

# @Books



# Publishing for **AUTHORS**

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# WHAT AN AUTHOR'S ASSISTANT CAN DO FOR YOU?

The author's assistant can be the center point for keeping a book project coordinated, on time and on budget. The author's assistant can focus on many of the important tasks, allowing the author to focus on the job that only the author can do - writing a great book.

Becoming an author is one of the most wonderful professional and personal accomplishments of a lifetime. It has been estimated that 80% of individuals hope to one day become authors. The truth is that only about 2% of people ever do become authors, but that 2% produce about 300,000 new books each year. The difference between those who succeed and those whose dream to become an author never becomes reality is knowledge, persistence and confidence.

## There are four primary roles an author's assistant can play in working with an author.

1. The first is to give aspiring authors the right information to know what is involved in the process, what to do, when to do it and how much it will cost.
2. The second is to have a great referral network and to help the author find the rest of the members of the author's professional team, like the editor, cover designer, publicist and more.
3. The third is to coordinate the process to make sure the right things are done in the right way at the right time, which is key to saving both time and money for the author.
4. The fourth and final role is to do specific tasks, from those in the writing process, to others in the publishing process or others in the marketing process with the expertise and skills you will gain in this course.

An author's assistant can help you with these tasks in the publishing process:

- Coordinate all the self-publishing tasks
- Get the ISBN (International Standard Book Number)
- Get the LCCN (Library of Congress Control Number)
- Get the bar code for the back cover
- Coordinate testimonial requests
- Create an account with printer
- Review the final proof and printer's proof
- Get the Copyright registered

If you need a fully trained professional author's assistant, visit the Author's Assistant Directory, hosted by The Publishing Store at [www.AuthorsAssistants.com](http://www.AuthorsAssistants.com). You will find all the information you need to know what to expect if you hire one of these critical expert professionals in the book industry.

# PUBLISH YOUR BOOK

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Over the past decade, the publishing landscape has changed dramatically. Looking at the industry as a whole, there are many, many new publishing companies and tremendous consolidation of the largest and oldest companies. Conglomerates, several from other countries, have bought the established or New York publishers and made them part of a vast media empire.

On a much smaller scale, it is now possible for a single author to write his or her own book, have it printed, and market it him or herself by assembling a talented team of people (many of whom may be former employees of the largest New York publishers). Especially if his or her book will augment his or her own consulting or coaching business, this approach may provide the most immediate—and the most profitable—results.

## Publishing Plan

Your publishing plan provides an opportunity for you to consider the “how” of getting your book to market and to recognize the costs of doing so.

Here are some questions to think about when you publish your book:

### 1. How do I publish?

- What do I want to accomplish with my book? How do I define success?

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- Is self-publishing or traditional publishing a better route for me to take, given what I want from the experience?

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- What format should my book be in? How many copies should I print the first time? Should I create other products to sell at the same time?

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- How will I get the finished book out to its intended audience?

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### 2. Who will do the work?

- What work will I do myself, and what will I outsource to professionals?

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- Who will I have on my team handling the various aspects of the publishing process, from designing the book to printing it to distributing it to marketing it?

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- How will I know whether they are doing a good job? How can I judge the value of their work?

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### 3. What costs will be involved?

- What are all the steps involved in publishing a book?

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- What should I expect to spend for the work I outsource?

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- How much money can I realistically expect to make for all this effort?

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## Define Success

The first step toward successful publishing is planning to get what you want; in other words, define what success means for you. The authors who are most satisfied with their publishing experiences have thought through their own expectations before beginning and were sure their expectations are realistic. Legitimate targets enable you to make the kinds of critical decisions that are necessary to success. Setting goals you can accomplish starts with a look at your beliefs about what being a successful author means to you.

Most new authors have no idea how book sales happen or what numbers to expect. A typical successful book from a major publisher sells between 20,000 and 40,000 copies. Healthy book sales from a smaller publisher may number at least 5,000 copies, whereas a self-published book may be considered promising if it sells as few as 1,000 copies to a wide audience.

Set your sales goals high but your expectations lower. Obviously you want high sales for your book; otherwise, why do all the work? But be clear about your vision. If you plan to author a book for your own seminar business, your expectations will necessarily be different from those of the author who wants to become a world-class speaker and subject-matter guru. Clearly a book about diets will have broader market appeal than a book on corporate strategic planning.

Your ability to drive book sales will also depend on the name recognition you've already established. Someone like Dr. Phil McGraw can realistically expect his next book to sell millions of copies regardless of the subject matter. How's your name recognition?

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## Consider Developing Products

Since a book may be only one of several products you are considering developing, you should look at your timetable for launch opportunities for your book as well as for the other products in the pipeline. There can be economies of scale to developing and selling a number of information products at one time. For instance, if you intend to do a companion CD and workbook to complement your book, do you want all of them to come out at the same time, or do you plan to do one this year and others next year?

Many authors create books as an entry-level, lower-priced product to start a relationship with a customer who becomes a client and purchases higher-priced products and services. If this is your strategy, decide how you will brand the products and services and craft the book to fit into the mix. All this may affect packaging and pricing, along with other elements. You may expect this book to stand on its own in terms of profitability or take a loss but still make money in additional products and services.

# Research Publishing Options

One of the big conclusions you may draw in this process is whether you want to self-publish your book or seek an outside publisher. Let's discuss how to know which is right for you.

Until a few years ago, authors considered self-publishing only after being turned down by traditional publishers. Times have changed. Because publishers now shift much of the business and promotional responsibilities to their authors, all of them must be active participants in order to succeed. Combine this reality with the technical advances and sophisticated resources that are currently available, and you can see why self-publishing is now the method of choice for many authors.

Whether or not it is the right decision for you depends on a number of factors. Here are a few of the trade-offs for you to ponder:

1. **Royalty vs. direct revenue**—With a traditional publisher, you are paid a royalty, a percentage of book sales, which is usually 10 percent to 15 percent. In most cases, that translates to \$1 to \$3 per book.

If you self-publish, you will be paid directly for the books you sell (sometimes at full retail). On the surface, this sounds highly appealing (and it can be), but you must calculate into your equation that you will be responsible for all of the development, publishing, and distributions costs otherwise picked up by a publisher. You will generally pay several dollars per book copy, with perhaps hundreds of these becoming non-revenue-producing review and promotional copies. In addition, commissions and/or discounts to distributors, wholesalers, and retailers can take a healthy cut from your profits. Add to that all of the marketing costs, and you will begin to see the real picture. If you have an entire product line to absorb the costs, especially the costs of marketing, this direction might be right for you.

