Dark and Lonely](#)

Plus so many more! This is an amazing opportunity to chat to authors about what you love about their books and you can even get a cheeky selfie. Top tip: take sticky notes so you can write



your name and stick it to the title page - then the author can get it right for you!

## Agents Arena

From the [Writers' & Artists' Yearbook](#) to [Kate Nash Literary Agency](#) and [World Kit Lit](#), join publishing professionals and industry creatives in a selection of panels and talks. We have highlighted a few that we think will be particularly helpful for publishing hopefuls:

### So You Want to Work in Publishing: Saturday 9 July, 4 p.m.

If you are looking to start a career in publishing, this is the panel for you. Hear

from industry experts like [Polly Silk](#) and [Katie Jennings](#) as they share their insights on professional roles in the industry, as well as CV tips.

### Hashtag BLAK Presents - From Bright Idea to Bookshelf: Friday 8 July, 2 p.m.

Join [Abiola Bello](#) and [Helen Lewis](#), co-directors of [Hashtag BLAK](#), as they discuss the process of taking a YA book through to publication. Hashtag BLAK is an indie imprint of Hashtag Press, which elevates under-represented writers.

### Little Tiger Presents - Everything You Need to Know About Working With an Editor: Friday 8 July, 3 p.m.

Come along to hear from author and editor duo [Sita Brahmachari](#) and [Mattie Whitehead](#) about all things editorial. With a dual perspective, this conversation promises to help demystify the editing process.

We hope this has encouraged you to attend this year's YALC, if you are not already! For more information, follow YALC on [Twitter](#) and [Instagram](#), or check out the full [schedule](#) on their [website](#).





# Spotlight On: Taylor Jenkins Reid

By BECCY FISH, AMY EVANS AND JULIETTE TULLOCH

One author who has everyone talking is Taylor Jenkins Reid. With her latest release *Carrie Soto is Back*, expected to be released in August, we thought we’d take a look at some of the cover designs of the books that have taken over BookTok.

## Maybe in Another Life

Do you believe in free will or fate? *Maybe In Another Life* explores the impact that one choice can make in two parallel universes, following both in alternate chapters. The book explores whether our choices affect our happiness and the differences in beliefs of destiny. Following the Taylor Jenkins Reid theme of her other rebranded covers, the typography remains consistent with a thick serif font emblazoned on the centre of the cover which has become her statement style. The gradient colours in the background slip gradually from orange to green with Hannah, our protagonist, displayed in the corner. Her bathing suit and sunglasses reference the Los Angeles setting, the perfect summer read to begin this year.

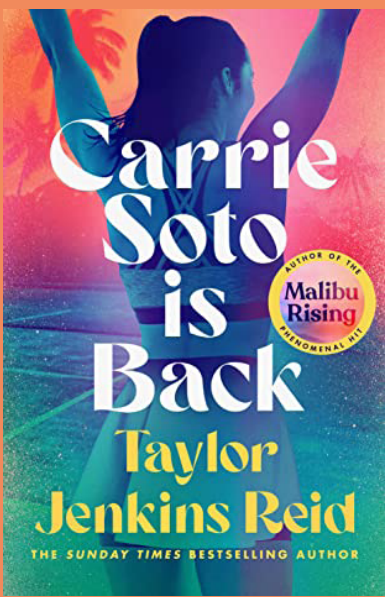
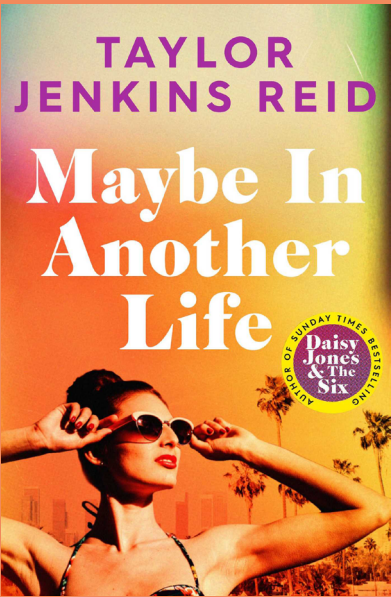
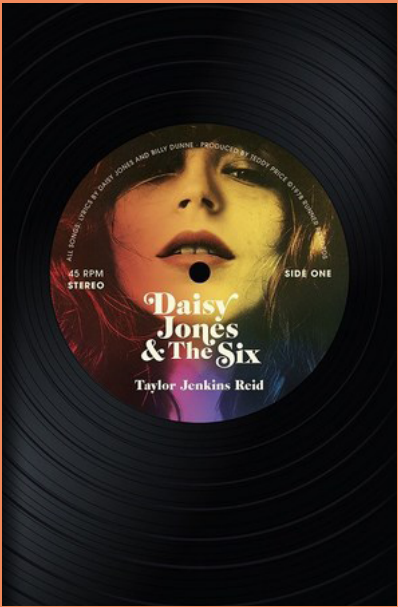
## The Seven Husbands of Evelyn Hugo

Arguably her most famous title, *The Seven Husbands of Evelyn Hugo* took BookTok by storm. Monique is a struggling journalist but is given the opportunity of a lifetime to interview the renowned Hollywood star Evelyn Hugo for her first interview in decades, in which Evelyn wishes to reveal the intimate details of her marriages. The rich green dress of Evelyn represents the outwardly spotless appearance that members of Hollywood must display. Contrasting from the red background, the colour also suggests the mystery and envy entangled in her story of failed love. Without

seeing her entire face, it proposes the idea that only reading forward will reveal her true identity. In March, Netflix revealed their plans to transform the novel into a film.

## Daisy Jones & The Six

There are several different cover designs for Reid’s *Daisy Jones & The Six*, a book which follows a fictional rock singer and her band through the ups and downs of their music careers and personal lives through a series of interviews. One thing all the different versions of the cover have in common is the picture of a woman representing the title character (many of them using the same image) and



interestingly none of them depict any of the other band members.

This version of the cover cleverly mimics how a musician’s biography might look, with the square shape of the image resembling an album cover. From this cover alone, the book could be mistaken for an actual biography rather than a fictional one, complementing the way the novel is presented as a collection of interviews.

An exclusive limited-edition version of the novel was sold by Goldsboro Books. This special edition of the book is interesting because it has a jacket design that looks like a record, leaning heavily into the book’s theme of following the lives of musicians. This design is eye-catching, with the use of a vinyl record hinting at the time period the

novel takes place in, as the fictional band is active in the seventies.

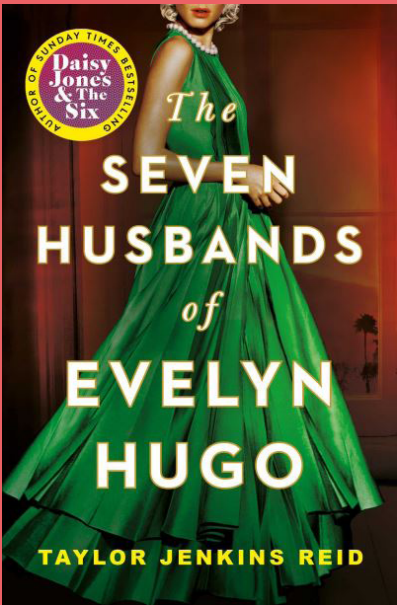
## Carrie Soto is Back

Reid is back this summer with her new novel *Carrie Soto is Back*, and it is already anticipated as her best novel to date. Set for release on 30 August, it follows the life of retired tennis player Carrie, who is determined to reclaim her Grand Slam record by coming out of retirement for one last year. Having won twenty slam titles in the past, she is back to being coached by her father and training with an old flame, Bowe Huntley. The cover illustration mirrors the same colourful, yet hazy background as seen in the UK covers of her most recent books, whilst following this year’s design trend of utilising photography. The

palm trees and nineties setting of this story are sure to make it a great summer read for fans.

## Evidence of the Affair

If you’re looking for an easier read that you can dip in and out of, then Reid’s short story collection *Evidence of the Affair* (published by Amazon Original Stories) is ideal. Written in an epistolary format, it traces the correspondence between strangers Carrie Alsopp and David Mayer and the affair between their spouses. The cover design’s focus on a summer retreat set in the seventies and the title’s smudged effect highlight that, in just one-hundred pages, Reid is able to build a moving storyline that will see two figures reveal their deepest fears and emotions in life.





# Our Holiday Classics

BY MEGAN POWELL, MICHAEL CALDER, HANNAH SPRUCE AND LUCY CARR

As the sun continues to shine many of us will be thinking of our favourite holiday destinations and planning trips. It is safe to assume that after the past few years, everyone deserves a holiday of a lifetime, whether that is going abroad, a staycation or general time off. Many of us in the classic literature team are approaching our holidays and wanted to explore a classic from the country that we are visiting to compile a global classic holiday reading list. Not only will this hopefully spark some holiday reading inspiration but also transportation to many countries through the power of literature – bringing the holiday to you!

## Italy:

Two members of the team are visiting Italy this year! Therefore, we have decided to collaborate in featuring one of our favourite Italian authors and recommending two books by Italo Calvino.

### **Mr. Palomar** by Italo Calvino

Published in 1983, *Mr Palomar* follows the omniscient titular narrator throughout his complex and thought-provoking contemplations. This novel by Calvino is the perfect companion for summer

reading, comprising of twenty-seven vignettes, exploring various themes and settings. There may not be a significant storyline throughout the text, but the unwavering attention to detail in the observations of Mr. Palomar provides numerous experiences of escapism throughout. Calvino masterfully articulates feelings and emotions, putting into words what readers may experience in serious and fun ways. All vignettes offer differing themes and due to the short story nature allows for an enjoyable and light read. However, many of the ideas expressed will leave room for you to also contemplate and make your own judgment alongside Palomar. This inspiring novel will shape the way in which you observe and analyse experiences through connecting with Palomar's mindful journeys.

### **Invisible Cities** by Italo Calvino

Published in 1972, Italo Calvino's ninth novel, *Invisible Cities*, maintains the novelist's reputation for eccentric, idiosyncratic narratives which explore social and philosophical themes through unconventional mediums.

Based upon the historical encounters between the Venetian explorer, Marco Polo, and Mongol Emperor, Kublai Khan, the novel embeds two narrative frameworks – a primary conversation between the two characters, and an internalised, prosaic collection of city descriptions given by Polo.

While the conversation between explorer and emperor holds thematic significance – demonstrating the seemingly inevitable detachment between imperial rulers and subjects – the extent of Calvino's excellence precipitates the cities which Polo fabricates. Adopting an abstract, fantastical tone, each of the fifty-five stipulated cities holds unique secrets, passions, and memories locked within. Some cities, driven by unbridled progression, have forgotten their heritage; others have become stagnant, obsessed with tradition; plenty have transformed into an amalgam of both and struggle for an identity; however, most depict the layered nature of genesis, development, transformation, and destruction, imbuing the cyclical nature of existence and progression within creative, evocative, and relatable passages.

## Norway:

### **A Doll's House** by Henrik Ibsen

*A Doll's House* is a three-act play written by one of Norway's most prolific playwrights, Henrik Ibsen. It first premiered in 1879 and gained immediate notoriety for its progressive questioning of a woman's relationship to the home – exploring themes of female liberation, selfhood, the constructive nature of gender roles, and female sacrifice.

Nora, the play's protagonist, is married to Torvald Helmer, who relishes his position of authority, both in his new position at the bank, and within his and Nora's marriage. He regards Nora as a delicate, child-like, naive woman; a precious doll to be admired, rather than an equal. In Act I, the

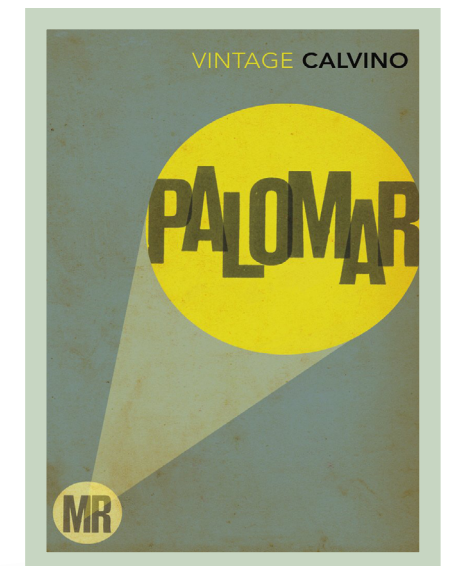
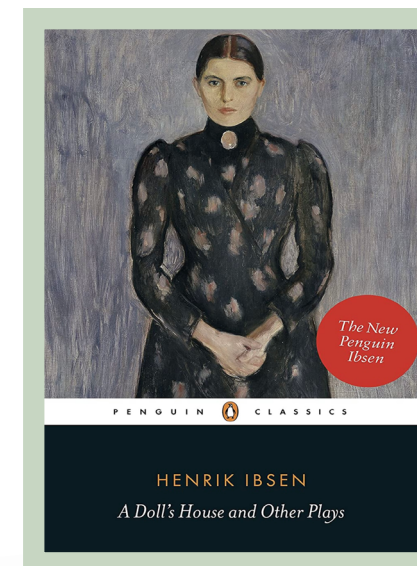
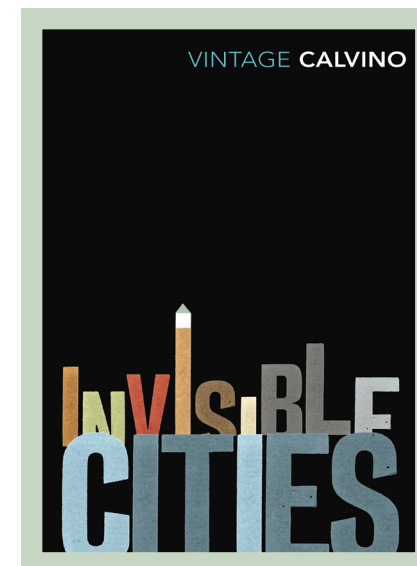
audience learns that Nora once secretly borrowed a large sum of money to help Torvald convalesce after a serious illness. The rest of the play shows the unfurling consequences of this decision, alongside Nora's growing clarity regarding the stifling nature of her marriage. *A Doll's House* is an exceptional and trailblazing example of realism in theatre, with themes that are continually appealing to modern audiences.

