Print-on-Demand Book Publishing: A New Approach To Printing And Marketing Books For Publishers And Self-Publishing Authors

Pages: 165
Publisher: Foner Books; Updated edition (November 20, 2013)
Format: pdf, epub
Language: English

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Print-on-Demand

Book Publishing

A New Approach to Printing   and Marketing Books for   Publishers and Authors

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Introduction

I originally wrote this book to be the guide I wished had been available to me before I became a professional author back in the 1990's. At that time, neither Print-On-Demand (POD) nor eBooks provided an alternative for authors, you either signed a trade contract or you spent thousands of dollars having books printed and stored the boxes in your home. I ended up trying both, working as a trade author and filling the house with boxes of self published books, before POD became a commercially viable after the turn of the century.

In less than 20 years of existence, Amazon has turned the publishing world on its head multiple times. First came the very concept of an online bookstore that stocked everything. Second came the marketplace for secondhand books, selling used books right alongside new books on the same virtual shelf. Next came Amazon's embrace of POD books, making it the one store that sold books from publisher backlists and self publishers on a level playing field with bestsellers. Most recently, Amazon brought eBooks into the mainstream with their Kindle readers, creating a whole new ecosystem for fiction authors.

This book focuses on the business challenges of making a living as a small publisher or a self-publishing author. The reality for most is that they will find their best chance of making a living is through Amazon. For fiction authors, there is really no choice to make at all. They should start by publishing on Kindle, and if their work is met by enthusiastic readers, there's plenty of time to publish paper books using POD or to consider signing a contract with a trade publisher, a path taken by many of today's successful self publishers.

But nonfiction books are a different matter, especially practical nonfiction books, such as travel guides, cook books, how-to books, business books, any niche subject you can think of. Nearly all of the money earned by self published fiction authors these days comes from eBooks, while the opposite remains true for nonfiction. We'll talk a good deal about market research later on, and the most important thing you can learn is not to waste your time and resources preparing your work for markets where it has little chance of succeeding.

Making a living in self-publishing isn't easy unless you are a terrific self promoter with a huge Internet following that will eagerly purchase anything you publish because they like you. For most

of us, it's a rollercoaster of hits, misses and constant changes in the ecosystem that supports independent publishing. The two decades in which I've been writing and publishing for a living have seen the rise and fall of the bookstore chains, the transition of the wide-open Internet into Google's private backyard peopled by mega-social sites like Facebook, Twitter and LinkedIn, and Amazon's growing domination of publishing at all levels.

Publisher Basics

Anybody who prints a bunch of pages on their PC printer, punches holes in the margin and arranges them in a three-ring binder, is perfectly free to write "A Book – Published by Me" on the cover and call themselves a publisher. If they keep track of their expenses, sell these books, and file Federal and State taxes as a sole proprietor, then they really are a publisher.

But that's not the definition most book stores, distributors or printers use. As far as the industry is concerned, a publisher is a person or business entity who has purchased at least one ISBN (International Standard Book Number) block. The exception to the rule is Amazon. An author or publisher who chooses to work 100% through Amazon can skip ISBN numbers altogether, or use ISBN's from Amazon's CreateSpace subsidiary for POD books distributed beyond the Amazon platform.   ISBN and BowkerLink

The U.S. ISBN agency is operated by Bowker in a stewardship arrangement. In addition, Bowker publishes the encyclopedic "Books in Print" directory, which lists all books with an active ISBN (meaning those which haven't been officially declared out of print). The ISBN is the only number you must have for your book to be uniquely identifiable throughout the world, making it possible for people to walk into a bookstore and order it.

Well, that's how it's supposed to work. In practice, bookstores want to order books through their usual channels on standard terms. If your book, uniquely identified by its ISBN, isn't available through any of their regular distributors, they need to look up the publisher information in "Books in Print" and attempt to order direct. Most bookstores will only do this for a very persistent customer. They may demand prepayment and charge the customer an additional fee for the special order, because customers frequently fail to return to purchase special order books. Small publishers with limited or no distribution will receive the occasional fax or surface mail purchase order for a book, asking that the book be sent to them post-haste with an invoice. There's only a reasonable chance the invoice will ever get paid. In other words, an ISBN block makes a publisher, but it's not a publishing business unless the publisher has a way to attract customers and sell them books.

