



Dogmouth – Literary Agency

INFORMATIONAL BRIEF

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1 Introduction

This Informational Brief sets out, in detail, the scope, methodology, and working philosophy of Dogmouth Literary Agency.

Its purpose is to ensure that, before entering into any collaboration, you clearly understand how we shall work with you, what you may expect from us, and the steps by which your manuscripts may reach the right publishers on the most favourable contractual terms for the author.

You have arrived here with something that very few people achieve: a completed manuscript. However long the journey may have been, whatever the effort, hesitation, or doubt along the way, the fact remains that you now hold in your hands a singular work, born of your talent, your perseverance, and your voice. *Blood, Sweat and Tears* (Winston Churchill).

This brief is, above all, a guide prepared for the author: it explains how we work, what you may expect from our representation, and the steps we shall take together should you decide to place your trust in us. We invite you to read it unhurriedly, and to treat it as one would a map: a means of orientation in a new and, at times, perplexing terrain, namely that of professional publication.

We know that reaching this point has not been easy. We also know that you may now be moved by questions of a very natural sort: Is my text truly of the requisite standard? Will anyone value it? Will anyone be prepared to read it? Is publication genuinely possible? This document offers no miracles; it does, however, offer something of real worth: clarity, candour, and support at each stage, precisely where most authors find themselves without guidance once they have written “The End” and are left to ask, in earnest, “What now?”

2 Dogmouth Literary Agency. Our mission

We represent authors with a strategic approach, safeguarding their creative and financial interests. Our commitment is to accompany you throughout the entire cycle: from the orderly, proper, and fully appropriate receipt of your work, through the negotiation of contracts, the protection of your rights, and the pursuit of opportunities both national and international, in English and in Spanish.

The purpose of this guide is twofold.

First, we wish to explain clearly how we work, so that you may have a complete view before you take the next step.

Secondly, this document is intended to provide you with the fullest reassurance. Publication is neither swift nor invariably simple, and the earlier you possess transparent information, the less room there is for uncertainty. Here you will find an explanation of each phase, from the evaluation of your manuscripts to the possible routes of editing and publication.

This document is an invitation to enter a process with eyes open. For what is at stake is not a trifling matter: it is your book, your voice, your ambition, your hope of distinction, of achievement, and of progress. There is, in any serious work, more at play than one might first suppose. It is not merely your pen; within it resides your own pulse, together with your future as a writer, as a professional, and as a person.

In short, this is not a commonplace informational leaflet; it is the starting point of a professional and human relationship that may make a decisive difference to the destiny of your work and, therefore, to the course of your life.

3 Editorial advisory

The first step in our work with you is editorial advisory. It may sound technical; in truth it is far more than a professional reading. It is a meeting between your work and an external, trained, attentive eye, intent upon drawing out the very best in your text.

This is not a matter of judging or affixing labels. It is a matter of understanding what we truly have in hand, and where it

might grow, extend, and rise. We take the time to read your manuscript with respect, for what it is: the fruit of effort and aspiration. From that basis, we produce a compendium of reports that are clear, objective, and constructive.

This advisory work includes:

- A general appraisal of the work: its strength, originality, coherence, distinguishing features, and particular character.
 - The identification of potential weaknesses: aspects of style, structure, pace, or characterisation that may be improved.
- Please remember that, for forty-two years, Dogmouth has remained in constant contact with publishers across the world; we know, often before they say so, what they are seeking, and we must be able to convey that to you with precision.
- A proposed course of action: the options available to you, the steps most advisable, and the editorial potential we discern in your manuscript.

The aim is that you should emerge from this first phase with certainty and conviction: that you should not remain trapped in the question, “Is what I have written enough?”, but rather obtain the genuine privilege of a concrete, professional response from professionals. It may be that the final report confirms your work is ready to begin the submission process, always with our guidance. It may also recommend that certain areas be strengthened before proceeding. In either case, you will not be left alone; you will have direction and clarity as you move forward.

Every manuscript deserves feedback that is objective and useful. Editorial advisory is not a cold filter; it is the foundation of a relationship of trust. Our commitment is straightforward: to tell you the truth constructively, so that you may take the best decisions concerning your work.

4 Our working method

In this chapter you will find a detailed account of what we do for you and for your work. Each step has been designed so that you need not feel alone in the process of bringing your manuscript into the publishing world. This is not merely the management of a text; it is the accompaniment of an ambition. We wish you to have a clear understanding of what you may

expect from us, and how we shall stand at your side at each stage.

4.1 Advisory and technical evaluation

The point of departure is always the reading of the manuscript. We understand what it has cost to reach this point; accordingly, the first thing we offer is a professional reading that is impartial, balanced, and respectful of the work itself.

To that end, we maintain an international team of validation readers who review the work once a pilot reader has approved the content. They are selected for their experience and sensitivity, and have worked with us for many years. When we say international, we mean it: for Spanish-language manuscripts, our collaborators are based across Spain and each and every Spanish-speaking country; for English-language manuscripts, we work with contributors in the United Kingdom, the United States, Anglophone Canada, and Australia.

They read your manuscript attentively and produce 26 specialised reports addressing distinct aspects of your work: structure, style, narrative pace, characterisation, coherence, and the psychological and emotional impact upon different readership groups, among many other dimensions. This is not a superficial reading; it is a thorough analysis intended to draw out the best of your work and connect it with its proper audience.

One of these 26 reports is devoted to concrete recommendations for optimising your work. We do not seek to replace your authorial voice, for your voice is what animates the text. Our task is to strengthen it, refine it, and present it in the manner most likely to speak to a publisher and, later, to readers.