## France:

After nine months of studying in Montpellier, France, the appreciation for literature and the arts was difficult to ignore. Streets named after influential writers: Hugo, Ronsard, Rabelais and perhaps the most revered, Molière. *The Language of Molière* is a synonym for

the French language, and his impact on francophone literature is comparable to Shakespeare for the UK.

Though a favourite of the King, his play *Tartuffe* mocks the hypocrisy of the upper classes and the clergy, the female characters are presented as the most astute and rational, which sparked outrage. In fact, many of his plays, including *Amour Médecin* and *Écoles des Femmes*, portray the patriarch as foolish and ignorant, contrary to social standard. There is a beauty in the way Molière would combine his plays with music or ballet to tell the story and add vibrancy to his eccentric characters. This vibrancy and comedic excellence make his plays easily adaptable and celebrated by modern audiences and solidifies his position as one of the great writers of the 17<sup>th</sup> century.



# Job Opportunities

BY LEAH BIRD AND TASNEEM HAFIZ

## Editorial Assistant, History, Bloomsbury Academic

Closing Date: 6 July

Salary: £24,000

Location: London

Bloomsbury is looking for a highly motivated and hard-working Editorial Assistant to provide administrative and organisational support for the Academic History list. You will assist and report to the Senior Publisher, working across the European history and medieval history lists and the Bloomsbury History: Theory and Method digital resource.

Responsibilities include: developing and maintaining strong working relationships with key audiences in the publishing process; preparing manuscripts; creating new titles on Biblio; running and managing the Bloomsbury History digital resource; writing and editing marketing copy; providing administrative support and creating and managing companion websites.

The ideal candidate will have knowledge and/or experience of relevant processes, systems and websites. You will also need to have strong

organisational skills with the ability to multitask and prioritise. You should also be proactive, able to take initiative and have good time management and project management skills. Effective team working with excellent communication and strong IT skills is a must. For further information and to apply, click [here](#).

## UK Finance Assistant, Bloomsbury Publishing

Closing Date: 8 July

Salary: £24,000

Location: London

An entry-level opportunity has arisen to join the finance team at Bloomsbury.

Responsibilities are varied but involve supporting the finance team by raising and posting journals, updating balance sheet accounts, reviewing and analysing website sales transactions, reviewing and preparing quarterly income statements for invoicing and additional ad hoc admin support.

Knowledge, skills and experience for this role are four-fold:

Academic Qualifications: an undergraduate degree with 2.1 or above and working towards or desire to start studying towards a finance qualification.

Work Experience: experience working in a busy finance department (preferred).

Interpersonal Skills: the candidate will need to display good communication skills and attention to detail. You will also need to show initiative, be able to work independently and problem-solve whilst delivering projects.

Technical Skills: strong understanding of MS Excel.

For further information and to apply, click [here](#).

## Literary Office Assistant – William Morris Endeavour

Closing Date: 7 July

Salary: £20,000–£30,000

Location: London

Eager to pursue a career in the publishing industry? An excellent entry-level opportunity has arisen at William Morris Endeavour (WME), a leading global

entertainment agency which represents creators across books, digital media, film and more.

The responsibilities of this role support the literary and operations department. This includes providing support to the literary assistants, administrative and editorial support, scheduling and event planning, reading manuscripts and providing reports, market research and ad hoc research.

The ideal candidate would be an avid reader who is passionate about books, with a strong interest in global entertainment. They will have a willingness to learn quickly and assist wherever required in a fast-paced environment, with a hard-working, can-do attitude. A team-player who can take initiative and solve problems, they will demonstrate exceptional organisation and communication skills. They will understand the importance of excellent client service and discretion, always keeping a highly professional attitude. For further information and to apply, click [here](#).

## Mentoring Programme – Creative Access & Penguin Random House

Closing Date: 11 July

Location: London - six monthly virtual meetings, with an initial meet-and-greet session.

Creative Access is excited to be partnering with Penguin Random House UK to launch a virtual mentoring programme. The initiative is designed to reach communities who are currently under-represented in the creative industries and to showcase a range of exciting opportunities within publishing.

As a mentee, you will be mentored by someone who has had at least two years of experience in the industry whether that be from editorial, design, production, technology, sales, marketing, publicity, distribution or HR. You will have access to publishing expertise and the opportunity to discuss your personal and professional development goals.

The mentoring partnerships will run from September 2022 for six months, with an initial meet-and-greet session facilitated by Creative Access and monthly virtual meetings thereafter.

To apply, you will need to: have an interest in stories and ideas; have an interest in at least one of the areas or departments in a publishing house; have an aim to gain employment in an entry-level role within publishing in the future; be committed to attend the virtual meet-and-greet session and have a willingness to engage positively with your mentor on a monthly basis for six months. The candidate will need to be over eighteen, still in education or training and aspiring to or currently working in publishing or wider industries. You will also need to identify as being from an under-represented group in publishing.

For further information about this programme, including how it works and how to apply, please click [here](#).





# Indie Spotlight: Cipher Press

BY CHARLOTTE BONNER AND AMY TIGHE

With Pride month ending, it is important to remember that supporting and promoting the LGBTQIA+ community is something that should be focused on year-round and not just for a single month. We have chosen to spotlight Cipher Press to highlight another phenomenal queer-owned and run independent press in the UK.

Cipher Press, founded in 2020, is a London-based independent publisher of queer fiction and non-fiction, with an aim to amplify queer voices and champion LGBTQIA+ writers in the UK and beyond. They are hoping to make the publishing industry more inclusive at every level.

Co-founded by Jenn Thompson and Ellis, both from publishing and editorial backgrounds, with support from Wolf Murphy-Merrydew, owner of design agency Keeping the Wolves at Bay, working as the creative director of Cipher Press.

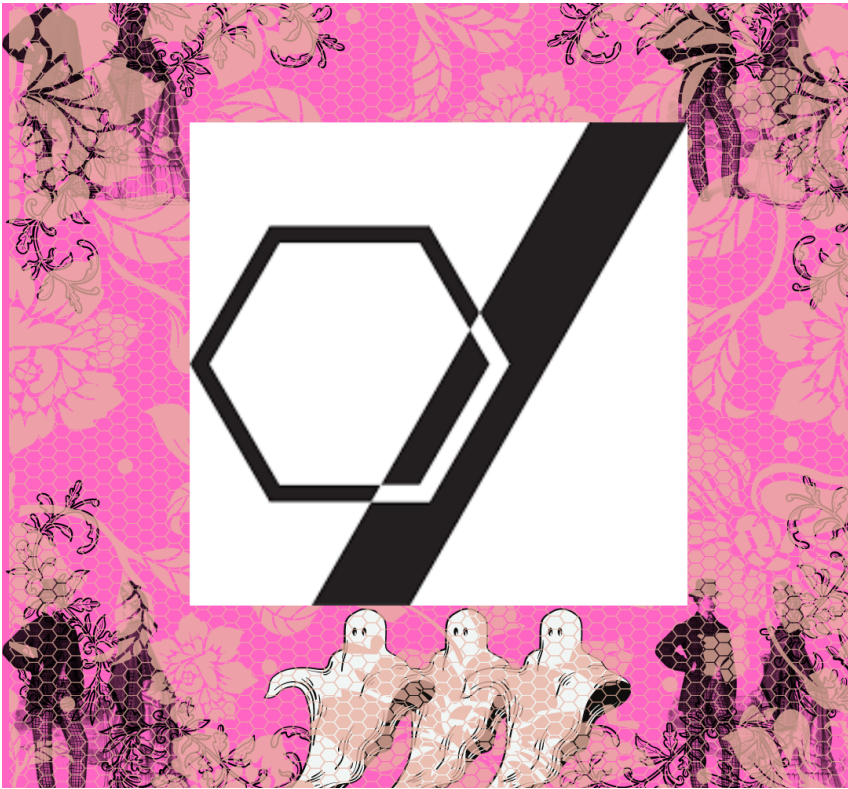
In the 80s and 90s, gay and lesbian publishing was active and vibrant, with many

presses dedicated to offering readers LGBTQIA+ books and a space to explore ideas and identity. However, like many queer spaces, many of these publishing houses closed. Cipher Press believe that now is a wonderful time to start something new – a publishing press to reflect the ways the LGBTQIA+ community has evolved and changed; championing the voices of queer authors and creating a platform from which to tell queer stories. They are keen to publish those who are further marginalized within the LGBTQIA+ community: people of colour, working-class, trans and gender non-conforming authors.

The name Cipher Press originated from the fact that queer storytelling has a coded history, with queer narratives often hidden amongst other more mainstream “acceptable” narratives. Told through little queer cyphers hidden through literature. They wanted to bring these

cyphers to the light and make them more visible and widely shared.

The press was launched mid-pandemic after the team had been furloughed and were henceforth granted the time to work on passion projects such as a community-led chapbook, which acted as a mini launch for the press. But, starting a successful independent publishing press during a pandemic is no easy feat. With a lack of in-person book launches and talks, closed bookshops and book festivals cancelled or turned online, networking and promoting a new press with new books was an incredibly difficult task. However, whilst difficult it is not impossible, as Cipher Press has clearly shown. They used their time in the pandemic to create the groundwork for the press, so when the world opened back up again, they were ready to go and have indeed flourished since.



To say that Cipher Press is one to watch is an understatement; joy and glee spills out of many titles, especially those that define new sub-genres: the midnight humour of Alison Rumfitt’s debut novel, *Tell Me I’m Worthless*, where a haunted-house serves as a metaphorical stage for fascism is described as “the new gross;” I nearly sprained my thumb clicking “add to cart” when I read the description of anthology *Unreal Sex* “your new favourite genre - ‘the fucking fantastic’ ... everything is sex: walls, wax, the past, your future, your neighbours, hankies, candles, circuit boards, petri dishes, scrap

metal – and language itself.” The ten wildly rollicking stories command you to hold on tight and don’t let go until the very last page. Their first publication *Large Animals* in August 2020, a debut collection of short stories from Jess Arndt, aims to disarm the reader and challenges the notion of what it means to have, and inhabit, a body.

Cipher’s submission window for #NewQueerVoices based in the UK closed at the end of May, with Arts Council funding to help highlight the voices of “debut writers who are trans, non-binary, queer writers of colour and queer working-class writers,”

notes co-founder Ellis, “with the intention of publishing outside of the white, queer experience.” The new titles resulting from this open call will hopefully be available in the not-too-distant future, and will certainly continue to entertain and delight its readers.

Cipher go beyond fiction, too, for example with *Front Lines: Trans Journalism 2007–2021* coming out in July, by prolific and influential journalist Juliet Jacques, whose work has been read in British and foreign media for over a decade, as she writes about the trans experience. *Front Lines* is a collection of her writings, and questions what the future of trans writing might look like.

With so many absolutely stunning, eye-catching and exciting books both currently published and being published soon by this wonderful press, Cipher Press is certainly an independent press to look out for! I cannot wait to see what their next brilliant releases will be!



# An Interview with Emma Quick, Senior Marketing Manager at Bonnier Books

BY CAITLIN DAVIES, DANIELLE HERNANDEZ AND GEORGIA REES

After a powerful resurgence in popularity in recent years, the 2014 *New York Times* bestseller *We Were Liars* now has a prequel. Snapped up by Hot Key Books, an imprint of Bonnier Books UK and one of the first publishers to be on TikTok, the prequel to this TikTok sensation already has an innovative marketing campaign brewing around it. This week we interviewed Emma Quick, Senior Marketing Manager at Bonnier Books about the campaign, discussing the different challenges of marketing a prequel, the role of social media marketing in the YA community and the unprecedented influence of BookTok.

**You've spent a few years working in children's publishing now, is young adult fiction a particular interest for you? What is your favourite genre to work in?**

It's hard to choose a specific genre as a favourite, but I do absolutely love YA. It's such an interesting and ever-evolving space, particularly on the marketing side. You have to be extremely on the ball with trends and the interests of young people, where they spend their time and what their core values are. It's something that really does change from year to year, and that's what makes our job so fun and creative (although equally quite tricky!).