ISBN blocks can be purchased from Bowker online or through the mail, and for an extra fee you can expedite the process if you're in a really big hurry. The basic costs as of November 2013 were:

Size of block

Registration Cost

1

$125

10

$250

100

$575

1,000

$1,000

Overpriced as they are, this actually represents a drop in pricing since 2008. Bowker will also try to sell you all sorts of other numbers and services for which you have no need at all. If you have to deal with Bowker, just stick with the ISBN block and leave it at that. You can go to their website with a credit card and order online at either:

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http://www.isbn.org

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New Providence, NJ 07974

Tel: 877-310-7333

Fax: 908-219-0188

isbn-san@bowker.com

Once an ISBN block has been assigned, the online BowkerLink site is the best way to manage those numbers, create new titles, make corrections to title or publisher information or take books out of print. Registration for BowkerLink is free, but there is a learning curve to using the interface, which is one of the balkiest pieces of software you could ever hope to meet. Make sure you save your changes when you complete a registration session, which the software will do only if it's satisfied

with the way you filled out the blanks.

The ISBN should always be included on the book cover as a barcode on the back, which enables distributors and retail stores to move the book in and out of inventory with a standard barcode scanner, like all retail products. If you do not include the barcode in your cover design, distributors will charge you for "stickering" the book, creating a barcode sticker with the correct ISBN to allow tracking. The ISBN is actually embedded in a Bookland EAN (European Article Number), and you aren't required to include the price in the coding, though it's a good idea to do so. If a book is destined for sales in nontraditional outlets, you should also include a UPC (Universal Product Code), which is suited for general merchandise. The Bookland barcode for this book was obtained for free online at:

http://www.tux.org/~milgram/bookland/   Copyright

According to "Circular 1 – Copyright Basics," published by the United States Copyright Office: "Copyright protection subsists from the time the work is created in fixed form. The copyright in the work of authorship immediately becomes the property of the author who created the work. Only the author or those deriving their rights through the author can rightfully claim copyright." That's a three sentence quote out of a 12 page document, but it expresses the critical concept of copyright protection. When an author creates a work, that author immediately benefits from a certain level of copyright protection.

Many small publishers don't bother with copyright registration, which requires filling out a form, paying $35 or $65, and submitting a deposit of the work. The reasons vary from the belief that registration is just a form of window dressing to the unwillingness to pay the fee or deal with any governmental entity except under duress. You should register a copyright for any work in which you want to protect your intellectual property rights. The following four points taken directly from Circular 1 (which is in the public domain) help explain why.

1) Before an infringement suit may be filed in court, registration is necessary for works of U.S. origin.

2) If made before or within 5 years of publication, registration will establish prima facie evidence in court of the validity of the copyright and of the facts stated in the certificate.

3) If registration is made within 3 months after publication of the work or prior to an infringement of the work, statutory damages and attorney's fees will be available to the copyright owner in court actions. Otherwise, only an award of actual damages and profits is available to the copyright owner.

4) Registration allows the owner of the copyright to record the registration with the U. S. Customs Service for protection against the importation of infringing copies.

Expanding on the brief points one by one:

1) Without a registered copyright, you can't file suit for copyright infringement. That means if somebody infringes on your work and isn't willing to correct the situation to your satisfaction when

you complain, you'll have to register the copyright before you show up on their radar as an actual threat. There may be situations where you can take legal action for some other cause related to the theft, but not for copyright infringement.

2) If you don't register within five years of creating the work, the court doesn't have to recognize the registration you do file as self evident proof, which means a smart lawyer might be able to get a late registration overturned. For example, try tracking down the creator of one of those long joke e-mails that circulate on the Internet. You'll find similar versions appeared on a large number of blogs and community sites in the foggy past when it spread out like wild fire. I wouldn't want to be the attorney for a plaintiff today trying to prove that something which went viral on the Internet five years ago originated with my client. And I wouldn't want to the plaintiff paying for that research.

