

A close-up photograph of a hand holding a quill pen. The quill is light-colored with a dark tip. The hand is positioned in the lower right quadrant. The background is a solid, deep blue color. The text is overlaid on the image in a white, bold, sans-serif font.

Getting Published and Making Money

Chris Day



Published by
Filament Publishing
14, Croydon Road,
Waddon, Croydon,
Surrey CR0 4PA

0208 688 2598
sales@filamentpublishing.com
Fax 0870 116 3530
www.filamentpublishing.com

Getting your book published—and making money from it!
By Chris Day

Second Edition – 2009

© Chris Day 2006

ISBN 1-905493-15-0

The right of Chris Day to be identified as the author of this book has been asserted by him in accordance with the Copyright, Designs and Patents Act of 1988

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical including photocopying, recording or any information storage and retrieval system, without the prior written permission from the author.

Table of Contents

	Page
Getting Started	4
What is Partnership Publishing?	7
Case Study—Andy Mouncey	8
Ten Essential Questions to ask yourself	10
Who makes money from books?	11
Should an author pay to get published?	12
Making a successful business	13
Marketing	14
Role of the publisher	15
Role of the author	16
Be the expert	17
About the author	19

Getting your book published - and making money!

(the two don't always go together!)

Congratulations!

If you have had the courage, focus, determination and skill to actually write a book—as distinct from talking about writing a book, you are one of a select band. Many people who want to be published authors fail the selection process by never actually getting past chapter one. If you are in that group,



why are you wasting your time reading this? It's just displacement activity—get back and finish it! But if you have put it to bed, and proofed it—then got somebody else to proof it, then have re-written it, and you are ready to bid it a tearful farewell, then I have news for you. Your troubles are just beginning. Sorry.

This is a no nonsense guide to getting from manuscript to finished, printed book, and all the options that are available to you to achieve that goal.

So how many frogs have you kissed so far in the hope that one of them will turn into a prince and recognise your masterpiece for what it is worth? That many eh? If you are going for a record then J K Rowling probably got there before you. But getting published is not just about what other people think, it's also about you, and what it is you are actually trying to achieve. Once you really understand exactly what it is you actually want to achieve, you may be surprised how easy it is. Indeed, you may be closer than you think.



Many people believe that their salvation lies with that big publishing house in the sky that is going to solve all their problems at a stroke and throw money at them. The tooth fairy is also alive and well and living in Clapham.

The reality is that the conventional mainstream publishers are looking at one thing - volume sales. Nothing wrong with that, and it has got them where they are today. But it is not a lot of help to the niche author who is looking at sales of between a few hundred to a few thousand. The big publishers, with their overheads, just can't see themselves making a profit on that. As a result they have a special photocopier to produce charming and amusing rejection notes which they send out in large numbers.

Nobody likes rejection, especially if you have spent a year or more working hard on your book late at night and in snatched moments when you should have been doing something else. The trouble is that you know it is good. You know that your book is going to help people and that it will sell. So how dare they reject it! The sad thing is that they probably didn't even read it! As it didn't fit their criteria it was rejected out of hand, almost before it was out of the envelope.

Now do you want the good news? They have done you a favour! When you realise how much you would have earned had they accepted your masterpiece, you would probably have been more upset.



Whether or not your prime motivation was to make money is not the point, you do deserve to be properly rewarded. So how does the traditional publishing industry recognise that basic requirement? Generally speaking, by paying authors the smallest amount they can legally get away with—a ten percent authors royalty. Whoopy do!

Will this generosity provide you with a comfortable old age or even a comfortable sofa? Probably not, unless

- you are a celebrity - in which case your agent will arrange for somebody to write it for you,
- you are an already established “name” in the media or
- you’ve slept with somebody famous. Otherwise, forget it!

Unfortunately in the eyes of a publishing house, this is not about quality or content, this is about money and commercial decisions. Sorry.

If you don't fit the strict criteria that they have for a commercial venture, then it really doesn't matter that you have created a real work of art, they will just not be interested.

But every coin has a reverse side, and for the niche author, things have never been better as you will soon discover. So, put aside any preconceptions you may have about publishing, and what you may think you want at the moment. Once you fully understand the dynamics of the market, you may find there is an alternative way to bring your book to people who will really appreciate it, and achieve your objectives in a far more profitable way.

Caveat emptor!

