

Tate Publishing
A division of
Tate Enterprises Ltd
Millbank
London SW1P 4RG

call
+44 (0) 20 7887 8869
fax
+44 (0) 20 7887 8878

visit
www.tate.org.uk

PUBLISHING
TATE

GUIDELINES FOR SUBMITTING A PROPOSAL

Introduction

In order to assess your book proposal, we would be grateful if you could prepare a concise document – two or three A4 pages is usually sufficient (together with suitable sample material) – which explains the nature of the proposed book, why it should be published and to whom it will appeal. The following notes are intended as guidelines to help you prepare such a proposal; some of the sections will be inappropriate to your particular project so do not worry if you feel unable to provide information on all the points. If you have any queries please ask.

Contents

1. Definition of the market
2. Statement of aims
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1. Definition of the Market

Identify as accurately as possible the intended market(s) for your proposed work. Who will benefit from the work, and who are the most likely purchasers? Potential markets could include general readers, gallery-goers, libraries (public, academic or school), academics, professionals, students or children. Please indicate the main readership first, and list other markets in order of relevance.

If it is a book written primarily for students, please be as specific as possible regarding those courses or modules for which your book could be useful, and indicate particular centres of excellence. When considering market please bear in mind that Tate Publishing sells its books worldwide. If there are particular countries where you believe the book will have special interest, please indicate this. Consideration of the North American market is particularly helpful. If there are forthcoming exhibitions, whether at Tate or elsewhere, which you feel would enhance sales of your book, please identify these and their venues, where known. Please also indicate any societies or institutions for whose members this publication would be particularly useful.

2. Statement of Aims

Briefly and concisely state the main themes and objectives for the book you are proposing. Define the gap which it will fill and why there is a need for this to be done. Please clarify, where relevant, the geographical and chronological scope of the work and the reasons for the parameters chosen.

3. Synopsis

Please summarise in a paragraph or two the argument or narrative of the book. If possible, outline a basic structure and the contents of individual sections.

What is the overall word extent envisaged, and how will this be divided between the book's component parts?

Do you plan to include any illustrations? If so, would you anticipate being able to supply these yourself? How many do you envisage? Do you envisage any colour reproduction being required (and if so, how much)? Are you aware of any copyright issues that may be problematic? If you plan to incorporate Tate works, can you give an indication of how many?

4. Competition

Briefly review each of the main competitors to your work. Please give details of author, title, edition, publisher, price, date of publication, length, hardback/paperback. Identify their strengths and weaknesses. Indicate how your book will differ from these. You may feel there are no direct rivals, in which case please review the books that are most similar to yours.

5. Format

Do you have any views regarding format and design that you would like to be considered?

6. Schedule

Please estimate a date when you would intend to submit the completed typescript and illustrations (this must be a realistic assessment). Please indicate whether or not you will be able to supply the finished work on disk.

Are there any particular dates – such as forthcoming exhibitions or an anniversary – that would enhance sales if the book were available at that time?

7. Curriculum Vitae

Please supply relevant biographical information, e.g. institutional affiliation, publishing history, for each author/editor.

8. Notes on Contributors

If the work is edited, please provide as much information as possible about the individual contributors. It is essential to at least identify all their affiliations and indicate the extent to which they are already involved in the project. Have they agreed to write for you yet? For what will they be responsible?

9. Sample Material

If you have any sample text prepared please send this along with your proposal. This should be selected so that it gives an adequate impression of your style and approach and be representative of the work as a whole.