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2. **Control**—If it is important that, as an author, you control the content of your book as well as the production time line, self-publishing will put you in the driver's seat. However, with freedom comes responsibility. For instance, ask yourself:

- How comfortable are you in letting someone else make the final decisions on important elements? If you want to control elements such as content, title, layout, cover, and distribution, then self-publishing presents a tangible advantage.
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- Is your time line flexible? It can routinely take a year to a year and a half for a publisher to take your manuscript to the marketplace. If your business plans and finances are dependent on expedited book availability, this time line can be a serious problem and lead you to consider self-publishing. Compare this with how long it will take you to provide the resources to develop the book yourself.
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- How does your book fit into my core business? If you want to make your book an integral piece of your core business—



supported by a series of spin-off products—self-publishing will give you more latitude. But remember to be realistic by asking one more question...

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- Will the many aspects otherwise handled by a publisher overwhelm the needs of your core business? New authors often underestimate the time and financial resources needed to bring a book to market. As a result, books are too often put on the back burner temporarily or sometimes permanently.
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**3. Time**—Regardless of whether you go with a traditional publisher or decide to self-publish, success depends on treating your book as a serious business. In either case, this means allocating sufficient time and budget to get the job done right. Thus said, the time and resources required to self-publish are far more extensive, and the learning curve is steep.

There is a certain prestige that comes with being published by a large New York or otherwise recognizable publishers. On the other hand, self-publishing will allow you to tailor every element of your book in a way that will reinforce your core business and your personal goals. Make the decision that is right for you and your book.

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## Examine Self-Publishing Pros and Cons

Self-publishing, although not a new phenomenon, has recently become more legitimate in the publishing world. In the self-publishing model, the author keeps the rights to his or her book but pays all the costs for producing, printing, and marketing the book and other ancillary products.

**Self-publishing** is a better option than it once was because technological advances have made it easier for an author to write, design, and create her own book. In addition, it is now more cost-effective to print in smaller quantities, meaning that the initial investment in printing and inventory is now more feasible for the average person.

To self-publish, an author must have enough capital to produce the book and enough time to write, produce, market, and ship the product. In essence, he or she starts a new business around his or her book.

One of the important choices to be made by self-publishers is to select a printer. Today, a number of printers specialize in books, particularly in printing small quantities. These are known as print-on-demand (POD) publishers. They are primarily printers, but they may add editorial or marketing services.

Most authors think of the difficulty of self-publishing as the logistics of knowing how to get a book designed and typeset and how much to spend to get a book printed. But this is the easy part. What is much more difficult is getting your book marketed appropriately and distributed in some way. It is still a reality that self-published books rarely find their way to bookstore shelves on a national level, and it is equally hard to find a distributor for them.

The other drawback of self-publishing is that the printer will print whatever you send. If you send a book

that hasn't been edited or proofread or that isn't commercially viable (meaning there really isn't an audience), the printer will do just as beautiful a job as if the book were an award-winner. In other words, no one will stop you from spending money on a book that isn't ready for publication.

## Look at Traditional Publishing Pros and Cons

Let's define the traditional publishing options available to an author today.

Traditional Publishers are companies that purchase the right (usually the exclusive right) to publish the author's work and then pay the author a royalty (a percentage of the sales: 7 percent-15 percent, typically 10 percent for soft cover trade books) for that right. Traditional publishers invest by producing the inventory of product (the book or other products), so they must choose wisely which books or authors will pay off for them in a reasonable amount of time. In other words, they choose to work with only a small percentage of the projects they review.

Traditional publishers are often divided into two categories:

**Major traditional publishers** are the largest, traditionally headquartered on the East Coast, mainly in New York City (although there are now big publishers in the Midwest and the West Coast as well), and they sign most of the big-name authors and best-selling books. They generally produce at least several hundred new book titles a year.

**Smaller publishers** may specialize in a certain type of book (children's books, business books, cookbooks) and will generally produce anywhere from ten to 100 new books a year. There are several thousand "independents," and many new ones spring up every year.

**A subset of independent publishers is the micropublishers**, which might be a division of a nonprofit or other type of company that produces one to five books per year. These companies may have started as self-publishers but now publish books written by authors in a very narrow niche.

**Subsidy publishers** are also not new to the publishing world, but they are not legitimate. In the subsidy (also called vanity) model, the author pays a company to print and do some marketing of her book. Subsidy publishers accept all or most manuscripts, so if the author has enough money she can get her book published. The author then keeps all the money from any sales of the book.

**A slight variation is called the equity publishers**, which may be more selective than the subsidy publishers and may offer more editorial and marketing services. The author still pays all the costs of producing the book and also keeps 100 percent of the sales.

Frequently, subsidy publishers market to aspiring authors, and sometimes an author feels flattered that a publisher has approached her. Then she finds out that there is a cost involved, and she wonders whether the publisher is legal. Genuine publishers rarely approach authors, and they never ask the author to pick up the costs of publishing. Because more and more people have heard of vanity presses, they often offer superficial editorial and quality guidelines to make it appear that they do reject manuscripts.

These types of shady publishers are not a good deal for the author because they are generally expensive and don't provide any editorial or marketing expertise or services. To add insult to injury, some of them "buy" the rights to the work and pay the author a royalty only, fooling him or her into thinking this is a regular business. Thousands of people who have been taken in by subsidy publishers have musty, out-of-date books sitting in their garages to show for their naiveté.

Subsidy publishers handle the logistics of getting a book produced and printed but at much higher cost than an author would do it himself or herself. And although many subsidy publishers promise to market books, often very little marketing actually happens.

# Determine Publishing Options

Good books can be and have been produced by traditional publishers, major and smaller, and self-publishers. So how do you decide which option is right for you and your book? Determine which publishing option best fits you and your expectations:

- If you want to establish credibility or become rich and famous, a traditional major publisher is probably the way to go—if you can get one.
- If your goal is to establish your expertise, impart information, or launch a career, either a traditional publisher or a smaller niche publisher may be right for you.
- If your desire is to fulfill a personal ambition, leave a legacy, impart information, or create a new business around your work, a small publisher or self-publishing may be right for you.

How can an author find opportunities for her book in this volatile market? Stay flexible. Self-publishing is a more viable option than ever before, and repurposing intellectual property into audio, video, seminars, and other products is one way of making it possible to become successful as an author. Take control of your publishing destiny, understand your options, and make choices that work for you, your budget, and your career. And finally, stay open to looking outside the traditional models for publishing and sales opportunities.

Another approach is for the author to choose self-publishing first, establishing the book as viable in the market and then shopping for a traditional publisher. This accomplishes several objectives, one of which is to allow you to have a product to sell much more quickly since the typical traditional publisher will take twelve to eighteen months to get your book on the market after you sign the contract.