Here we must be quite frank with you: publishers seek literary quality, certainly, but above all they seek commercial viability. You write from the soul, but the market functions in figures. We must not deceive ourselves. Our work is to build a bridge between these two realms: that the work and its author preserve their essence, whilst at the same time being recognised by publishers or producers as an attractive and viable commercial

proposition. At Dogmouth we propose, in effect, to clothe your work in the appropriate form so that, upon seeing it, a publisher recognises not only its artistic merit but, essentially, its economic projection and its true market value.

In other words, editorial advisory is a combination of respect for your creation on the one hand, and realism regarding the market on the other. We wish what you have written with passion to find its place within an environment that may at times appear cold and calculating. In truth, it is. We make that transition possible, and we ensure that you do not feel exposed or attacked in the process.

4.2 Strategy and positioning

Once your manuscript has been processed, evaluated, situated, and properly understood, we address something essential: defining its identity and its audience. Not merely “what does the work contain?”, but rather “to whom is it directed?”:

- Which genre best fits your work?
- What kind of readers might it reach most strongly?
- What sets it apart from other offerings in the market?
- Which audience is likely to buy it, and why?
- Which audience may be unlikely to buy it, and why?

These questions are fundamental, far more significant and far deeper than one might imagine, and our task is to help you answer them with clarity. In addition, we prepare with you the materials we shall require in presenting your work to a publisher: a compelling synopsis, a presentation brief, an author letter, and, if necessary, a concise pitch that captures the essence of your book in a few lines. This has been, for forty-two years, our work at Dogmouth Literary Agency.

All of this serves one purpose: that your manuscript should not only be good, but also presentable and competitive in the eyes of publishers.

4.3 Submissions to publishers

The next step is to open the right doors. In that, we are practised and competent. Not every publisher seeks the same thing, nor does every work belong in every catalogue. Reading practices differ across the world, and no editor has the time or

inclination to open the door to every proposal, still less to read the thousands of manuscripts arriving each week.

Our task is to present your manuscript within an online repository accessible to any national or international publisher or producer, and to provide them with a professional presentation: the 26 reports. It is here that Dogmouth is without equal.

Your work is not set adrift in an ocean of impersonal emails, lost in silence. At Dogmouth we do not knock with the impatience of the solitary author; we weave our strategies with perseverance, because we understand what publishers seek. And when the moment arrives, we do not force our way in; we enter with discretion where genuine opportunities are formed. We conduct real follow-up, to ensure your manuscript has been read and considered. And not merely considered: we seek candid feedback from our publishing contacts so that we may assess where we have erred and, with their assistance, improve for the next advance. All of this is made possible by a genuine innovation in the presentation of manuscripts to the world: the Global Editors Hub.

Publishers, overwhelmed by the weight of their own work, value an accomplished literary agent who relieves that burden. That is a decisive factor in being heard, and in enabling your work to find its place at the appropriate time. We understand that waiting can be difficult; therefore, by means of our flagship instrument, the GEHub, we keep you informed and never leave you in the dark. At Dogmouth we firmly believe in the importance of refining and preparing your work, always at your side and with your collaboration, before presenting it to the right publishers; hence the necessity of the 26 reports.

Being fully aware of the extraordinary burden that the reading of manuscripts imposes upon publishers and producers, and of the human time and resources involved, it makes little sense to bombard them day after day in the frenetic world we inhabit. Moreover, publishers and producers do not wish to entrust the reading of those thousands of manuscripts to artificial intelligence, which is, as we all know, ill-suited to the human sensibility inherent in literary work. The result is stark: in the publishing world only 0.1% of manuscripts are published; only 3% are read. Each year, 97% of unpublished works remain

outside. Among them, there will undoubtedly be tens of thousands of literary jewels, yet they remain at the threshold, unread, unanswered, ignored, and forgotten.

4.4 The Global Editors Hub

Against that discouraging panorama we designed the Global Editors Hub: a selective repository and showcase addressed to thousands of publishers and producers worldwide, prepared to accommodate works in multiple languages. In the GEHub we do not upload manuscripts; we upload the 26 reports we produce for each work.

Each publisher or producer who has previously registered with us gains access via a personal password and may consult the reports which describe and analyse the work with precision, whilst providing vital information concerning its market viability, something hitherto uncommon. The initial response has been excellent: publishers who first entered out of curiosity have discovered that the system is effective; they cease to receive insistence and cold calls and, at their own pace and in their own discretion, they explore reports arising from profiles filtered by genre, theme, or specific parameters. Our search algorithm presents the reports best aligned with their criteria, and thus they need not begin with the full reading of the manuscript: the reports provide more information, and of greater value, in far less time.

4.5 The reports

The report-production process is rigorous. A pilot reader undertakes the initial reading and drafts the primary structure of each of the 26 reports. Thereafter, those documents and your manuscript pass to verification readers in different countries, who expand and consolidate the reports. When the content has been established and reviewed, Dogmouth's management grants final approval and we proceed to upload the Author Profile containing the 26 reports, together with information regarding the work and its author, to the Global Editors Hub.