3) The award of statutory damages and attorney's fees is the big stick in copyright law that prevents most cases from going to trial. Less than one percent of infringement suits are decided by trial. The statutory damages will likely be less of an expense for the infringer than paying the plaintiff's attorney fees if the case goes as far as trial. Figure on five figures just to get the ball rolling, and six figures if the case ends up going to trial. If the copyright isn't registered three months after publication or before an infringement, that's tens or hundreds of thousands of dollars you'll have to pay out of pocket. You'll never get that money back in damages unless the infringing work was a bestseller and had that much of an impact on your own sales. The exception here is if the infringement was online and protected by Digital Rights Management (DRM), in which case the Digital Millennium Copyright Act (DMCA) may allow you to recover legal costs, if the court decides to award them.

4) If you've registered the copyright, you can appeal to the Customs service to protect you from illegal imports, perhaps from countries where you have no chance of going after the infringer.

Published books should contain a visual notice of copyright (registration is not required to include this notification) that consists of three elements. The first element is the symbol, word, or abbreviation for copyright: Copyright or Copr. The second element is the year the work was first published, or the year a collection or compilation was first published, in cases where portions of the work were previously published. The third element is the name of the copyright owner. The example from the title page of this book is "Copyright 2004, 2008, 2013 by Morris Rosenthal."

Everybody involved in publishing, whether or not they have a lawyer on retainer, should read the Copyright Basics circular at least once. You can request a free printed copy from the U.S. Copyright Office, or you can download an electronic copy in PDF format which can be read and printed with the free Adobe Acrobat reader. Actual instructions for which form you need to fill out (short and long forms, just like taxes) and the forms themselves are also available online in PDF format. Most book publishers who file on paper will use Form CO, which has replaced Form TX or Short Form TX.

The mail-in copyright fee as of November 2013 is $65, payable by check or money order, and you must submit two copies of a published work or one copy of an unpublished work along with the

completed application. The Copyright Office website address for forms is:

http://www.copyright.gov

And you can mail them at:

Library of Congress

Copyright Office

Publications Section LM-455

101 Independence Avenue, S.E.

Washington, D.C. 20559-6000

(202) 707-3000   Online Copyright Registration

Online registration is currently $35, just over half the cost of mail-in registration, and it's also a lot faster. In addition, online registration allows you to check the status of your registration at any time. The forms based website is horrible, but it's worth struggling through, because after the first time, much of the information can be recalled so you don't have to retype your name, address, etc. Unfortunately, you won't save any money on postage because you cannot submit an electronic copy of a printed book for the deposit requirement. You still have to ship two printed copies of a published book to the Library of Congress, including a printed deposit form from the electronic copyright registration website.

http://eco.copyright.gov   Library of Congress and CIP

A Library of Congress Control Number (LCCN) is not necessary for publishing a book, and indeed, this book doesn't carry an LC control number. A more useful number can sometimes be obtained before publication from the Cataloging in Publication (CIP) division of the Library of Congress, but the program excludes self-publishers and many small publishers. The CIP is useful to some librarians for easily cataloging a newly acquired book, so if your book is intended for a primarily academic audience or if you expect large library sales, you can try to get a number direct from CIP (depends on the mood of the employee assigned to your account).

Another option is to pay a local librarian or an Internet service a few dollars to generate a PCIP (Publishers Cataloging in Publication) number for you. However, there's nothing official about a PCIP number; you can even generate one yourself. It's just a courtesy to librarians, some of whom will ignore it and create a cataloging number themselves. Some publishers claim that a genuine CIP number has an effect on sales, but I've not seen it myself. Small publisher library sales come primarily through library patrons requesting the book, at which point it makes no difference whether the book has a cataloging number.   Book Printing

The traditional method of printing books is through an offset press, so-called because the image of the pages being printed is transferred from an inked plate to an intermediate roller which actually inks the paper. Large offset presses are called web presses, cost millions of dollars, and are fed by huge rolls of paper. A medium size web press prints sixteen pages of standard book formats at a

time, eight pages per side, known as "8-up." Whatever the actual number of printed pages in a book, the publisher will be charged for a number of pages that's an exact multiple of 16, which results in blank pages at the end of the book. Smaller offset presses are sheet fed and can produce books with a lower multiple of pages if they print 17" x 11" stock, room for four 5.5" x 8.5" pages, a standard paperback size, or "4-up." The minimum number of pages that are printed at a time by offset presses, either eight or sixteen pages, are folded together in a unit called a "signature" and bound into books.