The Romans had a word for most things and in this case it is for the “Del Boys” of ancient Rome. Caveat emptor means “Let the buyer beware” and this applies as much to the fringes of the publishing industry as it does to funny things that happened on the way to the Forum. So let's take a look at the options open to a new author.

- Mainstream publisher
- Self Publishing
- Vanity Publishing
- Partnership Publishing

As we have already said, the Mainstream publisher is very likely to reject any title that doesn't fit their strict criteria for volume sales. Not only that, but their business model is often also dependent on them owning the author's rights.

As a result, many authors turn to Self Publishing. There are many excellent companies who will facilitate the printing of your book. But there is a big difference between printing and publishing. If you want to end up with a few boxes of books, that's fine, but if you need more than that, you might be left a little disappointed.

Vanity Publishers talk a great story. They often advertise for authors in magazines. They are great about massaging egos and making an author feel great about themselves. They may even offer 100 “free” copies of your book and all sorts of other benefits, but at the end of it all, there is usually one hefty bill to pay. I am genuinely shocked at the charges they levy on unsuspecting authors – anything from £2,000 to £15,000!

For me the bottom line is the bottom line. If, once you have paid for all this “advice”, the cost of the process means that you could never make a profit from selling your books, then there is something very wrong there. After all, didn’t you write the book in the first place to make money?

When we looked at the marketplace in 2000, we could see that there was a need for a new approach and a way to give authors the strength of a publisher around them, but in a way that gave them the opportunity to make a successful business out of their writing. As a result Filament pioneered the concept of Partnership Publishing.

What is Partnership Publishing?

A partnership is when two people or businesses work together on a common enterprise for mutual benefit. With Partnership Publishing, both the author and the publisher accept that they both equal partners in the project. Both bring value to the table and both need the book to be a success for a profit to be made. A simple philosophy based on Zig Ziglar’s famous quote

**“The only way to get what you want,
is to help enough other people to get what they want.”**

Everything we do is based on this important principle.

As a result, we believe the author should retain all rights to their work. Not only that, but we also give them the electronic master files used for the production of their book. We believe that these are their property. They also have the right to seek relationships with other publishers in the future and we put no obstacles in their path. It is up to us to demonstrate that we deserve to work with them by giving exceptional service.

In addition, we created the Filament New Authors Group, as a free service to help authors to successfully navigate their way through the process and take their project from a simple idea right through to generating an income. In the Members area of the site can be found all the technical specifications, tools, templates, advice and services that a new author will need.

This information covers

- Book layout design and set up
- Complete cover design
- ISBN and Barcode
- Registration of book with book industry databases
- Printer set up costs
- Legal Deposit copies
- Wholesale book order handling
- Author Royalty payments
- The Print on Demand process - no minimum stock required
- The Filament distribution network
- Marketing

Case Study



Andy Mouncey is a talented trainer who runs a organisation called The Coach Company. One of the subjects he is passionate about and trains his clients on, is goal setting. So, in a crowded marketplace, how could he stand out from other trainers and have a powerful U.S.P to offer? He decided to put himself through the ultimate test of personal goal setting and enrol for the Arch to Arc Enduroman Challenge.

This involves running from Marble Arch in London, to Dover – some eighty miles or so. From there, swimming the English Channel, like that is a stroll in the park! Having arrived on a beach in France, the last leg of his journey was to cycle to Paris and the Arc de Triumph.



Why would he put himself through such a gruelling task? Well, firstly to discover what he could learn about himself and putting the theories of goal setting to the test, so that he could teach his clients from a position of strength, knowledge and credibility. Secondly, to write a book on the subject.

Now here is the powerful bit. When he committed himself to the date of the challenge, he booked and paid for the pilot vessel to accompany him across the Channel. He did this six months in advance knowing that, at that moment, he had hardly even swum across his local pool. There is total belief in the power of the goal setting process.

Six months later, after a really tough training regime in which even the strongest person would have had massive doubts about their capabilities, he succeeded in his challenge. Then he wrote his book “London to Paris the hard way”. It is a great read.

Now, was his plan to seek out a big publishing house and make his fortune? No. He was astute enough to realise that they would say “Andy who?” and post him one of those polite but amusing rejection letters. No, he knew exactly what he wanted to achieve. Having the status of a published author would add credibility to the marketing of his training business. He could use the book to attract clients and the attendees at his training events would be an immediate target for sales.

So he launched a website to promote both his training and his books and, as a result of all his personal efforts he has generated plenty of press coverage for himself and done live book signings in local bookshops.



He has achieved all his goals without a big publishing deal and his book sales and training business is growing all the time.