4.6 Global Editors Hub operations

The web portal provides four access levels:

- Restricted access for agents who wish to examine our method and, in time, to join the repository following the exclusive report model designed by Dogmouth. In this way, agents in different parts of the world may upload reports for their own authors, expanding dramatically the range of works available to publishers and producers worldwide.
- Restricted access exclusively for publishers, enabling them to browse freely through works represented by reports. No other agent may view those reports; they remain proprietary to each agent who has uploaded them to the GEHub.
- Restricted access for authors represented by Dogmouth: each author who has completed the Data Form and granted Authorisation for Dogmouth to upload the Author Profile to the GEHub receives a unique key. Through this access the author may view the work's profile, as well as metrics and counters indicating how many times the reports have been consulted, how many publishers have reviewed them, and which stage applies (interest, negotiation, and so forth), known as Publisher Statuses.
- Open access for any visitor, in order to allow the public to see how the GEHub operates, albeit with access only to works under the Publisher Status category "01 Awaiting editorial interest".

4.7 Negotiation and contracts

When a publisher expresses interest, they contact Dogmouth (or the agent representing that particular work) and we send the manuscript directly by email to the requesting publisher, avoiding external servers and preserving the confidentiality of the content. It is important to emphasise that it is the publisher who requests the manuscript, not the agent who persists in begging for a reading, which is the classic path of the intermediary literary agent. Therein lies the importance of the method we employ and exploit through our instrument, the GEHub.

This change in dynamics, whereby interest arises from the publisher's own initiative after consulting the reports, entirely transforms the traditional balance of power. Thanks to the Hub we are concluding contracts between authors and publishers or

producers at a speed unknown to us in our forty-two years of experience, and this benefits authors directly.

Once a professional has decided to publish a specific work, which may be yours, Dogmouth enters into an intermediation agreement with the author in order to represent them in negotiation. We then accompany and defend your interests as an author before you sign any contract with the publisher or producer of your choosing: we negotiate advances, royalty percentages, the scope of rights granted, and other contractual terms. We review every clause with care so that you do not sign anything that binds your work beyond what is reasonable. We also reject and denounce practices by publishers or producers with a history of non-compliance. With Dogmouth, you will always be protected.

4.8 Exploitation of subsidiary rights

The exploitation of a work extends well beyond the printed book. Throughout the process described above, the Author Profile remains active while additional opportunities continue to be pursued: translations, screen adaptations (films, series, mini-series), digital editions, and audiobooks. The process therefore remains active for both parties, author and publisher. Our objective is to broaden the reach of your work and multiply its opportunities; the Global Editors Hub contributes directly to opening such doors.

4.9 Ongoing representation and author career

Publishing a book is not the end; it is the beginning. For that reason, our commitment to our authors does not conclude with the signing of a contract. We accompany you through editing, publication, market launch, distribution, and initial promotion. We also advise you in the construction of your author brand and in planning your literary trajectory in the medium and long term.

Our interest is that you should thrive as a writer in a sustained manner, not that you sign a single project and then vanish. The more widely known you become, the more you will sell; the more you sell, the greater your income, and the more credible a solid literary career becomes. Your success directly and

indirectly supports ours. Hence our unwavering support throughout the full life of your work.

5 Core principles

One of our core principles is transparency. We know the publishing world is rife with false promises and unrealistic expectations: agencies that guarantee immediate publication; vanity presses that empty the pockets of unsuspecting authors through co-editions disguised as opportunity; and supposed shortcuts that lead only to murky entanglements and manipulation. We also know of illicit demands for substantial payments to “co-publish” without offering, in exchange, any genuine marketing commitment that supports the author’s hope. All supposedly. Against all this, our position is clear: transparency and genuine, spontaneous support.

We do not request unjustified outlays. Nevertheless, one must be clear: there will come a time when our technical instruments, namely the various reports prepared by pilot readers, validators, and Dogmouth’s own management (a total of 26), reveal themselves as the true key to translating your work into the language of publishers. This step is vital. Possessing the reports is not an accessory; it is an indispensable working tool upon the author’s desk. However, please remember that the availability of these reports does not constitute a prior requirement nor a necessary condition for the publication and dissemination of your Author Profile within the Global Editors Hub.

Our position is different. We shall always tell you the truth, even when it may be difficult to hear. If your manuscript requires further work before it should be presented to a publisher, we shall say so. If the genre in which you write is saturated, we shall address it. If we discern strong potential, we shall tell you plainly. And we shall sit down with you to negotiate, to rethink strategy, to join forces, rather than to reject your work systematically, as is so often the usual course.

We do not wish you to live the process in anxiety or uncertainty. Our role is to convert what is sometimes an uncertain path into an experience that is clear, structured, and hopeful.

6 Confidentiality and security

We understand what it means to hand over a manuscript: you are entrusting the most valuable thing you possess, the fruit of your time, talent, and soul, to a stranger, a literary agent such as Dogmouth, which might, in other circumstances, be any other. And, to add to it, with so unusual a name. We do not take that trust lightly.

Accordingly, at Dogmouth we commit to the following safeguards:

- Categorical confidentiality: no manuscript is shared outside the internal circuit of pilot readers, verification readers, and Dogmouth's management without your express authorisation, which is seldom required and is not ordinarily requested, simply because we do not see the need.
- File protection: we work with closed systems; we do not upload your work to public servers or to third-party AI. Only upon request do we send it to the professional who directly requests it, by email, without passing through the cloud or through servers of interested third parties, particularly AI systems lying in wait to appropriate extracts of creative work.
- Respect for authorship: each manuscript is registered internally with date, internal registration number, and author, as additional proof of ownership.
- Transparency at every step: you will always know where your manuscript is and at what point in the process it stands. You may verify this at any time by accessing the Authors' portal of the Global Editors Hub and observing how, week by week, your counters advance.

Your work is not merely another file in a folder. It is your creation, and we treat it with the same respect you do, and more besides, for there are laws protecting consumers against third parties holding authors' data. From the beginning of our existence, Dogmouth has sought to adhere to such obligations scrupulously. We neither wish to contravene the law nor are we disposed to disclose to anyone the inner workings of your manuscript or your personal data.