If you self-publish initially, you are likely to be more patient and find just the right publisher because you won't be in a hurry to get your book out. In addition, a traditional publisher will continue to allow you to sell your book while they are preparing your book with them. You will have a product to sell during a little over a year's preparation. The traditionally published book, in essence, becomes the second edition of your book.

The Independent Book Publishers  
Association

([www.IBPA-online.org](http://www.IBPA-online.org))

Small Publishers Association of  
North American (SPAN)  
[www.spannet.org](http://www.spannet.org)

# Select Team Members

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Whether you self-publish or publish with a traditional publisher, there are many tasks involved in book publishing, and you will need help. Fortunately, there are qualified freelance professionals available to help you accomplish your goals.

Depending on your budget and your desire to do the work yourself, you can hire one person to virtually handle the entire publishing process and who will help you get organized and stay on target. That individual will subcontract work to other professionals and create a team to get the best talent on your book.

Most authors will manage the process themselves and hire team members as they need them.

Consider the following when choosing a professional team for your book.

## 1. Assess your capabilities and interests

- Take a realistic look at your own strengths and weaknesses in the book process. Are you a good writer? Are you good at organizing your thoughts? Are you good at getting ideas on paper? Good at creating sound bites in writing?

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- Do you understand the publishing and printing process? Do you have graphics and page layout experience? Are you good with details?

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- Are you good at selling and marketing strategy? Are you a good copywriter or artist? Do you like public speaking and traveling?

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## 2. Estimate your time and energy for this project

- Even if you have the ability to publish a book, you may find it hard to find time.

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### Your team might include some of the following professionals:

- A book proposal writer/coach can create a polished proposal. A ghostwriter can write the book for you, or a book coach can help you write it yourself. An editor can help you polish it. A copy editor can check sentence structure, grammar, spelling, and punctuation. And a proofreader can check everyone's work.
- If you self-publish, you will need the talents of all of the above individuals, plus a book designer, a cover designer, perhaps an illustrator, and a printer. Get the best help you can afford, but if you need to watch costs, be sure to get the best editor and cover designer you can afford.
- When you get ready to market your book you may need a marketing consultant to help you strategize a plan, a publicist to help you schedule speaking engagements and get your articles placed and reviews done in print media.
- Another great team member is a book publishers association that offers discounts on important services and helps with distribution, co-op marketing programs, and education for new publishers.

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- If you choose to publish with a traditional publisher, you can expect your books to be available from 12 to 18 months after a contract is signed.

- [illegible]

Especially if you self-publish, you will want to set up a financial model. While no one can tell you with any certainty how many books you can expect to sell, you can be precise about what you will spend to get an idea of how many books you must sell to break even and then turn a profit.

It is a reasonable strategy to decide to break even on a book (or possibly take a loss) on your first book on the basis of book sales alone. Your real financial gain may be to your primary business, and your book may be one method of marketing for that business.

Big chain stores and Amazon.com have significantly changed the publishing industry over the past decade. The good news for the consumer: Books are less expensive and more readily available than ever. Amazon.com regularly discounts 30 percent off the retail price of books.

- Publishers now give surprisingly little editorial guidance. Writers must be able to communicate and organize their ideas in a marketable way, a skill relatively few authors have developed.
- Writers face the significant hurdle of having to market their books. Even if an author writes an outstanding book and isn't a promotions expert, the book may only sell a few hundred copies.

**PS** THE PUBLISHING STORE  
phone: 888-337-0636 [www.Publishing-Store.com](http://www.Publishing-Store.com)

## The Costs of Publishing a Book

**Book publishing costs arise from three areas, and the costs can be substantial in all three whether you traditionally publish or self-publish. Here's the story on each cost area:**

1. **Writing**— If you publish with a traditional publisher, they may pay for most of the editorial costs, but you may still be responsible for some. For example, you will still spend money for book proposal coaching if you need it or for someone to write the proposal for you. You may also want to hire your own editor before you send the manuscript to the publisher. You pay any costs associated with permissions and indexing. In addition, if you make too many changes once the book has been designed, you may be asked to shell out more money for some of the corrections.
2. **Publishing**— If you publish with a traditional publisher, you won't incur the costs of production. But if you self-publish, you must consider the expense of book design and layout, book cover design including back cover copy, prepress production, indexing, proofreading, and printing. After books are ready for sale, there are the charges of carrying inventory (unless you use a print-on-demand process), packing, and shipping (although shipping costs are ultimately passed on to the purchasers).
3. **Marketing**— Even if you use a traditional publisher, you will be responsible for most of your own promotions and any travel you do to represent the book. For the vast majority of books, a publisher will allocate a budget of \$1,000 or less for marketing the book, and that just isn't enough. The publisher may also do some collaterals—bookmarks, event posters, one-sheet flyers—but generally very few.

**Here is a rough estimate of the expenditure to produce a soft cover book in which you do most of the writing and you self-publish:**

Expected editing costs: . . . . .	\$2,000	First Printing/print production: . . . . .	\$900
Interior design and layout: . . . . .	\$2,000	200 review copies at \$3 per book, high-quality, on-demand)	
Proofreading: . . . . .	\$750	Collateral materials for book events: . . . . .	\$2,000
Indexing: . . . . .	\$500	Small book launch publicity effort: press releases and follow-up to trade journals and targeted media, some local speaking and exhibiting: . . . . .	\$3,000 to \$5,000
Cover design/preparation: . . . . .	\$2,000		
Numbers & listings . . . . .	\$700		

You can expect to spend from about \$15,000 (and up) to self-publish a book and do some modest marketing. Additional outlay may be incurred if you desire additional help, such as a ghostwriter, permission professional, attorney, or assistance for research, interviews, etc. And, of course, you can spend a lot more at each stage of the process if you don't find a high-quality professional to work with the first time and have to redo some of the original work.

## A Book's Return On Investment

A soft cover book, perhaps 6" x 9" or other industry standard size for a trade paperback would be priced retail anywhere from \$12 to \$30 for consumer distribution, up to \$50 for a professional book, and even higher for a textbook. An add-on CD might be \$20, and a book plus CD package might sell for \$40 minimum.

Although this may sound like a small number, it is realistic to think in terms of selling 600 to 1,200 copies the first year (50 to 100 copies per month). Contrary to popular opinion, nonfiction books are perennials, and sales can build over time, leading to subsequent editions. Libraries are a great market for this type of book.

Plan for between 50 and 250 complimentary copies to send out to friends and clients and for review purposes. While some copies will be sold at retail, many will be sold as a discount—something to consider in your retail pricing.