**Could you briefly sum up the process behind putting the campaign together for *Family of Liars*?**

*We Were Liars* had a massive impact on the YA community when it came out in 2014, and saw a massive resurgence around 2020 on BookTok. It was a polarising book, with some people adoring it and other people just being incredibly

angry about the ending. With such a huge readership, our number one priority for the prequel was awareness. We wanted to make sure those super-fans were in on the announcement and cover reveal, to help generate as much buzz as we could pre-publication, and just ensure that everyone knew that the book was coming! The whole campaign had a focus on influencers for that reason, particularly those on TikTok who had helped the 2020 resurgence in popularity. TikTok was crucial to the campaign, so wherever we could we were creating moments throughout the campaign that were "TikTok-able." From announcement reactions, to extensive 'in-world' proof packages that invited readers to return to the world of *We Were Liars*, plus challenges and readalongs along the way, we gave readers as many opportunities as we could to create content around the books.

We also knew bookseller engagement was going to be a massive factor for the success of *Family Of Liars*, so we treated booksellers almost as influencers, getting them involved as much as we could throughout the campaign, with messages from E. Lockhart, proof packages and a special invitation to the read along.

E. Lockhart's signature is a twist that can be incredibly difficult to discuss without spoilers, and *Family Of Liars* is no exception to this! In the original *We Were Liars* marketing campaign, the proofs had a phone number to call so you could discuss the twists with someone who had read the book after you reached the "Oh-my-

god-WHAT" moment. We wanted to still give people the space to do that without accidentally spoiling the book for the rest of the world, so with every proof and early copy that was sent out, we also sent an in-world "cease and desist" letter "from" the Sinclair family lawyers, linking to a discord channel set up for that purpose and demanding that no spoilers were revealed on any other platforms.

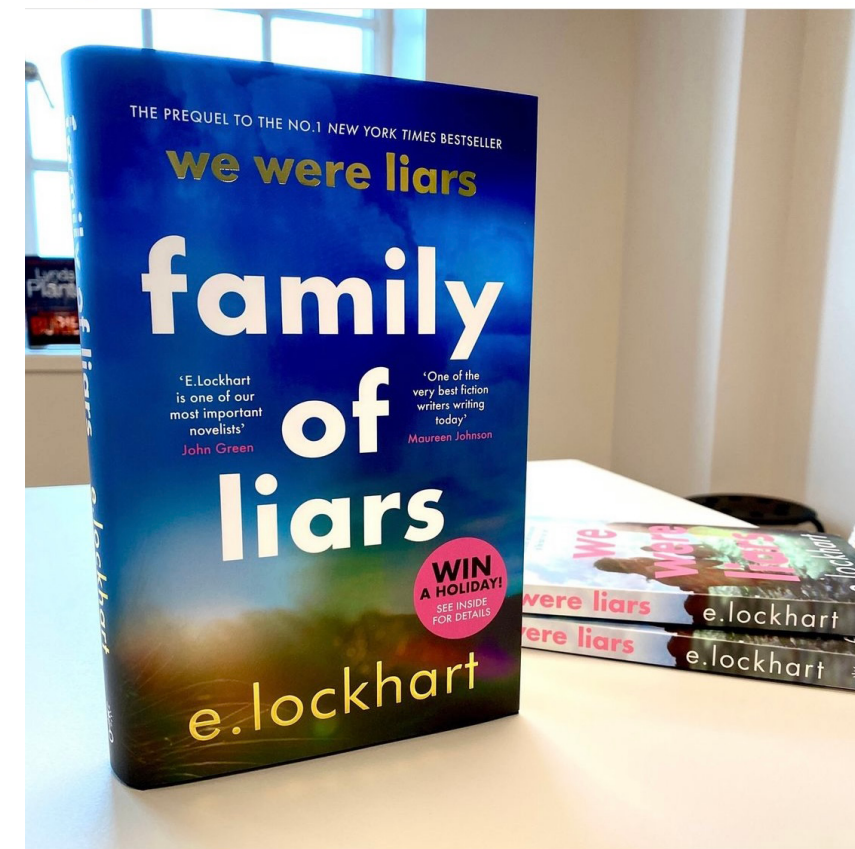
**What are the main differences when marketing a prequel rather than a debut novel?**

For some prequels (for example *Terciel and Elinor* by Garth Nix), the prequel can act as an entry-point to the series whether you've read the other books or not, which is ideal because you can create a campaign that targets existing fans and new readers too. For *Family Of Liars*, there is a massive spoiler for *We Were Liars* on page one, so that's definitely not the case here! It meant that we had to create a campaign that included *We Were Liars*, and try our best to ensure no readers accidentally picked up *Family Of Liars* first. When compared to a debut novel however, it can be easier: E. Lockhart already had a huge fanbase we could tap into for pre-orders and buzz, a lot of which was quite organic.



hotkeybooksya

...



Liked by hollyoliviabooks and 148 others



With most debuts, you’re starting from scratch building a fanbase for the author, so you have to do a lot more outreach and buzz-building to create advocates for the book.

Has accommodating to an already existing fanbase created any unexpected challenges or has it been an advantage?

*We Were Liars* is a perfectly formed standalone, you could argue it didn’t need a prequel... but then you could also argue that an ice cream sundae doesn’t need chocolate sauce and sprinkles – doesn’t mean it isn’t more delicious with it! I was nervous that people wouldn’t want to risk spoiling such a perfect novel by reading the prequel, but luckily with early readers spreading the word that this was a brilliant complement and expansion to the *We Were Liars* universe (and in fact, some of those original fans actually preferring *Family Of Liars*), readers were generally intrigued and excited more than they were cautious!

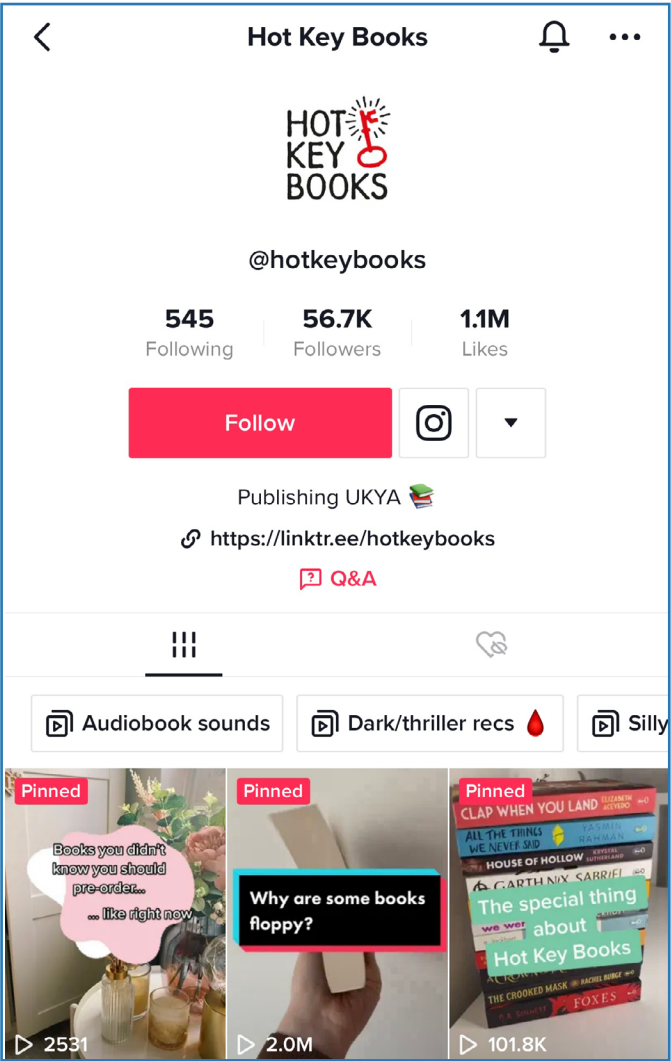
How do you see the role of social media in book marketing?

Word of mouth has always been important when marketing a book – ideally, you want readers to see a

book EVERYWHERE – in your advertising, in people’s hands on trains, but also in recommendations from their friends and favourite influencers. Social media is how that’s happening more than ever, particularly with the rise of BookTok. BookTok creators are recommending books in incredible detail, and because of the TikTok interface and algorithm, those videos are showing up on the feeds of new readers outside of their

circle of friends. For a publisher, it gives us three brilliant opportunities to push our books: organic owned channels, influencer channels and in-platform paid ads/sponsored posts.

The genre of YA lit has been part of many trends on booktok, the We Were Liars novel especially, how did this factor into your campaign plan?



I’ve talked a little above about the importance of fan engagement for this campaign, with a primarily TikTok focus. We used both paid and organic influencers, and then used that content again within our digital advertising campaign. We’re also lucky enough to have our own TikTok channel with a huge reach (@HotKeyBooks), which meant we could have a social schedule that regularly talked about the book, behind the scenes process and promote engagement.

TikTok also helped us to make this campaign more global; we worked very closely with both the US and Australian publishers to help ensure we were pushing a consistent message across channels, sharing our influencer content and readalong schedules to maximise global reach. We find that just because a TikTokker is in the UK, it doesn’t mean their video hasn’t got the potential to go global and impact book sales across the world. The way TikTok works as a platform lends itself to international publishers working much more closely with one another.

What would be your biggest piece of advice to marketers when incorporating social channels like TikTok into their campaign plans?

What are the common pitfalls to avoid?

My advice would be to think as creatively as you can. TikToks (and social in general) shouldn’t feel like adverts, even if they are. Making sure you’re offering something of value in all of your content, whether it’s entertainment, immersion in the world of the book or a sneaky author insight. Work closely with influencers who fit your target audience and are trusted voices, and try not to put all of your eggs in one basket. It can be tempting to just go with one influencer with a huge following, but there’s no guarantee that video won’t flop. I try to work with at minimum three influencers in each campaign, and ensure we get usage rights to use those videos as adverts too.

I also try to keep in touch with what makes me put a book on my TBR – even marketers can be convinced by the right ads and TikToks, so make a note of anything you think is special or works really well!

Has digital surpassed more traditional channels for marketing YA fiction?

I would say absolutely yes – the current generation of YA readers (by that I mean the assumed age of YA readers which is generally 13–18, although we know readership

goes significantly older than that) are digital natives, more so than any other generation before them, and spending a major part of their day online. When I’m planning a campaign, the first thing I do is identify the audience a book is for, and the next thing I do is figure out where to find them – more often than not it’s online. That said, I’d like to give a nod to schools and libraries here, which will always remain an important component of all children’s books campaigns!

This is also a generation far more conscious of what advertising is, and so it takes creativity to engage with them on a meaningful level. Not to hark back to TikTok, but it does give you an opportunity to be creative and exciting with your marketing and convince them to read your books and interact with the brand in a way that doesn’t feel so much like an ad.

Finally, digital has so much more room for testing, experimenting and optimising. Marketers may be creative, but they also have to be data-driven, and using the results and data from digital advertising campaigns can make your (often small!) budget reach a lot more people from your actual target audience, not just more people.

# Our Favourite LGBTQIA+ Novels!

BY BECCA BINNIE AND EMMA HOLBROOK

Although Pride month has come to an end, the fight for more inclusive LGBTQIA+ literature certainly has not! Furthermore, reading and promoting stories which celebrate LGBTQIA+ stories should be done all month, every month. As this is our very exciting fiftieth issue of *The Publishing Post*, we think it is the perfect time to tell you about some of the team's favourite LGBTQIA+ reads! We hope you'll be inspired to pick up a copy of your own!

## Emma's Pick – *A Dark and Hollow Star* by Ashley Shuttleworth

Our first pick is one of my absolute favourites for those seeking characters

embracing their true selves whilst also embarking on a dangerous quest to protect those they love and the world around them from destruction. I present: Ashley Shuttleworth's *A Dark and Hollow Star*.

As an openly bisexual woman who wants more LGBTQIA+ inclusive YA books, what I love most about this book is that, whilst all of the main characters are part of the community, their entire personality is not built off this but, in fact, makes them more relatable and interesting to the reader. Readers don't feel as if the community is being forced upon them, per say, but it is not just included for authors to say they *ticked* including more diverse characters. Whilst there are many YA fantasy books featuring LGBTQIA+ characters, I can promise you that there is nothing else quite as spectacular as this.

The mix between high fantasy meets modern world, the incorporation of different mythologies and diverse characters is absolutely perfect! Plus—Fae, awesome fight scenes, relatable mental struggles and a murder mystery?

A definite “one to buy” for me!

## Becca's Pick – *Girl, Woman, Other* by Bernardine Evaristo

A novel that will always stand out to me is *Girl, Woman, Other* by Bernardine Evaristo. This collection of short stories explores and celebrates a diverse array of identities alongside intersections of gender, sexuality, age, culture and class.