7 Realistic expectations

The publishing world can be exciting, but it is also demanding. We do not wish to create false hopes; we prefer to speak plainly.

- Not every work finds a publisher. The market is competitive and selection can be ruthless. That does not mean your manuscript lacks value; sometimes the matter is timing, fashion, or even chance. Should that be the case, we sit down with each author to discuss it and to propose horizons, not rejections. We do not deny; we converse.
- We analyse which publishers may be interested, how to present your work, and how to position it within the GEHub. The 26 prior reports, which the author should always keep at hand as a strategic reference, will have served their purpose: to smooth resistance, anticipate objections, and enable publishers to receive the work with greater readiness and receptivity. The reports are not only a key tool for the author; having been produced directly by Dogmouth, publishers recognise in them a rigorous structure and suggestive content, a genuine innovation in the presentation and representation of your work, and, above all, a saving of their most valuable commodity, time, such that our reports become indispensable in their eyes. That combination makes the path to a reading by prospective publishers far more fluid and natural, for which they are notably grateful.
- Perseverance is essential. Many successful authors endured dozens of rejections before publication. You will be in good company. We know our work. After forty-two years in the business, we are resilient to rejection and discouragement. You will lean on us, and we shall weather storms together. Alone, we assure you, the labour is titanic and dispiriting.
- If a work is not ready to be sent, we shall say so frankly, together with recommendations for improvement, always upon your request and authorisation. Our respect for the author is well established in our profession.

Dogmouth's commitment is not to false hopes, but to honesty, clarity, and realistic guidance. It is the only way to open the

doors to literary success and, ultimately, to live on the proceeds of one's work.

8 What you may expect from us

When you entrust your manuscript to Dogmouth Literary Agency, you will receive:

1. Personal attention: you are not a number in a queue; you are an author with a name, a history, and a distinctive voice.
2. Professional reading: your work will be read with judgement and seriousness, by human beings, not by AI; and not by one person (the pilot reader) but by several (verification readers).
3. Consistent accompaniment: we do not leave you alone at any stage, from the initial reading through to final negotiations with publishers or producers.
4. Global Editors Hub: thanks to our system of making reports available in the cloud, rather than harrying publishers into forced manuscript reading, we have open doors at large and small publishing houses, in Spanish and in English, and access to thousands of publishers and producers across the globe. Thousands, without exaggeration.
5. Respect and candour: you will always receive clear, honest, and transparent responses, even when they are not the easiest to hear, nor for us the easiest to deliver.

In short, with us you will have a steadfast ally with genuine reach in the publishing field: a partner who knows the sector's severity, yet believes deeply in the value of well-told stories.

9 Conclusion

Your manuscript is the seed of a book that may reach readers. This Informational Brief is an invitation to travel a path with accompaniment.

At Dogmouth Literary Agency we believe in authors and in their stories. We know the publishing market is demanding and that publishers often view books through the logic of numbers. Yet we also know that behind every manuscript stands a person who deserves respect, guidance, and support.

This brief is our way of telling you: you are not alone. We proceed with you, step by step, so that your work may have the best possible opportunity.

10 What we now require from you

- That you send us your complete manuscript. In addition, that you send us certain details about yourself and your work and provide online consent for Dogmouth to upload your work's Author Profile to the Global Editors Hub without any charge.
- At the end of this Informational Brief you will find the rules for sending us the original and completing the remaining requirements.
- That you settle into your favourite chair and allow the Global Editors Hub to do its work for us.

11 Agency commission model

At Dogmouth Literary Agency we work exclusively on commission upon the income generated by your work, never by advance fees.

Within the publishing market it is common to find fees around 20% for domestic sales and up to 25% for international or audiovisual rights. In our case, and by way of advance indication, our commissions have traditionally been a fixed 15%, a percentage we have maintained consistently for more than four decades.

Why do we work below the sector average? Because our effectiveness rate is higher. Put differently: with the same dedication and intensity as other agencies, we secure publication for a greater proportion of our authors, precisely owing to the success we are achieving with the Global Editors Hub. That higher success rate results in greater recurring annual income for the agency and, at the same time, more favourable conditions for those we represent. We have no need to squeeze the author beyond what others, already, attempt to extort. A single author does not sustain us; a multitude of placed works does.

In short, we believe we are not only the agency that charges least to represent you, but also the one able to offer greater

quality, safeguards, and professional solvency, together with the opportunity to feature in the GEHub, and without paying in advance. This combination, fees below the market average together with a level of dedication, rigour in the preparation of our 26 reports, and corporate standing far above the ordinary, constitutes our most compelling calling card.

12 Complementary services

In addition, as any intermediary literary agency, we make available to authors a broad and flexible range of complementary services, to which they may resort voluntarily according to the specific needs of each project. These services are directed towards technical and stylistic improvement of manuscripts, strengthening the authorial voice, optimising editorial presentation, and properly aligning texts with the differing standards and expectations of international literary markets. One may write; it is quite another matter to sell, and in this field someone must show authors how it is done.

Among other areas, such services may include editorial accompaniment, structural and stylistic revision, analysis of positioning and editorial fit, preparation of dossiers and professional presentation materials, strategic guidance on publication routes, and support in later phases connected to negotiation, exploitation, and international projection of works. All of this is conceived as a progressive, adaptable, and non-obligatory framework of work, the ultimate aim of which is to strengthen the project and maximise its genuine prospects of entering the various editorial ecosystems.