**It might seem that if you worked with a traditional publisher who would bear some of the costs that you would get to break even on some of them faster. Ironically, this may not be true.**

If you self-publish at \$20 per book retail and you sell the book at one-third off on all copies, the price out the door becomes about \$14. Assuming that your financial layout is \$10,000, including your comp copies, you need to sell about 800 books to break even.

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Alternately, let's say you work with a traditional publisher. You will still incur many of the costs, so let's assume they would be \$8,000 (book proposal coach or writer/editor/marketing efforts). A publisher will generally have to discount as much as 40 percent to 60 percent. Optimistically, using the same one-third off on all copies, that's a price of \$14 per book—the same as a self-published book. But wait—your royalty (at 10 percent) gives you a little over \$1 for each book sold. So in this case, you have to sell about 600 copies before you reach breakeven on your own expenditures.

As a side note, the publisher will have to sell 10,000 to 20,000 copies to reach its breakeven, which you might think would be an incentive to sell that many copies. Unfortunately, it is a regular part of the book publishing business model to expect 70 percent to 90 percent of titles not to get to breakeven. Their business model is to take a relatively small risk on very few new authors, not spend much money on those authors in marketing, and make their money with books by nationally known, well-established authors.

Add up the costs of producing your book, and divide by the quantity to determine the cost per book. You want to be sure you cover your costs adequately, even with the deep discounts you see explained below.

Typical printing costs for self-published books depend on the quantity printed and are generally between \$2 and \$5 a book on quantities from 1,000 to 10,000 copies.

Other hard costs include editorial services, book design, illustrations, proofreading, indexing, permissions, bar code, and cover design. Unfortunately, you can't include the expense of your time or marketing costs or the book price would be much higher than the market will bear.

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## Making a Living as an Author

Using this model, you can see why it is difficult to make money selling books unless you sell a lot of them. Even leaving \$2 a book, there are ongoing costs you haven't covered (mostly marketing and publicity) that can easily eat up your profit margin.

Writing a book is a great way to boost a career or leave a legacy, but it is a tough way to make a living. Adequate pricing will ensure that you don't lose money on each book, but prices for books are so low, generally, that it is tough to make a sizable profit.

It is estimated that only a few thousand people are making a living solely on their writing in the United States. Authors who make a living at books sales usually have written a number of books that they earn money on over a period of time. Many have also often found ways to sell in quantity through educational institutions, corporations, and so forth.

Many authors run seminar businesses and incorporate their books into the price of a seminar. They may also be established speakers and sell books as well as other products, such as CDs and video tapes/DVDs, at the back of the room.

Making money as a writer often requires a considerable investment of the author's time and money, but it is rewarding as a career.

Many famous people who've made money writing nonfiction have ensured book sales because they are already recognized experts and have constant media exposure.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

# Decided on a Traditional Publisher?

There is so much consolidation in the publishing industry that it will continue to change and regroup.

## The Major Traditional Book Publishers

The top publishers traditionally produce most of the best-selling books and authors. Here is a brief overview of who they are and what they do. It is hard to get a perfect picture of them because they are generally owned by larger conglomerates. Most of these publishers publish both fiction and nonfiction books.

On the following page are the largest and most well respected and account for 80 percent of book sales. But there are many thousands of publishers in the United States and worldwide.

After the main company name is a list of the company's imprints. An imprint is a subdivision of the main company, each with its own staff and unique style. Imprints publishing nonfiction books are noted by an asterisk.

### 1. Random House

(www.randomhouse.com)

- Ballantine\* (including Wellspring)
- Bantam Dell\*
- Crown\* (including Crown Business, Harmony Books, Bell Tower, and Three Rivers)
- Doubleday Broadway\* (including Currency)
- Knopf (including Vintage Books and Anchor Books)

### 2. Simon & Schuster

(www.simonsays.com)

- Prentice Hall
- Pocket Books
- Wall Street Journal Books
- Fireside
- Touchstone

### 3. HarperCollins Publishers

(www.harperCollins.com)

- HarperBusiness\*
- HarperResource\*
- Perennial Currents\*
- Regan Books\*
- William Morrow\*

### 4. Time Warner Book Group

(www.twbookmark.com)

- Aspect
- Little, Brown and Co.
- Warner Vision

### 5. Holtzbrinck Publishers

(www.holtzbrinckpublishers.com)

- Macmillan
- Palgrave Macmillan
- Macmillan Education
- Farrar, Straus & Giroux\*
- Henry Holt\*
- Picador

- St. Martin's Press\*
- St. Martin's Griffin
- Hill & Wang
- Times Books
- Metropolitan Books
- Faber & Faber
- North Point Press
- Owl Books

### 6. Penguin Group

(www.penguingroup.com)

- Berkley Books\*
- Dutton\*
- Gotham Books
- Penguin
- Plume
- G.P. Putnam's Sons
- Riverhead
- Jeremy P. Tarcher\*
- Viking

## Smaller Publishers

Because the largest publishers are billion-dollar companies, what is referred to as the "smaller" publishers really aren't small at all. Consider a publisher with at least twenty or more new titles each year, and you will find a publisher with plenty of clout in the market.

**One of the best places to research the smaller publishers is the annually updated book, *Writer's Market*. The Deluxe Edition has a CD with access to constantly updated information on the Web site: [www.writersmarket.com](http://www.writersmarket.com).**

# Decided to Become a Publisher?

If you have decided to self-publish, you have made the decision to start your own publishing company, even if you will always have only one title.

If you have an existing business, you may decide to publish under that name and certain steps may have already been accomplished for that business, so you don't need to do them again to become a publisher.

Creating a publishing company is, in many ways, like starting any other business. If you are creating a new entity, you must:

- Name the business, protect that name, and get a fictitious name statement (DBA) and consider reserving the domain name

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- Get a business license (if you don't already have one for that business)

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- Get a Federal Tax ID

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- Get a Seller's Permit and pay sales taxes

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## Name Your Publishing Company

Consider the name for your business carefully. While there is no "business name registry" you will want to check to see if that name is already being used. An easy way to do that is with a Google search, or by looking it up as a domain name to see if it has been taken and by whom. You can also check your state's database of corporate names.

You probably will also want to create a simple logo for that name to place on the back cover, spine and inside your book. You may want to consider trademarking your name and logo, but you do not need to do that. If you want to consider trademarking, your first task will be to see if that name has already been trademarked. You can do a comprehensive national search at Trademark Express ([www.tmexpress.com](http://www.tmexpress.com)) for about \$250.

Be sure you also save your name as an Internet domain name, especially if you plan to create more than one title under that business name.