Print-on-demand printers, essentially hyper-fast, roll fed laser printers, also print a number of pages at a time, which are then cut down to the actual page size in the book. Some POD printers require that books contain a number of pages divisible by four. Unlike offset printing, which is an inking process, POD lasers use a toner process, like an office laser printer or copying machine. The toner process, particularly at lower resolutions on high-speed printers, does not produce as high a quality image as a properly run offset press. This is slowly changing, but we recommend you obtain samples from your printer before committing to a title with a significant number of photographs or grey scale artwork. In the case of both POD and offset printing, color interiors are more expensive than black and white, but with POD printing, the cost difference is currently prohibitive for all but the shortest color books.   Book Binding

Binding is a critical stage of the book production process; in fact, it's really the step that differentiates between a pile of paper and a book. While there are only two basic types of books, paperback and hardcover, there are a number of binding techniques in use. The standard paperback is usually "perfect bound," a process which involves grinding smooth the binding surface of the book, impregnating it with glue, and wrapping a thicker paper stock cover around it. Paperback covers for both offset and POD books are usually printed in full color (requires a mix of four colors of ink or toner) and are often printed on stock that's coated on one side for a glossy appearance.

Some paperbacks are intended to be laid flat, like many cookbooks and hobby how-to's, and these work best with spiral bindings. True hardcovers, often referred to as "cloth," have the signatures sewn together into a book through a piece of cloth, after which the hardcover is glued over the strong end papers. Many offset printers and most POD printers also offer case bindings, sometimes called library bindings, because libraries frequently send out paperback books to be rebound as hardcovers for greater endurance. The perfect bound book is glued into a hardcover, and classy binders add fake cloth crowns to the binding, to make them look like they were sewn. Case bound hardcovers open stiffer than sewn books and probably don't last through nearly as many readings.

Most hardcover books are finished with a dust jacket, a full color wrap that is folded around the book covers but not glued into place. The inside flaps of the dust jacket are traditionally used to give a brief summary of the book and a biography of the author. If the designer makes the flaps too long, they tend to curl up when the book is open and quickly get crumpled. Trade publishers will always order a number of dust jackets far exceeding the number of books printed, so they can "refresh" bookstore returns with a new dust jacket.   Inventory

Inventory is product that a business purchases for stock in hopes of selling it in the near future. Books, as an inventory product, present certain problems for large and small publishers alike. First, they are heavy and take up a lot of space. Even when a book has a proven sales record, ordering in quantity to obtain the best pricing can turn out to be more costly in the long run. Consider a small hardcover or medium size paperback book in quantity 10,000, where either book weighs approximately one pound. That's 10,000 pounds of books, or five tons. In order to get a reasonable shipping cost, five tons of books will be shipped on palettes (forklift skids) in a semi-trailer, which requires a loading dock and a forklift to unload the books. Even if you rent or

borrow a small truck to pick up the books yourself, you're talking about a lot of trips back and forth and around 200 boxes of books weighing 50 pounds each. Stored books are subject to environmental damage such as humidity, and until they get sold, it's money that isn't available for further business operations.

Print-on-demand solves the inventory problem, and some would argue that this is POD's strongest merit. With Lightning Source and a few other POD printers who will handle distribution and drop shipping (shipping orders direct to customers), the publisher doesn't need to carry any inventory at all. At least one shipping leg, from the printer to the publisher, is totally eliminated, and there's no shipping charge for books supplied into distribution. No money is tied-up in inventory, and there are never any unsold boxes of books stacked up at the end of a title's life. There's no need for the publisher to pay for warehouse space or convert the basement into book storage, run several dehumidifiers, and hope it doesn't flood.