To that end, for those authors whose ambition is not limited to completing a single manuscript, but who seek to forge a solid, sustained literary career and to consolidate themselves professionally as authors, Dogmouth also offers a Professional Master's Programme in Writing for Publication. It is conceived not as a commonplace writing course nor as a generalist creative programme, but as an advanced formation, comparable in depth, rigour, and scope to a university master's degree, directed towards the acquisition of editorial judgement and an understanding of how the publishing system truly functions. Its approach does not rest upon promises of inspiration nor upon the abstract cultivation of talent, but upon a conscious reading of professional evaluation mechanisms and the making of

informed decisions concerning the work, its positioning, and its viability. It is a rigorous, structured itinerary which places the author in an adult and responsible stance towards the project, enabling them to understand why certain works move forward whilst others do not, how a publisher thinks when confronted with a manuscript, and at what point a text truly begins to count within the publishing ecosystem.

In short, it is a matter of accompanying the author from expressive impulse to editorially viable work, a process which is, in itself, an art. This approach has historically been embraced by authors such as Ken Follett, Frederick Forsyth, Tom Clancy, John Grisham, Lee Child, and Margaret Atwood, who understood writing not only as creation but as craft and strategy, and whose working methods have served as reference points in distilling the know-how that underpins the curriculum of this Professional Master's Programme. It is not conceived for every profile, nor is it motivational; it is a selective formation for those who aspire to develop works with projection, reach, and genuine viability, and to turn writing into a serious, conscious, sustained project within publishing markets.

For it is not the same thing to write a work as to live by writing: the former may arise from a legitimate impulse; the latter requires an understanding that sales, like publication, respond to professional criteria which must be known and mastered. That decisive difference is what this itinerary invites one to accept.

In summary, our working model rests upon a transparent philosophy oriented towards shared success: we prosper if you prosper; we grow if your work finds readers; we consolidate if your own literary career advances. That alignment of interests is what has allowed us, across more than forty years, to accompany authors of all genres and profiles, enabling their voice to be heard in an increasingly competitive market.

To work with Dogmouth Literary Agency is to have at your disposal a consolidated network of contacts within the publishing sector, publishers, scouts, pilot and validation readers, translators, international rights distributors, and audiovisual production companies, as well as intermediary literary agents who, day and night, pass in and out of the

GEHub. We have cultivated this network with seriousness and professionalism across decades, and it now expresses itself through our most effective sales instrument yet devised: the Global Editors Hub and the novel philosophy that animates it, and which will, in the near future, break established moulds. One should not overlook the faculty of featuring, exclusively, within the GEHub's report repository. It is not merely a matter of sending a manuscript; it is a matter of designing a bespoke editorial strategy, advising on preparation of the work, negotiating contractual conditions with firmness, and safeguarding, always, the long-term interests of those we represent.

12 Confidentiality and ethics

This document is for the exclusive use of the person who requests it. Any information you share with us will be treated with absolute confidentiality.

13 Please contact a literary agent directly

Manuel Maximiliano or Adela San Juan

Dogmouth – Literary Agents

max@abocaperro.es or info@abocaperro.es

Website: abocaperro.es

Website in English: dogmouth.es

Please send your manuscript in the format requested in Annex I

to: manuscrito@abocaperro.es

For manuscripts sent to us in the English language:

manuscript@dogmouth.es



Dogmouth – Literary Agency

INFORMATIONAL BRIEF

ANNEX I. GUIDANCE FOR SUBMITTING YOUR MANUSCRIPT. PRACTICAL ADVICE

1 Preliminary steps

Very important: prior to submitting any manuscript, the author who requests that we upload their Author Profile to the Global Editors Hub must:

- Visit our website abocaperro.es, the “[Enviar su obra](#)” page (dogmouth.es, “[Send your work](#)”, if the manuscript you intend to send us is in English).
- Download the informational PDF in advance (the very document you are reading now; you have already completed this step).
- Next (on said page): *[click here to complete the details concerning your work and your author biography, and to grant authorisation for Dogmouth Literary Agency to](#)*

present your Author Profile on the Global Editors Hub.

Upon completion, you will be redirected to the page to continue the process.

- Finally, send us your manuscript via email.

2 File format

- **Length:** if your manuscript exceeds 400 pages, please divide it into several volumes (example: MyNovel_Volume1.docx).
- **Editing software:** we accept only documents in PDF or Word (.docx) format. Please do not send Google Docs, other formats, or designed layouts. We require clean text. Our pilot and validation readers convert PDF and .docx into .epub or .mobi in order to read comfortably on electronic readers connected to the software that supports each of our 26 reports; the best formats for file transfer are therefore precisely PDF or Word, hence we do not accept any other format.
- **File name:** Use this format: Title_YourName.docx
Example: TheSecretGarden_LauraPerez.docx

3 Typeface and configuration

- **Font:** Times New Roman, 12 pt, pure black (#000000).
- **Page design:** free style, but without flourishes, icons, or emoticons; plain text.
- **Page numbering:** required; at your discretion.