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### Fictitious Name Statement/DBA (Doing Business As)

Finally, it is also important to file a Fictitious Name Statement if your business is not in your last name (or if you are incorporated you are exempt as well). If you use your last name as the business name and you add to it “...& associates” or “& company”, this implies a possible broader ownership than just you, and you must file the Fictitious Name Statement.

Filing a Fictitious Name Statement is as easy as filing out some papers at the County Clerk's office and then publishing that name in a newspaper of general circulation once a week for several successive weeks in the county where the principal place of business is located. An affidavit of that publication must be filed with the County Clerk within 30 days of that publication. The Fictitious Name Statement must be renewed every five years.

You will need a Fictitious Name Statement to open a checking account in the business name.

Online and local sources are available to handle all the paperwork, usually for \$100 or less. One reliable one is Legal Zoom ([www.LegalZoom.com](http://www.LegalZoom.com)). Go to the web site and click on DBA/Business Names.

## Getting Your Web Site Domain Name

You will want to consider obtaining the domain name for your book title and the name of your new publishing company, if you can. Many times popular names are taken and you have to find a new approach. For instance, if your title were “Trees of Michigan” and that URL – [www.treesofmichigan.com](http://www.treesofmichigan.com) was already taken, you might try adding the word “book” on the end – [www.treesofmichiganbook.com](http://www.treesofmichiganbook.com).

If you already have a web site, you do not need to create a new one for you book, but you will want some new pages on the site devoted to the book, and you can direct the new domain name to point to those pages instead of your home page.

If you need to check out whether the domain name you want is taken and reserve it if you can, one good source is [www.namesecure.com](http://www.namesecure.com). To reserve a domain name is \$7.95 annually.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

## Get a Business License

Whether you are home-based or operating from another location, you need to have a Business License. Find the web site for or call the local County Clerk for information on how to apply and the fees involved.

If your publishing company is based in your home, there are generally laws you must comply with to maintain your business license, including not selling retail from your premises, not having employees in your home, and not otherwise disturbing the peaceful enjoyment of homes of your neighbors.

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## Get a Federal Tax ID Number

Federal Tax ID Number/Employer Identification Number (EIN) –If your business is subject to tax, you will need a Federal Tax ID Number, also called an EIN. You can also use your own Social Security number in some cases. The nine-digit number is applicable to sole proprietorships, partnerships, corporations. You can easily apply online at

<http://www.gov-irs.com/main.php>.

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## Get a Seller's Permit

Getting a Seller's permit is for two reasons: To help you pay sales taxes on products you sell, when applicable, and to give you a resale certificate which will allow you to purchase your books for reselling without having to pay sales tax on them.

If you sell your books or other products on a retail basis, within your state (such as back of the room sales, or exhibiting at trade shows), you are required to pay sales tax on those sales. Sales tax is not applicable to Internet sales or retail sales out of state.

You apply for a Seller's Permit at your state's State Board of Equalization. You can usually apply and pay taxes right online.

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# Determine Book Size/Format

Once you have set up your business, it is back to the business of making decisions about your book. One of your first decisions will be in what format will your book be sold. These are to be considered:

- **Hardcover or soft cover?**

Most books now come out in soft cover, but hardcover is still the right choice for some circumstances. Hardcover books are still considered “gift” books, so if yours would likely be given as a gift, then hardcover is a good choice. Hardcover is generally more expensive and involved in creating a book jacket for the finished product.

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- **Trim size?**

Some typical trim, or outside cover, sizes include (approximately, and in inches): 5 x 8, 5 ½ x 8 ½, 6 x 9, 7 x 10, 8 ½ x 11, and others

You could make your book any size you want, but sticking with what is standard in the industry will cut expenses.

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- **Cover: full color or not?**

Most book covers now are printed in full color, but you can save money by printing in one color plus black.

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- **Interior: black and white or some color?**

Most soft cover trade books are printed with a black and white interior, but gift books often are printed in color. Color on every page adds significantly to the cost of a book. If you want color on the interior it is generally only cost effective if you print outside of the United States or Canada, usually in Asia, and use a print broker to help you find a trustworthy, high-quality printer.

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- **Paper: weight and type?**

There are paper choices, but unless your book is customized and at a higher cost, you will choose between white and cream-colored paper. Standard trade book paper is 50- or 60-pound stock paper. For a gift book, a standard weight might be 70- or 80-pound. There is also a choice between matte and gloss paper at these higher weights for the book.

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- **Estimated page count?**

It can be hard to estimate how many pages will be in your final book. To estimate, count the number of words per page in an existing book that is the same size and look as you would like yours to be; then divide that number into the approximate word count of your entire manuscript. For instance, if you plan to write 50,000 words, and the number of words per page in the book like yours is 250, then you could expect about 200 pages of text. Add to that at least 10 pages or more for your title page, copyright page, foreword, acknowledgments, preface, resources, author bio, and so forth, to get an approximate page count.

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# Set Pricing

If your book is published by a mainstream publisher, the publisher will have the responsibility to set a price for the book. But if you self-publish, that task is yours.

To price a book correctly to maximize sales, you need to know how other similar types of books are priced, as well as the costs of the book, in order to maximize your profits. Beyond these two factors, you must also factor in the discounts required to sell online and in bookstores.

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When you've selected a U.S. price, you will also want to have a Canadian price (for Canadian dollars) listed with it. Currently the U.S. and Canadian dollars are roughly equivalent, but in the past this has not been true, resulting in different pricing for each country.

Add up the costs of producing your book, and divide by the quantity to determine the cost per book. You want to be sure you cover your costs adequately, even with the deep discounts you will see explained below.

Typical printing costs for self-published books depend on the quantity printed and are generally between \$2 and \$5 a book on quantities from 1,000 to 10,000 copies.

Other hard costs include editorial services, book design, illustrations, proofreading, indexing, permissions, bar code, and cover design. Unfortunately, you can't include the expense of your time or marketing costs or the book price would be much higher than the market will bear.

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# Retail Pricing

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Here are the steps involved in retail pricing:

- ☐ Seek out competitive titles, and make a list of the title, the page count, and the retail price of the book.
- ☐ Consider a price that makes sense based comparing your book's page count and complexity with the other books in the market.

**Here are some typical U.S retail price ranges for soft cover books based on page count:**

110—175 pages: . . . . . \$12.95 to \$15.95  
176—250 pages: . . . . . \$13.95 to \$19.95  
251—325 pages: . . . . . \$14.95 to \$21.95  
326—400 pages: . . . . . \$15.95 to \$24.95

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# Wholesale Discounting

Consider where and how you will sell the book to determine the discount you will need to offer for retailers and online sales. If you want to sell to bookstores through a distributor, the typical discount from retail price will be 40 percent to even 75 percent. Consider a typical 55 percent discount for sales through Amazon.com.