Since then he has added to his product range, a talking version of the book on CD plus a DVD documentary on the Arch to Arc Challenge based on footage that was shot by his support team. He has created his own success because he knew exactly what he wanted, and had a plan to achieve it. Search for him on Google and up he comes top of the page with his website www.coachco.co.uk. Check him out!

Ten essential questions to ask yourself

So if you are not a celebrity, but are a reasonable expert in your chosen field and you have something worthwhile to say, here are ten questions to ask yourself.

1. Who am I writing this book for, specifically?
2. Are my potential buyers a “niche interest group?”
3. Why would they want to read it?
4. Where are they going for this information at the moment?
5. Do I have a new angle or insight to offer?
6. How easy is it to communicate with my target audience?
7. What publications do they read?
8. Is this a price sensitive market?
9. Who else has titles published in this niche?
10. What else would publishing this book help me to achieve?

Of course, not all of these questions may be relevant to you or your project, but you get the idea. The smaller the niche, the easier it is to reach and the greater the chances of success of your project.

Conversely, the wider the target audience and the bigger the marketplace, the more difficult and expensive it is to reach them. So, in some ways, smaller can be better and more profitable.



So who makes money from books?

Here is the equation. Let us assume that a book has a retail price of £10. The shop that sells it to you will probably take around £4.50 of that as their retail profit. From that margin they have to pay towards the cost of running their premises, the staff, the pilferage, the advertising, the rates and a profit for their shareholders. So what is left is around £5.50.

Next in line is the publisher. They have to pay for the cost of production and marketing plus the actual cost of printing the book. That will swallow up a further £4.50.

Last in line is the author, without whose hard work none of them would get fed. So, for all your trouble, here is a pound (or 10% of the cover price). Don't spend it all in the same shop. No wonder there is such a queue of authors trying to get into print!



Now, turn the coin over once again and look at the same equation from a different perspective. Suppose that you were both the author and the retailer. Now instead of just 10% as the authors royalty, you add a further 45% giving you 55% of the cover price. Five pounds fifty profit per copy is a lot more interesting than just one pound.

To be the retailer doesn't mean you need to have a bookshop. Many niche authors simply receive orders by post, email or through a shopping cart on their website and fulfil them from home. No overheads, very little hassle and money in the mail every day.

What puts people off though is the sheer cost of printing a large enough quantity of books to get them at a realistic price, and having somewhere to store them all. The thought of a garage full of books which will go mouldy before you can sell them is not a happy one. In fact it is exactly this that has killed off so many small niche publishers in the past.

Fortunately technology has come up with a solution. It is called Print on Demand. Surprisingly, many of the books you see in the bookstores are printed in this way. What happens is that a customer asks for a title at the counter that they can't see on the shelves. The assistant looks it up on the computer and finds it on their wholesale books database. An order is then placed online. This triggers a Print on Demand request which is fulfilled within 48 hours and posted out to the store. It is this technology that now makes it possible for the niche author to get into print and bypass the conventional publishing route.

Whether or not you chose to make your title available to the retail book trade, you can use this method to get quickly and inexpensively into print. There is no minimum quantity required. You only order what you need to satisfy your customer orders.

Should an author pay to get published?

Realistically, if you are treating your book as a proper business venture then there are two sides to your balance sheet. Income and expenditure. Nobody owes you a living and if you want to make money from any business, you have to invest first. If you were selling widgets, you have to manufacture them before you can sell them. Books are no different.

You have already invested your time in writing, and there is no reason why this should not be shown on your balance sheet. But the final link in the chain to turn this into money, is the physical task of getting it typeset and printed. Print on Demand is the most cost effective way of achieving this, because you only ever print the books that you have a ready buyer waiting to purchase.

So how can I make a successful business out of my book?

First, there are two kinds of book. Fiction and non-fiction. It is much easier to find a niche market and to make a commercial success out of a non-fiction title than it is for a fiction title. So, as far as making a successful business is concerned, we will only focus on non-fiction.

I'm sorry if you have read this far having written the most fascinating story imaginable, but to turn that into an income I suggest you seek the advice of specialist organisations like The Society of Authors who can be found on their

website www.societyofauthors.org. They can also offer a wealth of advice in all areas of the publishing industry.

If your subject matter fits a particular genre, there are specialists who would be worth approaching. You might even consider turning it into an e-book and selling it on your website.