4 Manuscript structure

- a) Cover page. Please include:
Title of the work.
Your name or pen name, if you have one.
Contact details (telephone and/or email).
- b) Contents (optional). Only if the work has clearly differentiated parts or sections and, after publication, such a contents page would be required in the final work.
- c) Body text. Numbered chapters. If they are not numbered, separate each with three line breaks or with *** * *** centred on the page.
- d) Key rules

- Do not include creative designs: avoid columns, special fonts, or colours. If the presentation falls outside the rules we establish, we will not be able to pass it to the first review (the pilot reader) and we will have to return it.
- Languages accepted: Spanish (any variant, whether from Spain or Latin American countries) or English. Manuscripts in other languages are not accepted save by express request and prior viability assessment.
- If your work is written in a Spanish variant specific to a Latin American country, please state this in your notes when sending the manuscript. This will allow us properly to assess syntactic and vocabulary particularities, preventing our pilot readers from treating legitimate usage as error.
- Review your manuscript carefully before sending it and use a spelling checker. Spelling and grammar must be impeccable, regardless of the language. If the text presents systematic errors, it will not pass to our validation readers and will be rejected at the first review by our pilot reader. If you include spelling “errors” intentionally (for narrative or character reasons), please indicate this in your notes together with the relevant page references, so that our pilot reader does not treat them as genuine mistakes.
- We accept only unpublished and original works. Texts previously published or showing indications of plagiarism will not be accepted. To guarantee this, we use an internal verification system by software. We wish you to be assured that your manuscript will never be submitted to public tools or external platforms that might appropriate your text. If you have already self-published the same work (for example, Amazon KDP), it may coexist with the display of your Author Profile on the GEHub without needing to remove it. Only when a publisher or producer shows interest in negotiating to acquire publication rights will you be required to withdraw your work from any self-publishing channel.
- Registration and ISBN
 - a) You may send us the manuscript whether it is already registered or not. If you prefer, prior to sending it you may protect your work by legal registration (intellectual property deposit, SafeCreative, ISBN, etc.). This is entirely valid and may give you reassurance.
 - b) If you have not yet done so, do not worry: at Dogmouth Literary Agency we can also advise you and manage such formalities on your behalf at the appropriate moment,

always with the editorial strategy that best suits you in mind.

c) The important point is that your manuscript is safe from the moment you send it to us: we work with absolute confidentiality and respect for your work and protect it from unwanted third-party interference whilst it is on our servers and we are working with it. Please remember: the Global Editors Hub never hosts original manuscripts, only the 26 representative reports for each work. Your manuscript is always safe with us, with ISBN registration or without it.

5 How to send it

- Email: send it to: manuscrito@abocaperro.es
- (or to manuscript@dogmouth.es if the original text is in English).
- Email subject line:
“MANUSCRIPT: [Title of the work]. [Your name]”
- Email body: you need not write anything, unless you wish to provide additional information about yourself or the work.

6 Response timeframe

Our commitment is always to provide a response within a maximum of four to six weeks, though in most cases it is only a matter of a fortnight. We know how frustrating it can be to send a manuscript and never receive news; therefore we wish you to have complete certainty that, whatever the outcome, you will always receive a reply from us. Moreover, the moment we receive your manuscript, you will receive an automated acknowledgement of receipt, so that you know it is in our possession and in safe hands.

This waiting time is due to the fact that each manuscript is read attentively by our pilot reader, and, if it passes that first review, also by specialised validation readers. At each stage, the 26 reports relating to the work must be developed. We prefer to take a few days more and deliver feedback that is honest and well-founded, rather than reply quickly without rigour.

In summary: your work will not be lost in an inbox, nor in a publisher’s drawer, nor in a spam folder. You will receive a

clear, respectful, and transparent response in due time and in proper form. With us you will never feel set aside and left waiting.

Please remember: at this stage we shall never request any collaboration or financial consideration whatsoever, unlike certain other agents or publishers, particularly vanity presses.

7 Contact and questions

- For submitting manuscripts: manuscrito@abocaperro.es
- For general enquiries: info@abocaperro.es

You may write to us with any questions you require, with no limit on length.

- For manuscripts in English: manuscript@dogmouth.es
- For general enquiries in English: info@dogmouth.es

8 A final word of advice

Do not delay sending your manuscript. Prepare the file according to these guidelines and send it as soon as possible. Outside there is a world of publishers waiting for your work, even if it does not always appear so. It is a saturated world; it is not their fault. Access to publishers, producers, intermediary professionals, and distributors is what we provide; that is our work.

If in the past you received silence or rejection, it does not mean your work lacks value. Many publishers simply do not have the time or resources to read calmly the thousands of manuscripts they receive daily.

That is precisely why we exist, Dogmouth Literary Agency: so that your book does not disappear in that multitude, one more among the jaws of the pack; so that it is read with attention; and so that it receives the opportunity it deserves.



Dogmouth – Literary Agency

INFORMATIONAL BRIEF

ANNEX II. Contents of the twenty-six reports

These reports constitute a technical and strategic compendium. When properly completed in each case, a set of 26 reports for each manuscript forms a powerful instrument in the hands of the publisher or producer who reads them upon entering the Global Editors Hub and taking notice of your work. They have been designed to organise relevant information into operational sheets, reading maps that synthesise, exemplify, and rank what truly matters when evaluating a work for possible commercial exploitation.

They are not workshop notes, a conventional synopsis, nor general observations; they are powerful decision instruments. Taken together, they provide a complete radiography that enables both professionals interested in your work and the author themselves to compare, prioritise, and decide without

losing time in extensive readings. Those publishers and producers who have these documents will find, in condensed space, the key to assessing with judgement and speed the true position of a manuscript against market demands and the concrete opportunities it may open. Please remember: they are not a synopsis; they are a system of strategic reading that translates a work's commercial potential into operational information, enabling author and publisher alike to orient themselves with precision where, without such instruments, judgement disperses, time is diluted, and genuine market opportunities remain unseen.

Consider them a strategic asset. Properly presented, these reports open doors and accelerate processes of editorial and production interest.