You will usually find the price of a book on the back cover, both at the top right corner and the bottom right corner next to the bar code with the International Standard Book Number (ISBN) number.

If you self-publish and don't plan on selling in bookstores, you may decide not to print the price on the book so you can easily change it if you find your costs are different from what you expected.

Another cost that must be considered here is shipping. Bookstores and Amazon.com will want you to pay to ship books to them. Most of the time, you can bill an individual customer for the price of the book as well as the shipping charges. Note: If you work with LightningSource, you will not have to pay the cost of shipping books to Amazon.com.

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You may also want to create a volume discount schedule for books you sell directly to associations, companies, or other large buyers. This might go from 10 percent to a maximum 40 percent discount. Here is a typical discounting schedule:

2—9 books . . . . .	10 percent discount off the retail price
10—19 books . . . . .	.20 percent
20—49 books . . . . .	.30 percent
50 —20 books . . . . .	.40 percent

**If you sell significant quantities of books to one organization, such as 500, 1,000 or even 5,000 or more, the discount may be up to 80% off the retail price.**

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# Finalize Title and Subtitle

Selecting a title that perfectly represents the contents of your book and is going to appeal and communicate to your audience in only a few words is the daunting task of titling a book.

It is interesting to note that a title is not subject to copyright law, so there can be many books with the same title. Even one that is particularly clever or seems to be unique to that book or author could be used by another author. There are probably hundreds of books entitled *Trees*.

Most nonfiction books have a title between three and five words long, with an added subtitle that goes into more detail about the subject of the book.

**Your book title not only has to express meaning in a marketing-savvy way, but it has to be computer-search-friendly as well. You want your book to be found when anyone does a Google™ search on the important words in your title—especially if you’ve written a how-to book.**

For instance, if you have written a book on business plans, you might think there are too many books called *How to Write a Business Plan* or something similar, so you decide to call it *It’s Hard to Think Ahead: How to Plan for People Who Hate to Plan*. It’s likely that someone who wants to find information on business planning would search Google, Amazon.com, or a library or bookstore online catalog for “business plans” or “business planning” or “how to write a business plan” and never find your book. As innovative as your title may be, if it can’t be found by your audience when they need it, it doesn’t achieve its purpose.

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- **To get some help with what words your audience might use for searching, this Web device could be profitable:**

Type in the most common words for your subject (“business plans,” for example), and the result will show you the most commonly searched words and phrases that people use when they look for information on that subject. Use these words as part of your title, and you will make it easier for your audience to find you.

**Try it yourself at <http://inventory.overture.com/d/searchinventory/suggestion>.**

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# Select Cover Designer

Probably the single most important promotional item the author has is the book cover. Indeed, people do judge a book by its cover. If it isn't compelling, they probably won't look inside. The look of the cover should be consistent with the contents of the book. If the book is on a serious subject, a brightly colored, happy cover won't be appropriate and will take away from the credibility of the author and the message.

**Notice that the title of this section isn't "Select a Cover Design." Most writers think they know design, but unless they've been trained, they don't.**

As an author, you'll need a designer for your book cover, publisher logo, collateral materials, and Web design, along with help in uploading your book and cover to your printer's Web site.

To the professional eye, it is clear which books are professionally done versus those done by first-time self-published authors. A poorly packaged book might have chapter titles in all caps, be overpriced, and not have an index. It might be poorly titled or not focused. A book may be well written with a myriad of important things to say yet be packaged in a way that is not likely to sell.

There are all too many knowledgeable and carefully crafted books with covers that hinder them from reaching their potential. This happens to many new authors who are concerned about costs and find the cheapest designer they can to do the cover.

If this has happened to you, then attempt to sell as many as you can of the first book over the first year or so; then do a second updated edition in which you correct the mistakes, inside and out, from the first edition.

## Hiring a Talented Designer

One of the keys to finding the right designer is to look at books you love and pick out several to use as samples. If you can, find the designer or look for the graphic artists whose designs fit the looks you love. There are hundreds of gifted designers, but it is absolutely imperative that you find one who has substantial book cover experience.

The best way to find graphic artists who do good work is to get referrals from happy authors and publishers. You should ask about how they met deadlines, how easy they were to work with, and what their prices were like. Research each designer's Web site as well to see the work they have done for other clients.

If possible, get bids from three designers. You will need to give them much of the information you developed in your publishing and marketing plans so they can do their best work in developing the perfect cover for you. Ideally, that would be the one that matches not only your publishing specifications (trim size, and the like) but also your positioning and platform.

Analyze each quote you get back in terms of how they charge, what you get, how long they will take to do the work, and most important, who owns the work. Additionally, you want to be clear on how payments are made for the work and what will happen if you want to terminate your agreement with him or her. Typically, the designer will want at least 30 percent to get started, another payment after the design is selected, and a final payment when the artwork (usually as an electronic file) is delivered to you and/or your printer.

Be sure you get several designs to choose from and at least two to three rounds of edits on them so that the one you choose is fine-tuned. Preferably, you also want to own the design so that you can use it everywhere you wish. Some designers insist on owning their own designs, and you may need to pay a licensing fee in this case in order to use the designs on items other than your book.

## Begin With the Front Cover

The front cover is truly a work of art. The brand created in the cover design can be carried over to all your other marketing pieces. If you are working with a traditional publisher, you may have some input about the design, but the publisher will have the final word.

Many book covers use type as the only design element, with no other graphics or illustrations. The copy on a front cover should be sparse but draw the reader's interest enough so that he or she turns the book over to read the copy on the back.

You will use the cover on all your marketing materials, so be sure you get a high-resolution Joint Photographic Experts Group (JPG) file from your designer—at least 300 dots per inch (DPI) resolution—to have ready for print publications.

## Then Look at the Spine

The spine of the cover is often overlooked or designed as an afterthought. This is a mistake—just go into any bookstore and see how books are shelved. In about 90 percent of them, all you can see is the spine, which must have the title, author's name, and publisher. It is important that the title (and if famous, the author's name) be bold enough to stand out from all the other books surrounding it.