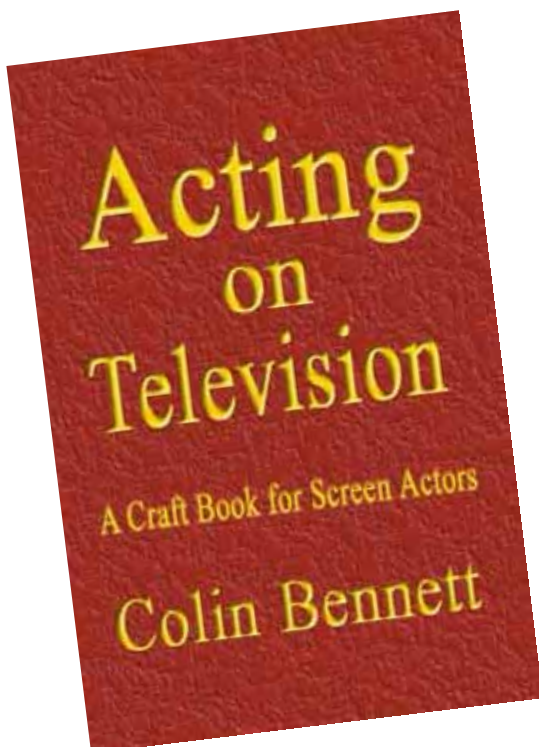
Having said that non-fiction is easier to turn into a commercial project, that is not to say that a book of poetry or prose that has a clearly defined target audience, such as shared interest group, descendants of a particular country for example, could not be a commercial success.

It is all about knowing who your potential buyer is, what they are looking for, and where they are likely to be searching for it. If you know that, and can reach them, then you have the most important piece of the jigsaw.



Author Colin Bennett

They say that a specialist is someone who knows more and more about less and less. No matter what your area of specialty, there will be others around the world who are equally passionate about the same thing. The good news is that you know where they look for information because you look in the same places yourself.



For example, if you have written a book about Acting on Television, like author and actor Colin Bennett, you already know that any aspiring actor is going to be reading The Stage newspaper. One advert in that is all that is necessary to get to the people who would really benefit from what he has to say on the subject.

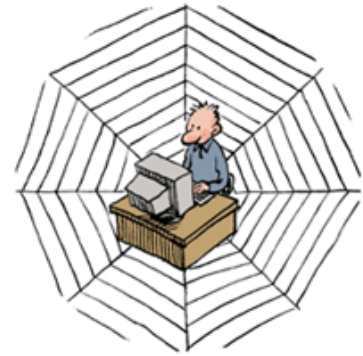
Marketing the book



Of course, the internet is the best place to search for anything. It is a shop window open twenty four hours a day in the living rooms and offices of billions of people worldwide. The more specific and targeted your site, the more likely it is to be found by people sharing that same interest. Of course, you need professional help to ensure that your site is easy for search engines to see, and that its contents are really targeted to

your niche interest group, but these days none of that is expensive.

The object is to build a virtual community using your website and to use the site to interact with them and add value to their experience. You want to be seen as an expert in your field and the place for people to turn to when they need to know. Don't be misled into believing that once you've built your site that the job is done, and you can sit back waiting for the money to roll in. If only! If your site doesn't change, it is a



“Cob WebSite”, and will not attract repeat visitors. Everything you have on the site should encourage interaction and repeat visits. Here are some suggestions;

- Testimonials and reviews; Press cuttings.
- Biographical information on the author.
- A Blog.
- A discussion forum.
- A facility to subscribe to an ezine – an electronic newsletter.
- Articles - Background on your book, where the inspiration came from, why you were moved to write it; Links to other sites covering the same subject.
- News items from the press on the subject.
- Details of book signing or live events you are appearing at.
- Photo gallery.
- Your recommendations of books on the same subject by other authors.

All of these elements will cause people to come back and visit the site regularly. Make sure you have enough additional things for them to buy, like the audio version of the book, a DVD of an interview with the author or tickets to a training event you might be holding.

Of course, you need an e-commerce facility so that you can turn your visitors into customers. This is the main place where you will sell your book. A simple shopping cart is all you need with a payment vehicle, like PayPal, to collect the money.

How do I make a profit on my book?

Simple answer – by selling it! There is no point in going through all the agony if you don't go the final distance to get it to market. At the end of the day, the success of the project is down to you and your focus and determination. You may be surprised to learn that some authors fall at this last hurdle and as a result, don't make a penny. What a waste of effort!

What is the role of the publisher?