Penguin published *Girl, Woman, Other* in 2019, the novel and Bernardine Evaristo then won the Booker Prize. The deservedly successful novel depicts twelve incredibly diverse British female characters who become connected in a variety of ways. Each with their own voices and chapters, the novel rejects stereotypes by clearly portraying the individuals as uniquely human. Evaristo's dynamic writing style makes for an irresistible novel which Waterstones [called](#) “a love song to modern Britain and Black womanhood.”

Evaristo is the first Black female author to top the fiction chart in the UK and an activist for inclusion in the arts, her work reflects her powerful and inspirational career. For me her work is educational and eye-opening, it is also a beautifully told novel of

conflict, growth, love and acceptance. *Girl, Woman, Other* is representative of the LGBTQIA+ community and educates readers on the past whilst beautifully advocating for an inclusive future.

I would highly recommend Evaristo's *Girl, Woman, Other* alongside her other works which include *Blonde Roots*, *The Emperor's Babe* and *Soul Tourists*.

## Emma's Picks for Horror

Whilst the rest of our books might be based off happy events and beautifully embracing one's true self and sexuality, these next book recommendations are anything but that—filled with frightening ghost stories, guilty feelings bubbling inside and even the occasional serial killer obsessed with killing lesbians or transgender people out of sheer jealousy or some other stupid reason. Here are my two picks for best horror LGBTQIA+ books that you absolutely **MUST** read in the dark!

*Drawing Blood* by Poppy Z. Brite, a gothic horror following the erotic love story between the two male protagonists featuring the classic haunted house setting. Definitely not one for younger readers but it will scare you to your core!

*The Dead and the Dark* by Courtney Gould, a supernatural murder mystery horror story following main

characters who all fit into the LGBTQIA+ community with the main character Logan being a lesbian (and one of her father figures' being bisexual as well) and her love interest Ashley identifies as queer. Perfect for those wanting to add some diverse characters into a spooky, twists and turns at every corner, horror novel!

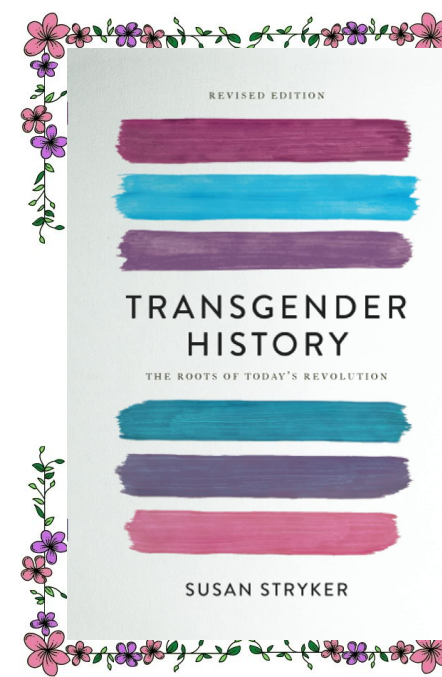
## Becca's Pick - *Transgender History* by Susan Stryker

Susan Stryker is an American author, historian, and theorist whose work focuses on gender and human sexuality. Stryker writes LGBTQIA+ history in an accessible manner and her novel *Transgender History* makes for a good introduction to the history of the trans community within wider human history.

Originally published by Seal Press in 2008, a second edition of the novel was released in 2017. Focusing on American trans history, each chapter in Stryker's novel covers the development and action of the trans community from the mid-twentieth century to 2008.

Much has been done by trans individuals since 2008, and even 2017, to celebrate and include the community within present society and undoubtedly there is much still to be done. Still, Stryker's novel is an informative, thought-provoking introduction to trans history that I would highly recommend.

We hope you too enjoy our favourite LGBTQIA+ novels as we strive to broaden our inclusive bookshelves!





# Prizes Highlights: What You May Have Missed

BY CAITLIN EVANS, ELLIE BRADY, GABRIELLA SOTIRIOU AND THOMAS CALDOW

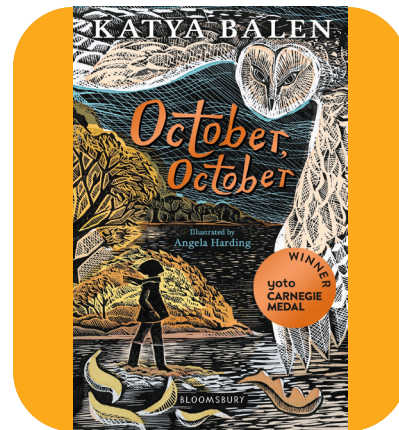
The Prizes team here at *The Publishing Post* have been run off our feet trying to keep up with all the exciting prizes and awards news flowing in and out of focus recently, which we figured means you would be too! Thus, for our sake and for yours, we're bringing you a bumper feature with highlights and breaking news from the prizes scene in recent weeks.

## Costa Book Awards Announces Closure

After fifty successful years, Costa Coffee have unexpectedly announced that the awards for 2021 are to be their last. The awards were founded in 1971 and were previously named the Whitbread Book awards before they picked up sponsorship from Costa. They quickly became one of the most popular book awards in the UK, which is why the news comes as a shock to many. Costa have not yet explained their decision to end involvement with the award, but have confirmed that they have no intention of finding another sponsor for now. How, or if, this closure will affect the literary industry remains to be seen.

## Yoto Carnegie Greenaway Winners

On 16 June, the Yoto Carnegie Greenaway Awards were announced during a ceremony held at the British Library. The Yoto Carnegie Medal was awarded to Katya Balen for her middle-grade novel *October, October*. The novel is Balen's second published book and follows the story of an eleven-year-old girl who has spent her childhood living wild in the woods.



The Yoto Kate Greenaway Medal was awarded to Danica Novgorodoff for her illustrated edition of Jason Reynolds' novel, *Long Way Down*. It is her debut illustrated children's book and is a unique adaptation of Reynolds' novel exploring gun violence through hundreds of watercolour

images. It is also the first graphic novel to have won the Greenaway Medal since 1973.

## Women's Prize for Fiction Winner

This month, The Women's Prize for Fiction announced the hotly anticipated winner of this year's award. Ruth Ozeki's fourth novel, *The Book of Form and Emptiness*, came out on top amongst a very strong field. Ozeki is no stranger to critical acclaim, her previous novel, *A Tale for the Time Being* making the 2018 Man Booker Shortlist. The judges were particularly impressed with what they described as the novel's "sparkling writing, warmth, intelligence, humour and poignancy."

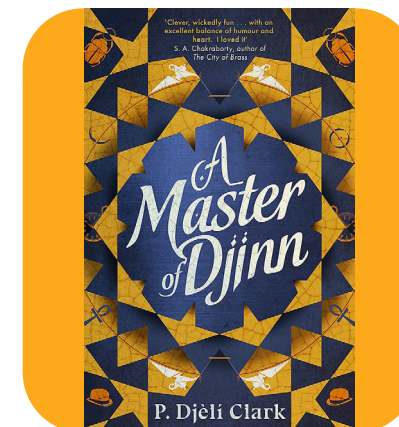
Alongside the praise heaped onto Ozeki's writing, she will also take home the "Bessie," a limited-edition bronze figurine designed by sculptor Grizel Niven, as well as a £30,000 cash prize donated anonymously to the organisation.

In previous years winners such as Maggie O'Farrell's *Hamnet* have become bestsellers, a testament to

both the quality of novels that the prize honours, as well as the brand recognition of a literary prize now in its twenty-sixth year. We can only hope that a novel as striking as *The Book of Form and Emptiness* finds the same success.

## Nebula's Winners

The Science Fiction and Fantasy Writers of America, Inc. (SFWA) announced the winners of the fifty-seventh annual Nebula Awards via a live broadcast in May 2022, hosted by Connie Willis and Neil Gaiman. The Nebula Awards celebrate excellence within the science fiction and fantasy genre and has categories for novels, novella, novelettes, short stories, middle-grade/YA fiction, dramatic presentations (TV series and films) and game writing.



This year's winners as voted by Full, Associate and Senior members of SFWA include P. Djèli Clark's *A Master of Djinn* (Tordotcom and Orbit

UK) for the novel category and Oghenechovwe Donald Ekpeki for his novelette *O2 Arena* (Galaxy's Edge 11/21). *And What Can We Offer You Tonight* (Neon Hemlock) by Premee Mohamed was awarded the novella prize out of a very strong shortlist, minus Martha Well's *Fugitive Telemetry: Murderbot Diaries* (Tordotcom), as she graciously declined her nomination.



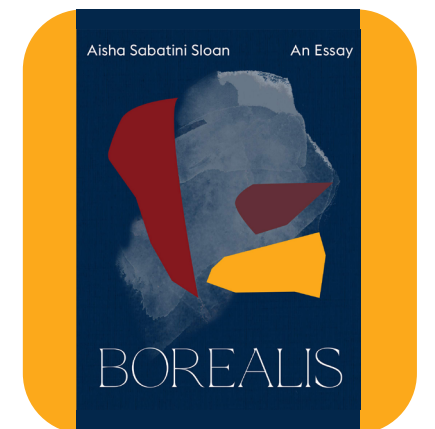
Sarah Pinsker received the short story award for *Where Oaken Hearts Do Gather* (Uncanny 3-4/21) and Darcie Little Badger won the middle-grade/YA category with her novel *A Snake Falls to Earth* (Levine Querido). The winners of the dramatic presentation writing and game writing were *WandaVision: Season 1* and *Thirsty Sword Lesbians*.

## Lambda Literary Award Winners

The Lambda Literary Awards champion vibrant and vital LGBTQIA+ storytelling. Since

1989 the Lambda Awards have offered cash prizes and recognition for LGBTQIA+ authors and their works with twenty-four categories, awarded annually in New York City. Previous winners include LGBTQIA+ publisher Brian Lam at Canada's Arsenal Pulp Press, and author Nancy Agabian for her work on feminism and queer identity.

2022's winners include Mia McKenzie's endearing novel *Skye Falling* (Random House) for Lesbian Fiction, where free-spirited, independent Skye reaches her forties realising she may have to make moves at a serious relationship after all. Brontez Purnell's *100 Boyfriends* (Farrar, Straus and Giroux) won for Gay Fiction, a funny, ferocious, yet delicate look at the imperfection of gay lives and the struggle among queer men to resist self-sabotage. Additional winners include Jeanne Thorton's *Summer Fun* for Transgender Fiction and Aisha Sabatini Sloan's *Borealis* for Bisexual Non-Fiction among many exciting others.



# Upcoming Publishing Events

BY KELLIE SMITH, SABEEHA SALEQ AND ROSIE BURGOYNE

## Paths into Publishing: Starting Your Career

7 July, 7:30–9:00 p.m.

Jamies St Mary at Hill London, EC3R 8EE

Join SYP London for an evening of panels and networking, aimed at those looking to kick-start their careers working in publishing. The panel speakers are yet to be announced but are set to include publishing professionals working across editorial, sales, literary agenting, marketing and more. Tickets are free for SYP members or £3 for non-members and you can find out more about the event [here](#).

## Pull Back Your Power – Talk & Book Signing with Dr Anne Whitehouse

13 July, 6:30–8:00 p.m.

Waterstones, Market Harborough

Meet Dr Anne Whitehouse, enjoy some wine, get your book signed and learn how to increase your power in every circumstance!

*Pull Back Your Power* author Dr Anne will be in person at the Market Harborough

Waterstones to meet readers, sign copies of her bestselling book and give a brief talk and demonstration on how to pull back your power in any situation where you feel stressed, anxious or don't show up as powerfully as you would like.



PhD scientist turned Life Alchemist Dr Anne found how women are undermined in the “Boys’ Club” environment. She spent twenty years applying her scientific method to the subconscious realm and developed a revolutionary system that levels the energetic playing field and boosts confidence and self-esteem – something every professional woman needs.

The event is free to attend, and your entry includes a glass of wine. Please note that this is a standing event,

and you can register to attend [here](#).

## Séan Hewitt & Andrew McMillan: All Down Darkness Wide

14 July, 7:00 p.m.

This event is an incredible opportunity for fans of Laurel prizewinning Séan Hewitt's poetry collection *Tongues of Fire*. See Hewitt discuss in-person his new memoir *All Down Darkness Wide*, which explores themes of depression and queer longing. Séan will be joined by Andrew McMillan, author of *Physical*. Tickets are available [here](#).

## Editing for Authors – Part of the Publishing Events for Authors Collection

15 July, 10:00-5:00 p.m.

Troubador Publishing, Market Harborough

An interactive workshop for authors on the importance of editing your own work.

This editing workshop looks at the best ways to prevent authors' top five writing errors. It also discusses the various forms of editing available to authors and

when to employ each during the manuscript preparation process.

Throughout the day, participants will be editing their own work to gain a general understanding of editing procedures, learn how to collaborate with an outside editor without jeopardising the integrity of your work and emphasise the significance of a synopsis when submitting your work for publication.

With more than fifteen years of publishing and bookselling experience, workshop facilitator Cressida Downing works with authors through her Book Analyst business to help them generate their most outstanding work.

Tickets are £50 and can be bought [here](#), where you can also find out more information on the Publishing Events for Authors collection.