## Move to the Back Cover

The average bookstore browser, if intrigued enough by the spine to pull your book off the shelf, will spend several seconds looking at the front cover and then maybe an additional ten seconds reading the back cover. Your back cover must make your entire sales pitch in those ten seconds. Displaying important testimonials, quick information about the book's contents, and some information on the author are what the reader is looking for here. Make it easy to find what is most important first. Don't make the reader work hard to find reasons to buy the book. Most back covers have four elements to them:

1. **Across the top and down the top third of the cover are as many inspiring testimonials from important, influential, and name-recognized people as you can fit in.** Usually, there will be at least two and as many as four.
2. **There is a synopsis of the critical, not-to-be-missed core messages of your book.** Be able to tell readers in fifty words or less what they need to know—much like an elevator speech you might give as you network for your business.
3. **There is a short, to-the-point bio of maybe five sentences**—just enough to establish your credentials as an expert in your field or to include something else that qualifies you to write this book. So if you've got work to do to establish those credentials, this is the time to do it.
4. **There is a photo of the author**—a picture that says "Wow! That person is a real pro—and approachable too." If you don't like the picture of the person on your cover, then do what's needed to become that person now. You want this picture to be your best you.

Focusing on these elements, you can begin to see how the ones surrounding your book must come together to result in a successful publication. They comprise you, your message, and your audience.

Timeline: From the time you sign an agreement with a cover designer, it may take as much as two weeks to get initial cover concepts, another week or more to review the design and request changes, another week to get back a second round of design concepts and then a few days to get the final cover design prepared. Expect the whole process to take from three to five weeks.

# Write Author Bios

One of the important components of your media kit and your back cover is your author bio. There is usually also an “About the Author” section at the back of your book.

On the back cover, you probably have only a few sentences to convey your most significant messages, letting the audience know why you are someone they should listen to and why they should buy your book.

In the bio for your media kit and inside the book, you want to clearly state something about your background and your accomplishments that is relevant for this book and its readers (about 100 to 500 words).

There are two common mistakes in writing an author bio for a Web site or a media kit. The first is saying too much, and the second is saying too little.

Some authors go on for several pages, telling everything they’ve done since high school. Not only will this bore the reader, it says you are trying too hard to be an impressive person. Talk about awards and achievements only if they are relevant to your book.

Some authors are timid and don’t say enough about what they’ve done. It’s difficult for them to brag about their accomplishments or even remember what their accomplishments are. If this is you, seek some help in writing the bio. With a polished bio, almost anyone can have star quality.

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# Write Back Cover & Sales Copy

On the typical back cover of your book, you will have a few testimonials, a few sentences to convey the message about the content of the book, and a few sentences to talk about yourself and your expertise. In those few sentences, you must excite a potential book buyer enough to buy.

**Writing effective cover copy is an art and is best done by professionals with years of experience in writing sales copy, especially for books. Whatever is said on the back cover can be utilized in a number of other sales opportunities, such as on Amazon.com or sell sheets.**

Testimonials should be written professionally as well, and the person endorsing the book can choose which message he or she feels comfortable with.

Too often, cover copy is written by the author and tends to be wordy. The style of writing in a book is different from the short sentences and high-impact wording required by cover copy.

Expect to spend at least \$500 on good cover copy and another \$500 on sell sheet copy. Dynamite sales copy pays you back many times over.

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Usually, the more attractive, polished and presentable the author, the higher the likelihood of media attention and interviews.

[illegible]

When readers look at a completed book for sale in a bookstore, it's hard for them to appreciate what went into creating a professional-quality book that is pleasing to the eye and easy to read. There's art as well as science in the effort.

New authors are budget-conscious, but graphics is one facet of the business that pays to have a qualified professional. Hire an experienced book designer to create the interior of your book. He or she has access to high-priced book layout software like InDesign, which allows a graphic artist to set parameters to decide how many words should be on each line, when to break and hyphenate a word, and when to move a word to the next line, along with the spacing between letters, words, and lines of type. Such maneuverability is just not possible with the word processing software that's just fine for writing your book.

[illegible]

## Timeline



## POD Publishers

Although POD “publishers” such as AuthorHouse, iUniverse, Xlibris and Lulu have gained in popularity, these author services firms are not the best choice for an author who wishes to publish his or her own book.

**Most of these firms use LightningSource to print, so you can go direct and get the best printing price for yourself.**

If you do want to consider a POD publisher, make sure and look for the most favorable contract terms, which should include:

1. This agreement should be non-exclusive.
2. The author should have the right to terminate the contract with 30 days notice
3. Since the author pays the up-front costs, the author should retain all rights of ownership and so the POD publisher should not pay the author “royalties”. Instead, the author should be entitled to not a portion, but the entire sales price minus the cost of printing.
4. Again, since the author pays the up-front costs, the author should expect to be able to obtain usable cover and interior art files if he or she decides to terminate the agreement.

The cost of printing should not be marked up more than 20%. A slight markup is reasonable to cover the production costs. The book printing cost calculation for LightningSource in the previous paragraph is a good way to gauge what the true printing cost is for the author’s book.

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**Want more help?** There is only one author services firm that we have found that meets all of these criteria. If you want to self publish but have someone else do the work, consider True Self Publishing. See [www.TrueSelfPublishing.com](http://www.TrueSelfPublishing.com)

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## Offset Printers

If you have large orders, you will want to consider starting with a traditional offset printer, which is cost-effective at about 750 to 1,000 books or more. Be sure to find an experienced book printer, not a printer that usually runs brochures or magazines. One recognized for high quality in soft cover books at reasonable prices is Vaughan Printing ([www.vaughanprinting.com](http://www.vaughanprinting.com)).

If you are considering a hard cover book or one that is not standard size, you will want to consider two high-quality, long-time, dependable book printers - Thompson-Shore ([www.tshore.com](http://www.tshore.com)) and Edwards Brothers ([www.edwardsbrothers.com](http://www.edwardsbrothers.com)), who can do this work themselves and not outsource it to other printers (common in the industry).

## Print Production

You may wish to hire someone to oversee the print production for you. Print sourcing can be daunting if you are offset printing: You need to get several bids based on particular specifications and negotiate the price you will ultimately pay based on the quantity you select. Once a printer is selected and copies printed, it can take a keen eye to spot problems in the printer’s proof before all the copies are run. There are many intricacies to the entire book design and printing process that you may wish to outsource.

# Obtain Standard Book Numbers and Listings

There are many standard book numbers and listings that are part of getting ready to print your book and moving it into the hands of readers. You can do this work yourself or outsource it, usually to your book designer or trained virtual assistant. It will probably cost you about \$700 to outsource and about half that to do it yourself due to filing and other fees.

Typically, you will want to pay fees and get

- Get your own ISBN prefix and set of numbers
- Get a bar code for the back cover
- Get an LCCN for each book, the numbering system used to catalog books
- Select three categories for your book

Later you will also get the copyright registered and get it listed in Books in Print.

It is important to note that when you self-publish, you become not only an author but also a publisher. One of the things that establishes you as a publisher is your own set of ISBNs, or International Standard Book Numbers.