Note: you will observe that the numbering is not consecutive. These twenty-six reports form part of a broader corpus of study and analysis held by our agency, Dogmouth. They are precisely the documents to which, selectively and under controlled conditions, publishers and producers gain access when exploring the Global Editors Hub and ultimately arriving at your manuscript; the remainder belongs to Dogmouth's internal circulation and serves complementary functions (quality control, technical verification, negotiation guidance, and legal-strategic analysis). This distinction guarantees both the efficacy of the information received by external decision-makers and the protection and responsible use of sensitive data for the benefit of negotiation and editorial strategy.

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THE REPORTS

1.3 Primary Assessment Report. A brief yet decisive document setting out essential particulars: title, author or pen name, date received, internal registration number, declared genre, and approximate length. In addition to these metadata, it provides an expanded initial description situating the work in context: tone, pace, declared target readership, and first professional impressions regarding editorial positioning. This report functions as the work's calling card to publishers and agents: in a few pages it explains why the work merits attention and what its distinctive features are.

2.1 Literary Quality Assessment. An exhaustive analysis of literary dimensions: narrative structure, plot arc, pace, scene construction, handling of time, development and coherence of characters, narrative voice, and command of language. We identify in detail stylistic strengths, imagery, leitmotifs, originality of voice, and weaknesses affecting readability: excesses, gaps, digressions, or tonal breaks. The report includes flagged textual examples and a final appraisal placing the work on a scale of literary competitiveness.

2.2 Narrative Psychological Profile Report. A psychological radiography of principal and secondary characters based on recognised models: Big Five, Berne's Transactional Analysis, and Jungian archetypes. Dominant traits are detailed, as are conscious and unconscious motivations, internal inconsistencies, and consistency between past, desire, and action. The report helps explain why characters act as they do and what adjustments would strengthen verisimilitude and emotional weight. Its purpose is to provide a cross-sectional portrait of the work enabling the author to understand the solidity of character construction and its narrative impact.

2.3 Relational Dynamics and Narrative Networks Report. This report analyses relationships between characters and the configuration of narrative networks. It studies bonds of power, marginality, and alliance, and flags relational inconsistencies or stereotypes that may weaken credibility or limit editorial appeal. It constitutes a complete relational map: who holds power over whom, secret alliances, implicit tactics, dependencies, and friction points. It examines how such networks shape the plot and which relationships drive central conflicts. It detects implicit social patterns, for example patriarchal hierarchies or class solidarities, and how these may strengthen or weaken credibility. The report proposes narrative adjustments to remove stereotypes, reinforce dramatic knots, and clarify the work's social topology.

2.4 Sociocultural Risk Report. Detection and analysis of sensitive representations: gender, race, ethnicity, religion, social class, sexuality, and other categories that may provoke rejection, misunderstanding, or litigation. The report distinguishes between legitimate narrative choices and inadvertent authorial bias, indicating potential impact on readers, the press, and editorial gateways. Where appropriate,

mitigation strategies are proposed (textual revisions, disclaimers, author notes, editorial notices) and specialised consultation is suggested when advisable (cultural advisers, counterpart review). The objective is to flag reputational risks to third parties and distinguish legitimate narrative bias from inadvertent authorial bias.

2.5 Psychological and Moral Development Report. A study of the protagonists' emotional and psychological journey: credibility of change, coherence of decisions, and the emotional force of the ending. Critical milestones, psychological regressions, resilience mechanisms, and moral coherence of motivations are analysed. The report concludes whether development is plausible and offers concrete routes to intensify or soften the underlying psychological arc depending on audience and genre. It provides examples of micro-scenes that could strengthen the sense of internal progression. Its aim is to determine whether, overall, the development is plausible, consistent, and narratively satisfying.

2.6 Integrated Narrative Coherence Report. Integrates findings from the four prior analyses (narrative psychological profile, relational dynamics, sociocultural risks, and psychological and moral development) to provide a global view of the work's narrative coherence. It functions as a bridge report: it not only synthesises results, but also formulates objective and practical recommendations for manuscript adjustment.

2.7 Logical and Argumentative Consistency Report. Evaluates the internal solidity of narrative reasoning and the work's overall coherence. It analyses the logic of events using algorithms derived from the philosophical discipline of Formal Logic, the plausibility of characters' decisions, the absence of contradictions, and argumentative clarity. It is conceived as an objective safeguard against subjective reading bias and constitutes one of the pillars of Dogmouth's authority. It serves as a reassurance to the publisher: if they conclude an edition contract with the author, it is because they will not have encountered material flaws capable of discrediting the work on grounds of logical and argumentative consistency.

2.8 Market Potential Analysis. This report evaluates the viability of the work as a commercial product within the

publishing market. It considers factors such as the current state of relevant genres, comparison with recent successful titles, reader consumption trends, and the level of real or projected demand. The target audience is assessed both quantitatively (niches, critical mass) and qualitatively (expectations of the average reader). The report offers guidance on positioning, points of sale, and possible adaptations intended to increase competitiveness and market penetration. Its purpose is to determine the work's attractiveness to publishers and readers in terms of profitability and competitive strength.

2.9 Target Audience Validation Report. This report identifies with precision the target readership of the work and validates the real existence of an interested reader segment. It analyses age, gender, reading habits, cultural and geographical niches, as well as the coherence between what the work proposes and what that readership seeks. It determines whether the manuscript has a clearly defined and attainable target within the publishing market. The report also evaluates the alignment between the promise of the work and the genuine expectations of its intended audience.