## Circus of Wonders - Talk & Book Signing with Elizabeth Macneal

19 July, 7:00-8:30 p.m.

Linghams Booksellers, Wirral

So excited to welcome back Elizabeth Macneal to an in-person event chatting about all things *Circus of Wonders*!

The author of *The Doll Factory* serves up another slice of gothic Victoriana

centred upon a girl who is kidnapped only to be thrust into the world of the circus.

Moving from the pleasure gardens of Victorian London to the battle-scarred plains of the Crimea, *Circus of Wonders* is an astonishing story about power and ownership, fame and the threat of invisibility. Tickets start from £8.14 and can be purchased [here](#).

## Penguin Pride

20 July, 7:00 p.m.


Penguin Pride is sure to be an incredible evening which aims to champion queer literature with a dazzling showcase of fantastic comedians, poets, authors and influencers, some of which are up-and-coming while others are well-established. You'll get to hear from these inspiring, talented individuals about the books that touched them, and hopefully can inspire you too. Keep an eye out to hear who will be part of this exciting line-up! If you're looking for the perfect bookish event to celebrate pride, this is the one. Get tickets [here](#).

## Beneath the Covers: Best Marketing Strategies of 2022

15 August, 1:30-2:45 p.m.

Online stream  
In-person at Edinburgh Book Festival: Baillie Gifford West Court

Are you a budding marketer/ already thinking ahead to this summer's Edinburgh Book Festival? If so, then make sure to save the date for this brilliant event from Edinburgh Book Festival. The Festival's 'Beneath the Covers' event offers publishing hopefuls interested in marketing a unique glimpse into the creativity that fuels book marketing, led by Edinburgh based indie publisher 404 Ink's Heather McDaid and Laura Jones, alongside the marketers behind Sally Rooney's latest release, Faber's Jess Kim and Niriksha Bharadia. The event is pay what you can and you can book your place [here](#).



### Paths into Publishing: Starting Your Career

Location: Jamies St Mary  
at Hill / EC3R 8EE  
7:30-9pm 7th July



# Shuffling of the Shelves

## June Part 2

BY HANNAH MOORE AND HOLLY WATSON  
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**The end of June marks the beginning of summer and this is very much reflected in the charts with a lot of easy reads making their way to the top!**

There have been a handful of newcomers to the Amazon most-sold list this month. Jeffrey Archer’s *Over My Dead Body* has held the number one spot for three weeks now. As one of the “world’s bestselling authors” Archer is no stranger to the book charts. This book demonstrates Archer’s popularity as a *Sunday Times* bestseller and a must-read book of 2021 (Amazon). Archer’s new thriller *Next in Line* is due to be released in September which explains the resurgence of interest in his previous book. Moving away from eerie thrillers, Amazon’s most-sold list shows the popularity of Romance novels this month. Emily Henry’s *Book Lovers* is at number ten and is described as a “laugh-out-loud summer rom-com” (Amazon). Recently made a *Sunday Times* bestseller, *Book Lovers* is said to be

a huge hit this summer. Henry’s novels *Beach Read* and *You and Me on Vacation* are also two very popular reads amongst teens and adults. Sticking with the rom-com theme, we have Sarah Morgan’s *Beach House Summer* at number five. Described as “a perfect slice of joyful summer escapism,” Morgan’s new romance novel is bound to be a summer essential for all holiday-goers or those who wish they were going on holiday! (Amazon).

Currently second in the Waterstones best-selling chart, author of *The Silent Patient*, Alex Michaelides, is keeping readers on the edge of their seats with *The Maidens*. A literary thriller comparable to Donna Tartt’s *The Secret History*, this novel is set in Cambridge and takes us through the discovery of murder within one of its most exclusive societies. This is perfect for anyone interested in exploring love, grief and the psychology behind a killer. At number five is Sally Rooney’s most recent release, *Beautiful World, Where Are You*, which is also newly out in paperback. One of the biggest names

in contemporary literature, Rooney breaks down the lives of four interwoven characters as they encounter the fine line between friendship and romance, all the while looking for hope and comfort in the modern world. Lea Ypi’s memoir, *Free*, is at number eight in the chart after being shortlisted for several awards, including the Costa Biography Award. Dissecting her childhood in communist Albania and the aftermath of its downfall, Ypi questions the true meaning of freedom in the midst of political unrest, and how theory is often so different from reality.

WH Smith’s chart is currently dominated by crime and thriller fiction, with Jeffrey Archer’s novel *Over My Dead Body* taking the fifth spot. This story about revenge and murder follows an up-and-coming detective and an ex-undercover officer as they try to solve the murder no one else can. Taking us around the world – London, Geneva, New York – Archer has written a thriller on a huge scale. At number six, we have beloved comedian Bob Mortimer’s autobiography,

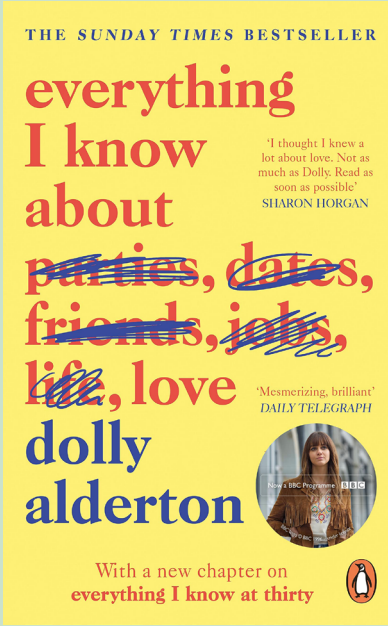
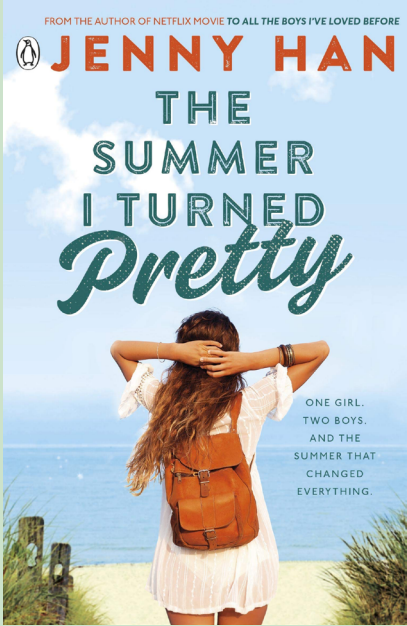
titled *And Away...*, which was shortlisted for Non-Fiction Book of the Year in the British Book Awards 2022. For fans of Bob’s appearances on such shows as *Would I Lie to You?* this memoir is the perfect way to delve deeper into Bob’s tales of mischief from his younger years, while also dealing with some of the more heart-breaking aspects of his life.

*Everything I Know About Love* by Dolly Alderton is our chosen noteworthy book this month. Alderton’s novel is number four on the *Sunday Times* bestseller list this week and is described as a reflection on “growing up, growing older and navigating love” (*Sunday Times*). The novel has recently been made into a BBC adaptation which has brought a new fan base to the already well-loved novel. Bel Powley (who plays Birdy) was interviewed by the One Show last week,

describing the show as fit for “women of all ages” as it captures young female friendship and with it being set in 2012, has a very nostalgic feel for millennials. Many are praising the

adaptation and its nostalgic feeling demonstrated on Twitter with one account stating: “that’s literally your life as a 20-something in London.”

This month’s spotlight author is Jenny Han, whose 2010 book *The Summer I Turned Pretty* is experiencing a new wave of popularity after the release of Amazon Prime’s new adaptational series by the same name. This first instalment in the teenage trilogy takes place on a summer holiday and follows Isabel’s romantic adventures as she feels noticed for the first time in her life. Jenny Han is best known for the *To All the Boys I’ve Loved Before* series, which was reproduced by Netflix in a series of film adaptations. Clearly, Han is already a household name, but this new show will no doubt invite a whole new set of readers.





# Reading in the Tropics

BY ZOE DOYLE, AMY WRIGHT, ANA MATUTE, ROWAN JACKSON AND LAUREN JONES

There are many great novels without an edition translated into English, and authors who still aren't known in languages different to their own. In celebrating some books written by authors who grew up in, or who now live in, tropical countries, as well as books set in those countries, we want to enlighten you with many ways to dive deep into learning about tropical countries and their cultures.

## *The Hour of the Star* by Clarice Lispector

From Brazil, the voice of Clarice Lispector is enlightening, and through her narrative, she depicts a strange and haunting tale. *The Hour of the Star* describes a girl named Macabéa, who lives in the slums of Rio de Janeiro. The novel focuses on capturing the struggles of her life circumstances. Lispector deconstructs expectation and digs deeper, exploring poverty, identity and love in fascinating ways. This story has a unique way of talking about the simple things in life, questioning at the same time some useless protocols in the world.

## *The Mountains Sing* by Nguyễn Phan Quế Mai

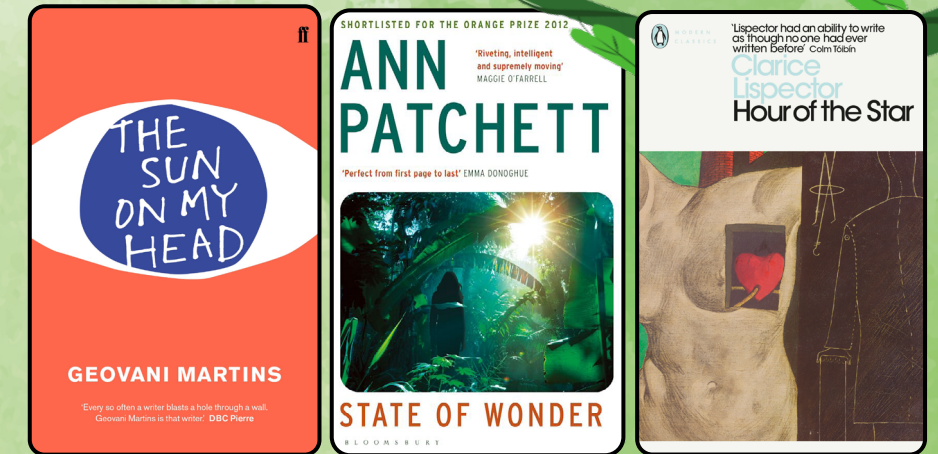
Compared to *Pachinko* by Lee Min-Jin and *Homegoing* by Yaa Gyasi, *The Mountains Sing* is a sweeping, multi-generational epic following the Tran family as they navigate the changes and conflict that grip their home of Vietnam. In North Vietnam, Tran Dieu Lan flees her family farm during the Land Reform, while years later, her granddaughter, Huang, comes of age while her loved ones fight in the Vietnam War. The novel is not an easy one to read; it is filled with hardship, pain and death, and portrays the very real cost of conflict. And yet, the novel also embraces the poignant stories of the Vietnamese people that are steeped in cultural traditions and illustrate the resilience of a nation undergoing major upheaval. Nguyễn uses her own experiences growing up witnessing the war's effect on her country and countrymen as she explores the trauma that subsequent generations have had no option but to inherit.

## *Mexican Gothic* by Silvia Moreno-Garcia

*Mexican Gothic* is a captivating and chilling gothic novel set in the Mexican mountains. Noemí Taboada receives an unsettling letter from her cousin Catalina, begging to be rescued from High Place, the home of the Doyle's, Catalina's new family-in-law. Once Noemí arrives at this grand, isolated and decrepit house, she quickly becomes entrapped within the house's spell. The longer she stays, the more she discovers about the Doyle family's cursed history, and both her dreams and reality become increasingly more haunted and disturbing. *Mexican Gothic* encompasses the gothic atmosphere perfectly whilst adding a modern take on the genre. Silvia Moreno-Garcia ties in Mexican folklore with classic gothic themes to create a captivating, fast-paced novel with mystery and darkness dripping off every word. Noemí is perfect as the main character; she's chic, clever and headstrong. If you're looking for a subversive gothic tale with a strong female lead, *Mexican Gothic* might be right up your street.

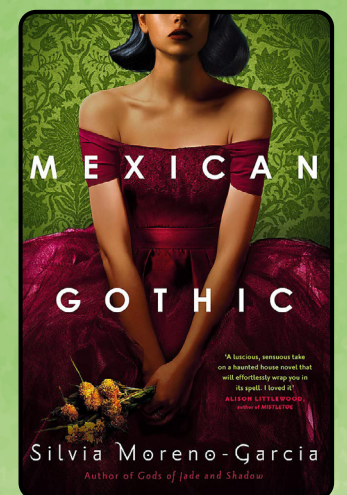
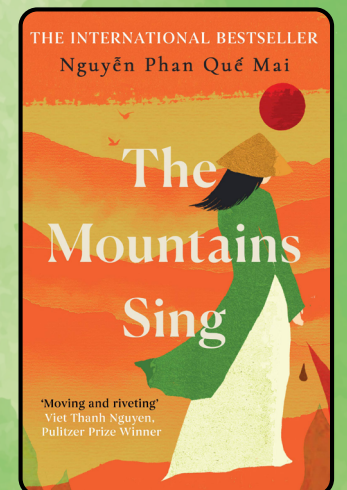
## *The Sun on My Head* by Geovani Martins. Translated by Julia Sanches

In his debut short story collection *The Sun on My Head*, Martins explores life in the favelas of Rio de Janeiro through recounting moments in the lives of young boys. Although each of Martins' stories allows only a brief glimpse into the lives of these boys, they sensitively and poignantly engage with complex topics, such as drug crime, violence, identity and the threat of the authorities. These stories reveal the realities of growing up in the favelas and paint the people of Rio as people that face challenges, yet are determined to live on their own terms and not be defined by the difficulties they face. Martins' writing is agonisingly beautiful and evokes deep emotions; the nostalgic tinge of 'The Case of the Butterfly' and the protagonist's desire for power in 'Spiral' are particularly noteworthy in this regard. *The Sun on My Head* is a great read if you're looking for a book that will expand your horizons and really make you feel something.