Publishers who want to continue selling books direct, as we do, can order smaller quantities than are possible with offset printing. We never order more than 25 copies of a title at a time, primarily to reduce our inventory to what can fit on a table top. Since it usually takes less than a week for our printer to fill orders, from the moment we submit the order on the web to the arrival of UPS at our door, we can confidently run a mail order sales operation with just a week's worth of books on hand. The padded book shipping envelopes, which we order in quantity 100 to get the price under $0.30 each, take up more space in the shipping area than the books do!   Expenses and Write-offs

The IRS (Internal Revenue Service) makes some allowances for the limited bookkeeping and capital of small publishers, as compared to midsize and large trade publishers. The last time I spoke to an IRS agent, I was told that a publisher with under $1,000,000 a year in sales didn't have to follow strict accrual accounting for each new product (book). Large publishers are required to associate every expense that goes into the production of a title with that title only, and can deduct those expenses only against the profits from that title. If that title fails to generate more profits than expenses, eventually the publisher can take the loss against the overall profits of the company, but it's not a "whatever you feel like" process. With no capital costs to depreciate, we've been able to account for all of our business activities on a single Schedule C.   *

 The third major update of this guide to starting your own publishing business was released in November, 2013. The main focus is on self publishing, but it also applies to start-up imprints. The goal is to make sure that authors and publishers understand their options, the competition (trade publishers) and the underlying costs and benefits of starting a publishing business. Since the first edition of this book was published a decade ago, the recommended business model has shifted from Lightning Source and Ingram to CreateSpace and Kindle.

The basic business model of the trade publishing industry remained largely unchanged between the Great Depression and the turn of the Millennium. Print a lot of books, try to get them reviewed so that stores would stock them on consignment, advertise, then hope that they don't come back as returns. Small imprints and self-publishers were reduced to begging distributors to accept their titles at discounts of 60% or more, and were expected to accept returns in any condition and quantity.

Print-on-demand book publishing, combined with short-discount distribution and

Amazon's dominant bookstore, is turning the publishing business on its head. For the first time, authors are finding that they can launch their own publishing businesses and earn more from their writing than they would with a major trade publisher. Small imprints can invest their scarce resources in acquiring, designing and promoting new titles, rather than gambling on tons of books that cost money to keep in inventory.

This book details how authors and publishers alike can use POD to cut costs and increase profits, while reaching new readers through Amazon and the Internet. The eBook version of this title is free to buyers of the printed edition through Amazon's Matchbook program.

Self-Publishing Vs. Traditional Publishing: A Comparison - Ideal for commercial printers, in-house printing and publishers. press portfolio of cut-sheet digital presses and production printers on the market. a traditional offset printing press is the most cost-effective method of producing digital book printing offers book printers and self-published authors the Print On Demand - Print-on-Demand Book Publishing: A New Approach To Printing And Marketing Books For Publishers And Self-Publishing Authors Updated Edition, Kindle Edition. Find all the books, read about the author, and more. eBook features: Highlight, take notes, and search in the book. Lulu Publishing - bistro-pillepalle.de - Print on demand (POD) is a printing technology and business process in which book copies (or Print on demand with digital technology is a way to print items for a fixed cost per POD creates a new category of publishing (or printing) company that offers Many major publishers print on demand as a way to save money. New Age Book Publishers - ... self publishing company in India. Learn how to publish a book with India's first authors-owned book publishers. Publish, Print & Distribute with Lowest Cost POD. How Print-on-Demand Book Distribution Works - The Book - CBA publishers usually pay royalties based on the NET price of the book, that is, For paperback, royalty is calculated after deducting the cost of printing and Self-publish, print and distribute your book worldwide at Amazon, Kindle, Book Marketing Made Easy â€" What are the most effective ways to promote my book? 13 Best Self Publishing Websites to Publish Your New Book in - Create, print, share and publish your own books for yourself, your friends, family or fans worldwide. Self-publish your own book, try it out now! format; Create your coverin our Cover creator; Order your bookstarting from 1 copy "A print-on-demand solution is the most interesting for me.. Buy a book by another author? Amazon Free Books Online - Great Lakes Publishing is the publisher for Cleveland Magazine, Ohio for news and information on collecting rare books, maps, manuscripts, prints, A scholarly journal devoted to the socio-economic and literary history of book,. Print-on-Demand and self-publishing initiate a new era in writing: The writer as publisher. Amazon

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