2.10 Competitive Benchmarking Report. This report analyses the competitive positioning of the work in relation to similar titles already present in the market, both contemporary and classic. Trends, styles, strengths, and weaknesses of comparable works are examined in order to determine the place the manuscript might occupy within the editorial landscape. Its purpose is to provide a comparative radiography that serves as a strategic guide for both the author and the agency.

2.11 Series / Saga Potential Report. This report studies the feasibility of the analysed work developing into a literary or audiovisual series. It assesses possibilities for expansion through prequels, sequels, or spin-offs, as well as the capacity of the narrative universe to generate reader loyalty over time. The objective is to determine whether the story and its world possess sufficient breadth and narrative flexibility to sustain a serial project.

2.12 International Comparative Report. This report compares the analysed work not only with titles in the market corresponding to the language of the original manuscript, but also with editorial trends in key international markets,

particularly the Anglophone, French, and German spheres. Its purpose is to provide a global perspective that allows evaluation of the work's competitiveness in transnational contexts and to reinforce the agency's authority as an intermediary with international reach.

3.1 Translation Potential Report. This report evaluates the capacity of the work to be translated and commercially exploited in other languages and territories. It considers factors such as narrative style, cultural references, universality or localisation of themes, and ease of linguistic adaptation. Its objective is to determine whether the manuscript has international appeal and to identify the barriers or advantages it presents with regard to translation.

3.2 Audiovisual Potential Report. This report analyses the possibilities of adapting the work to audiovisual formats such as cinema, television series, or streaming platforms. It examines plot structure, characters, visual appeal, narrative rhythm, and the feasibility of transforming the manuscript into a screenplay. Its objective is to determine whether the work may become an attractive product for the audiovisual industry.

3.3 Transmedia Potential Report. This report examines opportunities to extend the work beyond the traditional literary format by exploring its transmedia potential. It considers possible adaptations to comics, graphic novels, podcasts, video games, interactive websites, and other emerging narrative media. The objective is to identify the extent to which the story may generate an expanded universe capable of engaging diverse audiences across multiple platforms.

3.4 Derivative Rights Potential Report. This report assesses opportunities for commercial exploitation of the work beyond its literary publication. It examines possibilities for merchandising, spin-offs, sequels, anthologies, licensing, and other uses of intellectual property. Its objective is to determine the degree to which the work may generate derivative products that enhance its economic and cultural value.

3.5 Digital Formats Strategy Report. This report analyses the potential of the work in digital formats, particularly ebooks, audiobooks, and interactive media. It examines the manuscript's adaptability to each medium, taking into account

technical, narrative, and market considerations. Its objective is to determine the work's viability within digital environments and to propose strategies to optimise its impact in this expanding channel.

3.6 Awards and Competitions Potential Report. This report analyses the feasibility of submitting the work to literary prizes and competitions, both national and international. It evaluates the manuscript's alignment with the rules of relevant competitions, its appeal to juries, and the potential visibility and prestige associated with participation or award.

4.1 Integrated Editorial Assessment Report. This report integrates and synthesises the results of the reports from Section 2 (reading and evaluation) and Section 3 (other markets). Its objective is to provide an overall view combining literary quality, narrative coherence, market potential, and exploitation opportunities across different formats. It functions as a strategic instrument for deciding the next steps in the editorial trajectory of the work.

4.2 Literary Restructuring Plan. Where necessary, this technical document offers targeted proposals for correction and rewriting of defined sections, aimed at improving the manuscript in its narrative, structural, and stylistic dimensions. It formulates concrete adjustments involving cuts, expansions, reorganisation of passages, stylistic refinement, and dialogue polishing. Its purpose is to serve as a practical guide for the author in restructuring the work, ensuring it reaches a competitive level within the publishing market.

4.3 Legal Risks and Sensitivities Report. This report identifies potential legal risks and cultural sensitivities that may affect the editorial viability of the work. It analyses issues relating to third-party rights: real names, registered trademarks, protected brands, sensitive locations, third-party rights, and political, cultural, or gender sensitivities that could provoke rejection or controversy. Its objective is to anticipate legal or reputational conflicts and to propose adjustments ensuring editorial security and avoiding adverse legal or regulatory consequences.

5.1 Market Penetration Analysis. This report studies the most appropriate avenues for introducing the work into the real

market, considering sales channels, geographical distribution, initial print runs, participation in book fairs, presence in physical and digital bookshops, translations, alternative formats, and further projections of the work. Its objective is to design an entry strategy that maximises visibility and commercial opportunity.

5.2 Economic Feasibility Study. This report analyses the economic feasibility of the editorial project, evaluating estimated budgets, editing and marketing costs, break-even points, and sales projections. Its objective is to determine the potential profitability of the work in monetary terms and to establish optimal conditions for publication. It is a report of vital importance for the publisher.

5.3 Preliminary Marketing Plan. This report offers the publisher or producer, by way of advance indication, an initial communication strategy for the launch of the work, including social media presence, press releases, participation in events, and promotional campaigns. Its objective is to allow the future publisher to assess the potential business impact from various perspectives, particularly visibility and the manuscript's capacity to generate expectation among its target audience, thus laying the groundwork for effective commercialisation.

5.4 Editorial Strategy Memorandum. This final document integrates all reports produced from Section 2 onwards. It is of vital importance both for Dogmouth's management and for the future publisher or producer. Its objective is to formulate a definitive global strategy for the work: whether it should be published or not, in which markets, under what conditions, the costs involved, projected benefits, and the corresponding plan of action. It constitutes the strategic synthesis guiding the agency, the author, and the publisher or producer in the subsequent stages.



Dogmouth Literary Agency