## *State of Wonder* by Ann Patchett

*State of Wonder* by Ann Patchett is an exciting and compelling story about Marina Singh, who travels to the depths of the Amazon to uncover the progress of her former professors' research on fertility. The findings have been shrouded in secrecy, and a colleague of Marina's who previously made the same journey did not survive due to reasons that seem unclear. *State of Wonder* is a descriptive novel that explores the power of nature in an almost magical and fantastical manner, and yet Patchett's writing is so real that you feel you are with Marina on the same journey, experiencing the same challenges and adventures. It is both thought-provoking and captivating, with a storyline that is most certainly unique.





# Upskilling Tips for Entry-Level Roles

BY TANVI JAISWAL, MISHA MANANI AND GEORGIA STACK



Do you feel like you're lacking the relevant experience or training required to break into the publishing industry? No problem! In this issue, we're giving you guidance on how to break into the industry via entry-level roles. We're celebrating alumni in this anniversary issue with an interview with a former member of the team here at The Publishing Post! Isabel Hassan is the Administrative Assistant at Octopus Publishing Group and has shared with us her top tips for acquiring an entry-level role in the industry. These include her personal experiences, the key skills required for success and an insight into the diversity of roles available.

Photo Credit: Isabel Hassan

## In conversation with Isabel Hassan, the Administrative Assistant at Octopus Publishing Group

Socials: [@isabel\\_books](#) (Twitter); [@isabel\\_reads](#)

Isabel completed an undergraduate degree in English and American Literature before going on to do an MA in Publishing at UAL. In her spare time, if she's not seeing her friends, she's either reading, binge-watching or gaming!

### 1. How did you acquire your first entry-level role in publishing? Please discuss your career journey so far and the process.

My first (very brief) publishing role was with a start-up publisher, but I was made redundant in November 2021. I applied for my current role between Christmas and New Year, had my first interview on 21 January, and by 8 February, I was in the office! I had two interviews: for my first one, I had to prepare a ten-minute presentation on an event I had organised and, my second involved generic interview questions. Prior to these, I worked in hospitality and retail.

### 2. What skills are important for your role, and what does a day-in-the-life look like?

- Organisation is key. Some days I'm doing more mundane admin, but other days I can be booking hotels and travel and even helping with book fairs!
- Communication skills are sought after in any role, but are especially needed in a job like mine where I regularly talk to a range of staff.

- It's also very important to never take things personally; I think there can be conflict in any place of work, but on the rare occasion that it does happen, I think it just comes from a place of frustration where everyone just wants to find a solution to whatever is going on. Knowing how to navigate all this, and that I have my manager to ask for help if not, is very important.

### 3. Do you feel your identity has affected your experience in the publishing sector, and if so, in what way?

I have previously really struggled with being queer, but going into my career (whether this was in publishing or not), I wanted to find a queer community where I could make friends and have new, positive experiences with them. In that way, my identity has affected my experience because I was absolutely set on joining the Pride network at any publishing house I ended up in. *The Hachette Pride network* is absolutely amazing and everyone I've met has been so welcoming and inclusive (as it should be!). I feel like I am finally making friends in queer spaces and becoming more confident in my own identity as a bisexual, mixed-race woman. I am also more naturally drawn to the queer books that we publish.

### 4. What do you know about the publishing industry now that you wish you knew before you started applying for jobs?

I wish I knew about the variety of roles. It never occurred to me that there would be Admin Assistants and PAs, as well as the departments that aren't necessarily front and centre, like foreign rights. It's so true that publishing is an ever-evolving industry and I think you have to think like that too.

### 5. What tips and advice would you give to publishing hopefuls looking to break into the industry?

- Be selective with your applications. Put the effort into the ones that mean the most to you.
- Volunteer with places like *The Publishing Post*, the Society of Young Publishers (SYP), university newspapers, etc. Attending events they hold will show that you are passionate about a career in publishing, and it is a good opportunity to network!
- Utilise social media sites like Twitter and Instagram. You can follow lots of publishing professionals on

Twitter, and Bookstagram is a great space to keep up to date with bestsellers and popular titles.

- Be yourself! I held back on a lot of job applications, and with hindsight, I think recruiters could tell. For my current role, I was passionate about my skills, and I said I was queer, mixed-race and female, and I really do think it had a positive effect on the progression and outcome of my application.

Thanks for reading Issue 50! Join us again for Issue 51, where we will be covering Upskilling Tips for Digital Production.

# The Greek Mythology Trend

BY MARY KARAYEL, HAYLEY CADEL, ALEXANDRA CONSTABLE AND SIMONE MONTEIRO

*The Odyssey*, *The Iliad*, *Theogony*: these are texts all of us have probably come across during school or university. The larger-than-life characters on heroic quests have always made great literature that we can still enjoy thousands of years later. Even now, there has been a huge resurgence in interest in Greek mythological texts, except we adopt a different perspective: from the point of view of minor characters like Ismene in the play *Antigone's Sister* by Sayan Kent or new novels such as *Pandora* by Susan Stokes-Chapman and *Medusa* by Jessie Burton. Some authors have even taken the events of myths and adapted them for a modern audience, such as Fran Ross, who wrote a book inspired by the story of Theseus in the labyrinth. With summer approaching, why not take one of these brilliant retellings onto the hot white beaches of Mykonos or Athens as you delve into the traditions of mythological literature?

Madeline Miller's *Circe* and *The Song of Achilles* are the perfect introductions to Greek mythology retellings. In reiterating and adapting the myths of gods and witches, she has skilfully woven contemporary issues into these stories,

recounting gods with human characteristics. These page-turners bring sadness, pain, and joy to any reader who picks them up, offering a myriad of emotions to the narrative's depth. Furthermore, an appeal of these stories is that they do not rely on the reader approaching them with an understanding of the myth on which they are based. The retellings introduce the reader to the characters and the narrative world they exist in, often by changing their narrative approach from the original. For example, *Ariadne* by Jennifer Saint is based on the tale of Theseus and the Minotaur but told from the perspective of the two sisters, Ariadne and Phaedra and their journey through love, sisterhood and betrayal. *A Thousand Ships* by Natalie Haynes, featuring the Goddess of poetry, is centred on the causes and aftermaths of the Trojan War through the lens of women's sufferance. By drawing on the original myth yet adding a modern linguistic spin, this trend is more appealing and, therefore, engaging to the reader.

As briefly touched upon in this article, these books don't just retell the stories, they also shift the perspective from which these myths are told. Hence, this

trend acts as a reimagining. Madeline Miller does this with *The Song of Achilles* by reframing the relationship between Achilles and Patroclus from platonic to romantic. A popular perspective shift is told from a female perspective, arguably as women have always been present in these stories but are rarely the focus. Pat Barker achieves this with *The Silence of the Girls*, another war setting told from the female perspective. Additionally, Margaret Atwood has also dabbled with this genre, writing *The Penelopiad*, a novel narrated from the perspective of Odysseus' wife. The latter featured as part of the Canongate Myth Serie: a series made up of eighteen novellas published by Canongate which retold or reimagined various Greek myths.

Aside from this, these stories don't simply act as retellings but also inspire adaptations. Novels which don't inhibit a specific mythological world often still have their narratives shaped by mythological stories; for example, the Women's Prize for Fiction 2018 winner *Home Fire* by Kamila Shamsie. Based on *Antigone*, the novel uses the myth to create a contemporary narrative of British Muslims

in the UK amid a backdrop of Islamophobia. By doing this, Shamsie echoes the myth but also creates a story which is less reliant on its specifics. As we have mentioned, this trend does not rely on readers having prior knowledge of myths, and this version of creative retelling is a particularly apposite example of this.

Another interesting trend within mythological narrative fiction is re-telling these stories from the monster's or equally the villain's perspective. For example, *Autobiography of Red* by Ann Carson is loosely based on the myth of Geryon, a mythological monster who was slain by the more famous

Hercules. Carson offers a sympathetic imagining of Geryon's backstory and, in doing so, approaches this well-known myth from a unique and unexplored angle. Similarly, though not Greek, the mythological monster Grendel - who first appeared in the Anglo-Saxon epic poem *Beowulf* (700-1000) - becomes the protagonist of John Gardner's 2002 novel *Grendel*. Like Carson, Gardner delves into the interesting but untold story of a mythological monster that has been sidestepped in popular culture by the more favourable hero who killed him.

If these are not enough to satisfy your curiosity about mythological stories, here are a few more books coming out in 2022:

*Stone Blind* by Natalie Haynes, which will be out in September this year, tells the story of "how a young woman became a monster. And how she was never really a monster at all," offering the perspective of 'villain' Medusa. Also published in September is a feminist retelling of Penelope in Claire North's novel *Ithaca*.

This trend of mythical retellings is ever-growing and we predict more authors will use these myths to inspire new stories and perspectives in the future.





# This Way Out in Conversation with Tufayel Ahmed

BY JENNA TOMLINSON

Bengali author Tufayel Ahmed is no stranger to accolades, nor to the pressures of writing. As a journalist, Ahmed worked for some of the biggest names in news and was a finalist for Journalist of the Year in 2017. But, his most recent challenge was writing his debut novel, *This Way Out*, written during the lockdown of 2020. I was lucky enough to speak to him about his novel and its impact on readers.

## How challenging was your transition from journalist to debut author?

“It was very challenging, honestly. With journalism, I am often working to a short, tight word count and the emphasis is on sticking to the facts and quotes from real people. Writing a novel is wildly different. It requires a much broader imagination, much more

descriptive prose, and you have to get into the minds of your characters and create their dialogue. That, to me, doesn’t come naturally, as it kind goes against all the factual writing I’ve ever done. Having said that, journalism has also served me well in writing the novel – because I work with words for a living, I can draft quickly and cleanly, and am quite precise in plotting my novel, sticking to deadlines and hitting my word counts.”

*This Way Out* is a fictional novel focusing on the character of Amar, a second generation British-Bangladeshi man living in London. After having suffered the loss of his mum, Amar’s life takes on a series of challenges and changes which lead him to meet his ideal partner, Joshua. Joshua and Amar’s relationship is idyllic and after the two become engaged, Amar finally opens up to his family

about his sexuality, via the family whatsapp, with seismic consequences. Although Ahmed says that fictional writing doesn’t come naturally, you would not believe this reading after having read the book. Amar’s story flows from the page and the emotions felt by the characters are so raw and honest that I went through a whirlwind of emotions within the first few chapters.

*This Way Out* also handles a number of sensitive and contemporary cultural issues, including religion, sexuality, death, mental health and family expectations. Ahmed balances these issues well, using humour where he can and describing the importance of friendships at trying times.

## You wrote *This Way Out* at a time when the whole country

was facing lockdown and the pandemic. What impact did this have on your writing and your mental health?

“Lockdown actually fuelled my productivity! I wrote *This Way Out* during the first lockdown in the summer of 2020. I had just been made redundant from my job in the midst of a pandemic, and suddenly I didn’t have anything to do all day. So, I turned my full attention to writing the book, which had always been in the back of my mind as something to get to “one day,” and I devoted all my time to it, writing night and day as if it were my full-time job. It really helped give me a sense of purpose after losing my job, which was tough on my mental health, and confusing. I guess I was a little bitter, too, about it, and so I felt tunnel visioned on writing and publishing this book to show those people that I didn’t need them to be successful.”

Ahmed’s tenacity in writing such a prolific novel during lockdown has to be admired and it shows in his novel. I found myself racing through chapters of *This Way Out*, eager to follow the characters as they handled the trials and tribulations thrown their way. Ahmed’s description of Amar is palpable; you can see him at times making terrible decisions but simultaneously wholly understanding his



anger and sense of lack of control which has led him there.

## Is the book autobiographical in any way and if so,

what parallels are there between you and your central character Amar?

“Certainly there are parallels between Amar and my own life – it is not

wholly autobiographical, but there are similarities. Like Amar, I'm from a second-generation British-Bangladeshi background, of Muslim heritage, and grew up in East London. And, like Amar, I really struggled with my sexuality growing up. However, I'd like to think I'm more mature than Amar – it'd be no fun to have a protagonist that has it “together,” as it were, because there'd be no tension to the plot. I really liked the idea of him being a bit messy, having an inclination for self-sabotage, so the reader can follow his growth.