With Partnership Publishing it is important to know the roles and responsibilities of both the author and the publisher.

The publisher acts “under license” to the author. All rights remain the authors' property, not the publishers. This means that the author is at liberty to seek relationships with other publishers in the future should they wish. The author also owns the electronic publishing rights and the film rights, should that be relevant.

The role of the publisher is to:

- Provide advice and support to the author.
- Ensure that the technical specifications are being met.
- Offer help in obtaining external typesetting and design services, if required.
- Offer to source an external proofing / editing services, if required.

- Issue an ISBN number from their allocation.
- Arrange for a barcode.
- Register the book with all the book industry databases.
- Send a Legal Deposit copies to the British Library.
- Check and submit all data files to the printers.
- Arrange for a sample copy to be sent to the author for final approval.
- To account for the author's royalty for all books sold through the retail book trade.

The role of the author is

- To submit their manuscript in electronic form. This can be in a Microsoft Word, or Publisher format. Other formats can be accepted.
- To ensure that the manuscript has been fully proofed and is without errors.
- Accept liability for the cost of correcting errors that were missed by them.
- To provide any illustrations or photographs in a compatible electronic format.
- To be personally responsible for clearing, settling and publicly acknowledging and third party copyrights for photography and design.
- To indemnify the publisher from any liability from any third party action related to the contents of the publication.

Finally, it makes common sense for the author to PLAN to market and promote their new work. Unless you PLAN to do it, you are, in effect, PLANNING not to.

Publication Date

If you want to get your book reviewed by the press and magazines, then you have to play the game their way. They want to receive a copy well in advance of publication so that they can review it before their readers see it for sale. As some magazines print up to two months in advance, sending them a copy two weeks before the launch date will only annoy them.

Press Releases

Get hold of a copy of *The Writer's Yearbook* by Ian Rankin for good advice on writing press releases and where to send them. A good hint is to start local. As an author you are now a local celebrity, so your story will be of interest to your local paper or local radio station.

If your book has been entered onto the main wholesale book system, which the publisher will do for you, then you can approach your local bookshop to do a signing. But don't expect them to buy the books from you. They will do that via their central purchasing system.

Be the expert

Whatever your chosen subject, be the expert. You have the credibility- after all you wrote a book on the subject! Now you have to walk your talk. Fill your website with as much content as you can on your subject. The search engines will love this.

Give talks and lectures if you can - you can always sell your book at the back of the room. Let your local paper know that you are available to comment on your specialist area whenever a story breaks that they need expert comment on.

FINALLY,

Being a published author gives you a status. It can change your life. But with opportunity comes responsibility. You have to make sure your book is the best it could possibly be. That it is accurate. That it respects the reader and the subject matter.

Resist the temptation to write anything that you might have second thoughts about later on. Once it is in print and out there, you cannot put the bubbles back into a bottle of champagne.

Never write anything about a person, even a flippant remark, that could come back to haunt you. As an author, you are above all that.

If your book is technical, have it reviewed by other people in your profession. Take advice and be humble enough to rewrite a passage if you got it wrong. Take your time to get it right – it is going to be out there for a long time.

And last of all, take ownership of it once it is printed, and promote it at every opportunity. This is your baby. The product of countless hours of hard work. Don't abandon it to chance. It deserves more.

Writing a book is a journey and one that doesn't stop after publication, in fact, it is only just beginning. Where it takes you next, is up to you. So enjoy every step!



Chris Day

Founder, Filament Publishing
www.filamentpublishing.com



About the author

Chris Day founded Filament Publishing in 2000 with the view of helping authors in the area of training and personal development to successfully publish their works in such a way as to get a just reward for all the time and effort they put in.



Since then, this vision has expanded to cover other non-fiction niche markets in which authors are encouraged to develop and sell to their own specialist interest community online.

He believes that to be successful, authors have to take ownership of their work, and develop their own marketplace using every opportunity to promote themselves and their work.

As the Chinese proverb goes “Man wait on side of hill with mouth open for a long time, waiting for roast duck to fly in”. In other words, if it is to be, it’s up to me!

Chris is also an author, public speaker and coach. He has been a part of the direct sales industry for many years during which he was in charge of field communications for Encyclopaedia Britannica in the UK and Ireland. He is a supplier member of the Direct Selling Association and writes a monthly column about alternative business opportunities in Making Money Magazine.



In addition to his publishing interests, Chris also runs a television production and new media company which produces DVD products for clients, and also build e-commerce websites.