## ISBN (International Standard Book Number) • [www.isbn.org](http://www.isbn.org)

The ISBN is a number issued to each book by the publisher and embedded in the bar code on the back of the book. The number comes from R. R. Bowker, the official U.S. agency responsible for assigning ISBNs. The system they designed makes it easier for everyone to order books.

- In order to sell through bookstores, distributors, wholesalers, and major retailers, each book must have a unique 13-digit ISBN.
- Every publisher must obtain an ISBN for each new book and each new edition of the book including ebooks. The publisher always owns the ISBN for a book.
- Publishers buy ISBNs in singles (very expensive) or in blocks of 10, 100 or 10,000. The cost per book goes way down with the more numbers ordered. There is also a publisher's registration fee \$30 if you order 10.
- Once the publisher receives the block of numbers, it assigns an ISBN from the series to each book or ebook. you will need a new ISBN for each new edition (but not each new printing) and for each separate product (such as an ebook).
- You can use the online ISBN log book (free for the first year, \$25 a year thereafter) if you wish to assign the ISBN to a specific title. Giving the information for each title means that it will be automatically listed in Books in Print, a free service of R.R. Bowker.

A publisher's series is differentiated by a unique prefix, or set of three digits within the 13-digit isbn. The prefix is in bold in the ISBN below.

978-1-**59852**-001-9

## Bar Code

To put your ISBN on the outside of your book so it can be scanned into bookstore computers for pricing, and the like, you must have it translated into a Bookland EAN bar code. The bar code is generally placed on bottom right of the back cover. The book designer will need you to provide the ISBN yourself but will be able to supply the bar code for a fee if you wish.

[www.pcn.loc.gov](http://www.pcn.loc.gov)

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[www.bisg.org/standards/bisac\\_subject/major\\_subjects.html](http://www.bisg.org/standards/bisac_subject/major_subjects.html)

# Illustrations/Graphic Elements Selected/Completed

Much time can be spent on the graphics of a book. It is customary to have a graphic element at least as part of the chapter number, even in the simplest book design. There may also be small graphics to carry the feel of the book in the header or footer (at the top or bottom of each page), and many books have charts or illustrations throughout.

Creation of charts and special graphics will be in addition and could range from \$50 to over \$200 per graphic.

## Interior Created

It is a milestone to have the interior of the book created because so many other things can start to happen as a result. The interior must be finished before an index can be done because you don't have the final page numbers until then. The book spine size can be calculated when you know the final page count, and review copies can be sent to associates waiting to provide testimonials.

Because an index cannot be completed until the book interior is finished so all the final page numbers will be available, the index is usually done last minute, while the final proofing is being done.

Usually the last piece of the book to be prepared is the index. It is vital for most nonfiction books to have an index because it makes them much more user-friendly. Readers can find just a particular topic and not have to skim through a book to find it. If you want your nonfiction book to be taken seriously by readers, distributors, and bookstores, you must include an index.

The author can either outsource the creation of the index to a professional indexer or do it herself with the help of the book designer. Book design software programs can create indexes, but the author must first decide which terms and phrases belong there, and this may not be easy to do. **Indexing is very time-consuming, and unless you've been trained to do it well, it's best left to professionals.**

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**It's important to note that traditional publishers will outsource indexing for you, but often the author pays for the cost of indexing out of the first royalties.**

The American Society of Indexing will recommend a professional indexer for you. See [www.asindexing.org](http://www.asindexing.org) for an indexer by subject expertise.

An index can cost from \$500 to \$1500, depending on how many terms there are. The more technical and longer the book, usually, the higher the cost of indexing.

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**You are specifically checking for:**

- [illegible]

It is best for authors of new self-publishing books to create a just-in-time inventory system using print on-demand digital printing technology at first and to purchase a small quantity for the first printing (print run). This might be from 100 to 300 books unless you have pre-sold more and know you need a greater quantity.

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You are now ready to send the book to the printer you selected earlier in the process. The printer may want to receive an electronic file from your book designer of both the cover and the interior; it will either be mailed as a CD or uploaded to a particular place on the printer's Web site. Along with the CD, you can sign off on all the specifications you have ordered (paper weight, colors, quantity, and so forth.)

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# Examine the Printer Proof and Make Corrections

In approximately ten days to two weeks from when you send the job to the printer, you will be able to see the printer's proofs, which are traditionally called "bluelines" because the pages are actually blue photographs from which plates will be made. Actual bluelines are expensive to process and correct. But your proofs probably won't be like that; instead, you'll see pages that look just like the final pages, and they may even be bound with the cover. This is the press check in which you give the printer the final okay to go ahead and run the entire quantity or give the printer your corrections; then you look at additional proof copies until all the changes have been incorporated.

At this stage you are specifically checking for:

- ☐ The quality of the images printed on the front and back covers and the spine
  - ☐ The registration of the cover, that the spine size is correct and the book was trimmed correctly so that the front and back covers line up with the spine the way they should
  - ☐ All pages are accounted for
  - ☐ Image quality is good in the interior
  - ☐ Missing labels in interior graphics, charts and tables
  - ☐ Missing reverses
  - ☐ Missing symbols
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## Prepare Review Copies

From the first copies you get from the printer, you can create bound copies to send out for reviews and endorsements. These are sometimes referred to as prepublication review copies or ARCs—Advance Reading Copies. It may be important to make prepublication review copies look different from final copies to prove to reviewers that they are getting a book that is brand-new and never before seen. You may do a small print quantity on demand through [LightningSource.com](http://LightningSource.com) to create these review copies with a different front or back cover to differentiate it as a review copy. Uploading an early copy to [LightningSource](http://LightningSource.com) is a way to get your book listed early on [Amazon.com](http://Amazon.com) so it can take pre-orders on your behalf.

Another way to prepare review copies is to make photocopies of the designed book and bind them with a different cover, which looks more like a sales sheet, with a small version of the final book cover and the relevant information needed such as the ISBN, the number of pages, the price, the publication date, and author or publicity contact information.

**You may want ten or so of these prepublication review copies ready to send to reviewers.**

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While the primary way most authors (and publishers) make money is from sales of their printed books, an author can also sell subsidiary rights as another source of income. Subsidiary rights are those allowing sale and distribution of merchandise, electronic media, film or dramatic adaptations, television recordings, audio recordings, and the like.

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# Revisions for New Edition

While there may be editorial reasons for creating a new edition, there can be design reasons as well. You may find that your book would better serve your readers if it were smaller or larger, the page layout were different, or it had more illustrations or worksheets. You should keep a master copy of your book and add in notes of any changes that would benefit the reader so that you will be ready when your inventory is low and it is time to reprint.

The author must assign a new ISBN for each new edition.

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