There are two aspects of Amar that feel closest to me. One is his humour, which is quite sardonic and self-deprecating. I am exactly the same. I grew up not very confident and was bullied for being overweight, so humour was my defence mechanism and still is. And secondly, I pulled a lot from my own grief over losing my mother five years ago into Amar's journey. A lot of his grief is my own, written in words, in perpetuity, with the hope that others mourning might find some comfort from his journey.”

These descriptions of grief and mourning were some of the most relatable parts of the book for me. At

times you grieve with Amar, understanding and feeling his loss, particularly when he shares his fond memories of his mum. Amar also links his mum's death to his concern in his decision to tell his family about his sexuality – he worries that without his mum there to keep the family together, that his news will cause a rift which they cannot overcome.

*This Way Out* is an incredibly relevant and inspiring book, not least because of its representation of queer life beyond that of majority groups.

**Although it is humorous, you discuss deep and meaningful topics such as religion, culture and the nuances of family. Which books or authors have inspired you, both in your writing and your life?**

“In *This Way Out*, Hanya Yanagihara's *A Little Life* plays a big part of the plot. That book, I think, showed a really unflinching depiction of queer life – particularly for people of colour and people with disabilities – that resonated with me. It was raw, heart wrenching, and introspective in a way that I've rarely seen. Yanagihara really takes you inside Jude's

psyche. *A Little Life* means a lot to me and other queer people, and so in a way, mentioning it in my novel, was my love letter to the book and Yanagihara.

I'm also awed by the work of Elif Shafak, who I think is probably our greatest living author. In books like *10 Minutes 38 Seconds in This Strange World* and *The Island of Missing Trees*, Shafak brings so much humanity and compassion to people that kind of live in the margins, that aren't the stereotypical white characters depicted in novels. Even the emotion she ascribes to a tree is so bold, imaginative and hugely moving.”

*This Way Out* is a brilliant novel and its essence has been widely under-represented until now. I feel that Ahmed has shown a different side to the LGBTQIA+ experience in tackling the cultural and religious implications some LGBTQIA+ people face. It was also a good representation of how easily the experiences of minority groups can be overlooked.

In the book, Amar is in awe of Joshua's family, who are supportive and positive about their relationship. However, Joshua's mother soon begins to discuss ideas for the wedding and Amar

realises that none of her ideas take into account his heritage or culture. Added to this, the majority of her ideas coincide with a traditional heterosexual style of wedding, which Amar points out to the reader that the couple are far from. Although this is not done maliciously, Amar points out that it is done without thought, which is just as bad. It is an interesting commentary of society that conventions and traditions quickly take precedent, even in families that are supportive and loving; showing Ahmed's eye for detail and nuance.

**Aside from your obvious success, how has writing helped you in your general life?**

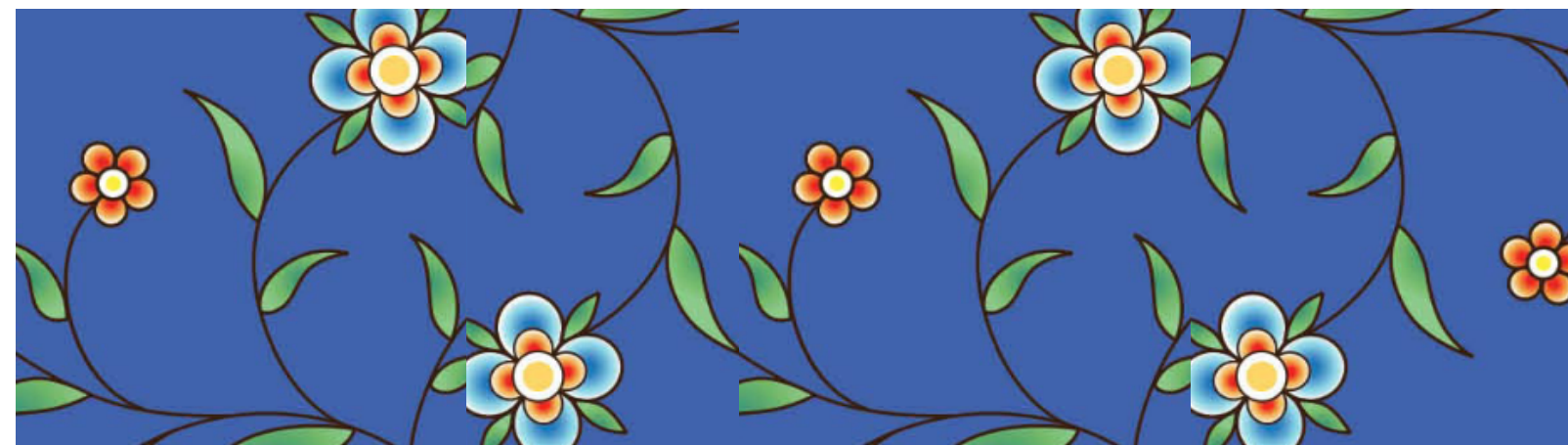
“I grew up with Bangladeshi migrant parents, so English wasn't actually my first

language growing up – Bengali was. I only learned English in primary school, and from my older siblings and television. Writing, and discovering I had a knack for it, has been the greatest gift. It has afforded me the opportunity to pursue not one but two career paths that are rarely open to people from non-white, working class backgrounds. A lot of people of my generation were encouraged to pursue “respectable” jobs by our elders – teacher or doctor, for example. Working in news, media and publishing felt unattainable for people like my parents – it wasn't “for us,” it was something they felt excluded from. So, to be making a living from writing, and showing other people like me that we don't have to be limited by our upbringings, is just so rewarding.”

**Finally, what advice do you have for any aspiring authors?**

“My biggest piece of advice is to not be precious with your words. I'm so used to being edited and editing in my journalism career that I don't have any qualms about harsh edits when it comes to my novel-writing. For aspiring authors it may be a bit of a shock to have your work edited or critiqued, but that's part of the process and your editors are simply trying to make your work better. Keep your ego in check!”

*This Way Out* is available now and I wholly recommend it, especially for fans of *Queenie*, *Yinka*, *Where is Your Husband* or *Detransition, Baby*. My only hope is that we don't have to wait too long for the next novel from Ahmed.





**Charlotte Comrie:** Don't be afraid to try out different roles, not everyone wants to be an editor! I fell in love with typesetting and a year ago I didn't even know what that was.

**Charlotte Brook:** No matter how disheartening it may feel sometimes, don't give up! There are so many ways to get noticed without experience; join *The Post*, start a bookstagram, apply for mentoring schemes. It will all pay off in the end!

**Hannah Moore:** Don't worry if you feel out of your depth in the publishing community. Everyone is in the same boat and will more than likely feel the same as you or have had similar feelings to you and will be there to help you find your feet!

**Mitch Collett:** Take up every opportunity you can and meet other people! As scary as it is, networking has allowed me many opportunities to meet people within the industry for advice and experience.

**Madeleine McManus:** Always be open to learning something new from a different department – keep asking questions about what interests you and you never know where it will take you. Some people have been in the industry for years and might forget how little people know when entering a new role but these are the people with the most unique knowledge. Luckily the people in the publishing industry are very helpful and won't mind answering any and all questions. Also, be prepared to use a lot of acronyms you never knew existed!

**Laura Vogel:** Be open-minded! There are so many options besides editorial and trade publishing, and so many routes into the industry. Don't be afraid to experiment with different roles and to look for opportunities in companies that you wouldn't necessarily have considered first - there are many publishers beyond the Big Five and many publishing-related jobs in parallel industries that are great options to consider to gain and develop some experience. Also, keep in mind that publishing is very much a collaborative and people-oriented industry. So, don't be afraid to connect with people, be true to yourself, and let your personality shine through!

**Pippa Newton:** Don't overestimate everyone else in the world; no one else knows what they're doing either! Just do what makes you happy, throw yourself out there and see what happens. My current job is working on websites and writing digital content for a charity, which was something I'd never even thought about doing, but as I got stuck in with online courses and communities who love reading and writing like I do, I found a new passion and I love it! So try stuff out, give different departments or industries a go and don't stress that other people are doing things differently.

**Annabella Costantino:** Everyone's journey into publishing is different, so give yourself the creative freedom to try new things and develop skills that align with your interests. Make the most out of online platforms like Twitter and LinkedIn. Most importantly: find what makes you love this industry, and run with it!

**Leah Bird:** Don't limit yourself to one dream role that you have imagined or saw on Twitter. Read through job descriptions for any entry-level role that comes up and you might be surprised to find that your skill-set matches the position perfectly or that it aligns really well with what you enjoy! Keep an open mind at every stage and you'll get there eventually.

**Hannah Collins:** Despite the rejection that you might experience when applying for jobs within the publishing industry, there will be a position out there that matches with your experience and aligns with your ethos! Sometimes all it takes is getting to the interview stage so you can really demonstrate who you are as a professional and an individual. Also looking outside of London for jobs can be really beneficial!

Is there something you wish you knew when you first joined the publishing hopefuls community and could share with other hopefuls who are just starting their own journey?

**Jill Çakmak:** You do not necessarily fit best for the role you learned for! There are so many tasks in publishing, be open to something new and try to adapt your known skills to new challenges! It will reward you with your potential dream position you probably haven't considered before.

**Tasneem Hafiz:** Always ask questions - don't be afraid and don't apologise for it, it's all a learning experience.

**Sophie Dickinson:** Don't be disheartened if you don't get any internships, even after months of applying, and especially with big publishing houses! Remember that there are thousands of people all in the same boat as you, looking to enter the industry, and the most popular internships aren't always going to be the immediate ticket to success - there's lots of other paths to take too, such as LDN Apprenticeships and enquiring at independent publishers.

**Shaniah Shields:** Always remember to network. Utilise social media and connect with publishing hopefuls and professionals on LinkedIn and Twitter. It's a great way to share experiences and to gain an insight into what it's like working in the industry. You'll find your dream role one day and it will be worth all the applications!

# How Can *The Publishing Post* Help Publishing Hopefuls?

**Leah Bird, Export Sales Assistant at Simon and Schuster:** Through my role at *The Publishing Post* collating the job opportunities for our readers, I have gained a keen awareness of the range of publishing-related jobs available. Although I am completing a Publishing MA which helped me realise that editorial wasn't the only role available, researching for positions every two weeks enlightened me to just how many different positions there are. I found my current role through researching for one of the previous issues and I believe that having *The Publishing Post* on my CV boosted my application as it demonstrated my interest in publishing!

**Annabella Costantino, Virtual Assistant at Storymix:** Having had experience in various teams at *The Publishing Post* over the last couple years, being involved in the Editorial, Upskilling and Children's teams have all been rewarding experiences. I've had the chance to meet so many talented people in publishing and spotlight debut authors and independent businesses. Working on a wide selection of features has enabled me to develop my industry awareness after finishing my MA Publishing Media studies, whilst empowering me to take the next steps in my career.

**Charlotte Brook, Editorial and Social Media Assistant, BusinessBecause:** I am in no doubt that I wouldn't have landed this role had it not been for the experience *The Publishing Post* has given me! Working at a business publisher is giving me such great experience and is a foot in the door for moving into book publishing.

I started at *The Post* writing for the news feature so being able to research my own ideas, write up press releases, come up with interview questions and work with a team was a great thing to be able to talk about in my interview! Also being Twitter Manager for the post showed my interest in social media which gives me skills across various areas of publishing. Working for *The Post* also showed how passionate I am about getting into the industry, which employers love!

**Mitch Collett, Design Assistant at Farshore:** Having been a typesetter for *The Publishing Post* for over a year now, being able to practise my design skills on InDesign on a fortnightly basis has allowed me to constantly develop my abilities. Each issue, I try and give myself a new challenge to overcome within InDesign, such as the pen tool and gradient backgrounds (something I'm still yet to conquer!) Working for the magazine also looks amazing on my CV, and gives me plenty of work to add to my portfolio.

**Ellie Croston, Marketing and Publishing Assistant at Saraband:** The creative and technical skills gained from typesetting for *The Publishing Post* helped me gain my first role in publishing. By developing my knowledge of the Adobe Suite through typesetting, I was able to stand out from other applicants. Being involved in a publishing related volunteer role also highlighted the passion I had for the publishing industry.

**Aimee Haldron, Production Assistant at Macmillan Children's Books:** *The Publishing Post* has helped by being able to work with other like-minded individuals on topics that interest us all. It has allowed me to gain a deeper understanding of children's publishing as well as furthering my organisational and researching skills. Having this on my CV also showed my passion for wanting to be involved in the industry.

**Mary Karayel, Editorial Assistant at Severn House:** Working with the Trends team of *The Publishing Post* has been instrumental to me obtaining an entry level job in publishing. It allowed me to write about trends I was passionate about, which demonstrated industry awareness and proved my interest in genre fiction, which I am fortunate enough to now be working in.

**Hannah Collins, Editorial Assistant at Bloomsbury Professional:** My role in the News team at *The Publishing Post* has significantly contributed to my knowledge of the industry in terms of what is currently occurring and in relation to the processes of producing a publishing based magazine.

Alongside my Publishing MA, this position has equipped me with the skills and experience required to research and write copy on particular topics which has directly impacted my ability to perform well at interviews and secure a job at Bloomsbury. Having *The Publishing Post* on my CV was also the perfect way to showcase my passion and interest for the industry which aided in setting my application apart from others!

**Alex Oxford, Journals Publishing Assistant at Edinburgh University Press:** I initially joined *The Publishing Post* as a typesetter to keep up with my InDesign skills after leaving university (and student journalism), but it has added so much more than that to my CV and cover letters. It gave me skills to talk about, such as working and communicating remotely within a team, and I inherently understood more about industry news and trends from reading the spreads I was working on. Regular spreads such as 'Indie Insights' provided perspectives on smaller publishing houses that I was less likely to find online. Especially given that I'm now working at an academic, independent press, having that more 'Indie' knowledge really served me well in my interview.

I went into job hunting with no publishing experience and no masters degree, *The Publishing Post* helped me to fill some of those gaps and stand out to hiring panels regardless, it was invaluable in helping me to succeed in publishing and I still continue to work with them because it's such an enjoyable experience. I've now occasionally written for the magazine and hope to just keep learning from this amazing team of people!



# MEET THE TEAM



**BECCA BINNIE**

**Writing:** Spotlighting LGBTQIA+ Community

Becca is about to start an MA in Publishing at City, University of London and enjoys reading classic and fantasy literature.



**ROWAN LEE**

**Typesetting Team**

Rowan is a self-taught creative designer and a Mathematics graduate, aspiring to become an art editor within the publishing industry.



**CHARLOTTE BROOK**

**Writing:** News & **Twitter Manager**

Charlotte works for a business publisher in London and has a bookstagram page @turnthesepages!



**JOANNE BOUSTEAD**

**Editorial Team**

Joanne is our Editorial Co-ordinator and an MA Publishing student. She hopes to kickstart a career in children's publishing.



**LEYLA MEHMET**

**Writing:** Industry Insights

Leyla is an English Graduate and Event Coordinator. In her spare time, she posts book reviews and goes to concerts!



**CONOR PERROTT**

**Editorial Team**

Conor is a BA Writing & Publishing student at the University of Derby. Conor loves reading fantasy, sci-fi and horror books.



**LAUREN DOOLEY**

**Writing:** Spotlighting LGBTQIA+ Community

Lauren has an MA in Publishing and is an Editorial Assistant at SpringerNature. They are an aspiring editor with a love for sci-fi.



**MITCH COLLETT**

**Typesetting Team**

Having completed his publishing Undergrad in Bath and Masters in London, Mitch is now a Design Assistant at Farshore!



**SHANIAH SHIELDS**

**Writing:** Spotlighting BIPOC Community

Shaniah is a MA Publishing graduate and Waterstones bookseller. She aspires to work in children's marketing and publicity.



**LEAH BIRD**

**Writing:** Job Opportunities

Leah is a Publishing MA student and Export Sales Assistant at Simon & Schuster who loves YA, fantasy and romance.



**NIINA BAILEY**

**Writing:** Spotlighting Translation

Niina is currently doing a Publishing BA at the University of Central Lancashire and hopes to become a publishing professional.



**IVANA IVANCIC**

**Typesetting Team**

Ivana's background includes MAs in Anglistics and Pedagogy, and working in education. She loves arts & crafts, journaling and creating educational materials.

# MEET THE TEAM



**CHARLOTTE COMRIE**

**Typesetting Team**

Charlotte is an MA Publishing student at Edinburgh Napier, with a passion for fantasy and romance.



**EMILY DE VOGEL**

**Writing:** Audiobooks

Emily is a recent university graduate with a passion for historical fiction and anything with strong characters.



**MISHA MANANI**

**Writing:** Upskilling

Misha is a pending Geography graduate at King's College and is currently studying at Columbia. She enjoys fantasy and thriller.



**LEXIE MLADENOVIC**

**Editorial Team**

Lexie is our Editorial Lead. She has a Modern Literature MA and a particular passion for children's publishing.



**LEANNE FRANCIS**

**Writing:** Spotighting BIPOC Community

Leanne is an English Literature and Creative Writing graduate. She enjoys gardening, poetry and is pursuing a career in publishing.



**CARLEY BENNETT**

**Writing:** Spotighting LGBTQIA+ Community

Carly is an English Literature student, studying the representation of sapphic characters in YA novels from 1990–2020.



**HANNAH COLLINS**

**Writing:** News

Hannah is an MA Publishing student at the University of Exeter and an Editorial Assistant at Bloomsbury!



**GABRIELLA SOTIRIOU**

**Writing:** Prizes

Gabriella has an MA in Art History, has worked as a Waterstones bookseller, and loves talking about books on bookstagram.



**ELISAVET KOLLIA**

**Editorial Team**

Elisavet is a MSc Publishing student that hopes to make a career out of reading books that have a strong romance plot.



**JULIA FITZPATRICK**

**Writing:** News

Julia is a History and Politics student with an interest in political thought, Ottoman history, and Taylor Swift.



**LORE PENNY**

**Proofreading Team**

Lore is a freelance editor and copywriter who also works with schools to improve their digital provisions. They particularly love reading SFF and children's fiction!



**CAITLIN DAVIES**

**Writing:** Marketing Campaigns

Caitlin is a Sales Support Coordinator at Taylor & Francis and loves to share her recent reads on her Instagram page, Baratheon Books.



# MEET THE TEAM



**HANNAH MOORE**

**Writing:** Shuffling on the Shelves

Hannah is an English Lit graduate and works Front of House at a local theatre. She hopes to begin an MA in publishing in Sep 2022.



**RACHEL HESSIN**

**Typesetting Team**

Alongside her publishing studies and internship with Indie Authors World, Rachel waitresses (read: convinces customers to read her favourite books).



**LAUREN NICHOLSON**

**Typesetting Team**

Lauren is an English Literature graduate, a lover of all things creative, and currently working for a magazine as a designer!



**ABBY DONALDSON**

**Editorial Team**

Abby is a Literature and Languages student at Durham University, and hopes to become a well-travelled, polyglot editor!



**SIOBHAN HUMPHRIES**

**Typesetting Team**

Shiv is an MA student & Podcast Officer for the @SYP\_UK. She wishes to acquire a publishing position in design or production.



**TASNEEM HAFIZ**

**Writing:** Job Opportunities

After working in the IT industry for 6 years, Tasneem is now at Bloomsbury as a Product Assistant.



**KATIA FERNANDEZ MAYO**

**Typesetting Team**

Katia is a content creator and Publishing student at Edinburgh Napier University. She aspires to find a role in production/editorial.



**ERIN EVETT**

**Writing:** Events

Erin is a Classics student and devoted insta-bookworm. She also enjoys hiking and martial arts in her spare time.



**ANNABELLA COSTANTINO**

**Writing:** Children's Team

Annabella is a MA Publishing Media graduate with experience in children's publishing, eagerly pursuing her next adventure with kids' books!



**MEGAN POWELL**

**Writing:** Classics

Megan is an English literature graduate, with a keen passion for books and strong aspirations for a career in publishing.



**SHANNON WIBBERLEY**

**Instagram Team**

Shannon is an English Literature student and a voluntary Editorial Assistant at SmashBear Publishing, she is aiming to start her Publishing MA in September.



**OLIVIA HOUSTON**

**Typesetting Team**

Olivia is a Writing and Publishing graduate currently completing a Content Producer apprenticeship. She hopes to break into children's publishing, especially book design.

# MEET THE TEAM



**EVA LEE**

**Writing:** Acquisitions and Adaptions

Eva is an English Literature and Journalism graduate. She hopes to pursue a career in publishing working in marketing / editorial.



**JENNA TOMLINSON**

**Writing:** Highlights in the Charts

Jenna is a Law graduate and former teacher, with an enthusiasm for books. She is keen to start a career in publishing.



**CAITLIN EVANS**

**Writing:** Prizes

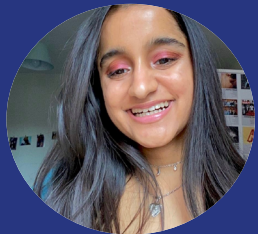
Caitlin is an English graduate, currently working as a Children's Bookseller and preparing to start an English MA in the US.



**AMY WHITTLE**

**Writing:** Industry Insights / Job Opportunities

Aimee is an English and Creative Writing student, aspiring to work in publishing and hopefully publish more of her stories!



**NAYISHA PATEL**

**Writing:** Not to be Overlooked

Nayisha is a new addition to the team & studies English Literature. She enjoys concerts and re-reading her favourite books.



**MEGAN JONES**

**Writing:** Anticipated Reads

Megan is a linguistics graduate and current creative writing MA student. She hopes to publish and find an editorial role.



**TANVI JAISWAL**

**Writing:** Upskilling

Tanvi is finishing her MA Publishing. Her interest lies in academic publishing, especially in History and the World Wars!



**SOPHIE DICKINSON**

**Writing:** Events

Sophie is an English student who is aspiring to work in publishing after graduation. In her spare time, she runs a bookstagram account!



**JENNIFER MCDOWALL**

**Typesetting Team**

Jen is an MLitt Publishing student at the University of Stirling with interests in sci-fi/fantasy, literary translation and design.



**MADELEINE McMANUS**

**Writing:** Highlights in the Charts

Madeleine is happy to have recently joined the publishing industry as a sales and marketing assistant for David and Charles.



**LAURA VOGEL**

**Editorial Team**

Laura is currently finishing her Publishing MA after studying literature. She is drawn to fantasy novels and children's literature.



**AMY WRIGHT**

**Writing:** Topical

Amy is an English Literature graduate and Sales Support Coordinator at Taylor & Francis Group, her first role in publishing.



# MEET THE TEAM



**PIPPA NEWTON**

**Proofreading Team**

Pippa is an English graduate and currently works at the Mental Health Foundation charity, in the digital team.



**HANNAH SPRUCE**

**Writing:** Classics

Hannah is a French and English student at the University of Leeds, who enjoys Romantic literature and hopes to write in the future!



**NATALIE BECKETT**

**Writing:** Highlights in the Charts

Natalie is a copywriter working in marketing, and is currently training to be a children's fiction editor, she is an aspiring writer.



**CHARLOTTE BONNER**

**Writing:** Celebrating Indie Presses

Charlotte is an archaeology graduate who is starting a master's in publishing at Oxford Brookes. She is an avid reader of fantasy and enjoys running a bookstagram account!



**ELIZABETH GUESS**

**Writing:** Industry Insights

Elizabeth did a MSc in Political Theory and is now a Translation Rights Assistant with Intercontinental Literary Agency.



**HO JIA WEN**

**Writing:** Spotlighting BIPOC Community

Jia Wen is a graduate trainee in a media company. She is a proud Malaysian and enjoys Asian literature. For her, a good book and meal makes a perfect day.



**HAYLEY CADEL**

**Writing:** Trends

Hayley is currently completing the Publishing MSc at Edinburgh Napier, aside from this she volunteers for the SYP Scotland and as a reader for the Cheshire Novel Prize.



**ELLA MURPHY**

**Proofreading Team**

Ella is a Technical Writer with a background in admin and linguistics. She loves visiting indie bookshops, especially dog-friendly ones!



**LAUREN GANTT**

**Writing:** Children's Publishing

Lauren is a MA Publishing student at the University of Roehampton: London. She loves all things reading and discussing books.



**JULIA VAUGHAN**

**Proofreading Team**

Julia has recently completed her BA in Education and aspires to work in publishing after graduation. She also enjoys running a bookstagram account!



**MARY KARAYEL**

**Writing:** Trends

Mary is an English graduate who has just started her first role in publishing as an Editorial Assistant at Severn House.



**GEORGIA WELLS**

**Writing:** Anticipated Reads

Georgia is an English and Creative Writing Graduate, currently a barista with hopes of breaking into the marketing side of the publishing industry.

# MEET THE TEAM



**GEORGIA STACK**

**Writing:** Upskilling

Georgia is a History graduate. She is a publishing hopeful who enjoys historical fiction and fantasy.



**AMY EVANS**

**Writing:** Cover Design

Amy is an English Language and Literature student and publishing hopeful who loves all things fantasy and science fiction.



**ARABELLA PETTS**

**Writing:** Highlights in the Charts

Arabella is a Library Assistant aspiring to break into publishing. They particularly love gothic and historical fiction.



**ZOE DOYLE**

**Writing:** Topical

Zoe reassessed her career during her gap year in Greece and aspires to join the world of publishing. She loves reading fantasy influenced by folklore & fairy tales.



**LAURA HASSON**

**Lead Typesetter**

Laura has a Publishing Masters and currently works remotely from South Korea, she hopes to work in design full time one day.



**CHELSEA GRAHAM**

**Editor in Chief**

Chelsea started *The Publishing Post* in the summer of 2020 and is an Audio Assistant at Bloomsbury.

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