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| Intro | <p>Hello, my name is Anthony Coe. I want to thank you for listening to indie Pub Podcast for independent publishers and writers. I'm an independent small press publisher and editor for First Run Publishing. I'm also an independent writer.</p> <p>If you wish to leave a comment or view the show notes I will post each episode online at https://www.FirstRunPublishing.com and https://www.FirstRunPublishing.co.uk. Click on the Podcast link.</p> <p>I have three simple rules for posting:</p> <p>#1. No selling products. You may however leave a link to your book in your signature line.</p> <p>#2. No calling people out. If you disagree with me or another poster, state why and how you would approach the topic. Keep it professional. I may invite you on as a guest speaker.</p> <p>#3. Keep it clean. Children have access to this website. As adults we should be the example, not the problem.</p> <p>If you have a show idea, email me at indiePub@FirstRunPublishing.com or indiePub@FirstRunPublishing.co.uk.</p> |
| Topic | <p>For episode one, I'm going to cover the question: Why self-publish?</p> <p>Did you know that Mark Twain self-published Tom Sawyer and The Complete Personal Memoirs of Ulysses S. Grant? He didn't self-publish because he couldn't find a publisher. Mark Twain had a publisher. He simply did the math and realized his publisher was keeping profits that could have been going to him.</p> <p>Many people think of self-publishing as the last-ditch effort for a writer who can't get a publisher. That belief is rapidly changing. According to the August 2019 article written by Annie Pilon published in the online edition of Small Business Trends (https://smallbiztrends.com/2014/07/self-published-ebooks-on-amazon-study.html), 31% of daily ebook sales on Amazon.com come from self-published authors. Indie-authors sales are second only to the combined sales of the major big five publisher, who make up 38% of the daily ebook sales on Amazon.com. You can find the link to the article in the show notes.</p> <p>The lack of talent isn't the primary reason publishers reject manuscripts. Almost any manuscript with a good synopsis can be saved by a talented editor and/or ghost writer.</p> |

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| Sponsor Break | <p data-bbox="386 237 1057 270">- Book How to Design and Publish Your First eBook.</p> <p data-bbox="386 312 1429 384">Top writers are rejected every day. The main three reasons publishers will reject a manuscript are:</p> <ul data-bbox="526 394 1344 506" style="list-style-type: none"> <li data-bbox="526 394 1344 428">• The manuscript was improperly submitted to the publisher. <li data-bbox="526 432 1214 466">• The manuscript isn't within the publisher's genre. <li data-bbox="526 470 878 506">• The publisher's budget. <p data-bbox="386 514 1429 699">Reason # 1. The publisher's submission process is extremely important. It protects both the publisher and the writer. Read the submission process and terms of agreement carefully. Everything is written in favor of the publisher, not the writer. Pay close attention to how disputes are handled. You maybe giving up your rights and agree to arbitration instead of going to court.</p> <p data-bbox="386 745 1429 930">It limits the number of manuscripts the publisher has to read. Any manuscript submitted in violation of the submission process or when the submission process is closed, will be considered unsolicited. Unsolicited manuscripts are destroyed or deleted unopened and may not be returned to you. This protects the publisher from copyright infringement lawsuits.</p> <p data-bbox="386 976 1429 1283">Another reason not to submit your manuscript during periods when the submission process is closed. You can't copyright an idea. You copyright the finished product, not the idea. The United States Supreme Court has ruled that it's possible for multiple people to have the same idea, therefor an idea can't be copyrighted. I will leave the link to the online article giving an overview of United States Supreme Court ruling on Copyright Law as published as of November 22, 2019 on the Legal Protection of Digital Information website (http://digital-law-online.info/lpdi1.0/treatise9.html).</p> <p data-bbox="386 1329 1429 1476">If you send an unsolicited manuscript or synopsis to a publisher, there is nothing stopping the publisher from running with your idea, as long as they change it and don't copy you word for word. You will have little to no legal recourse. Prove they stole your idea and didn't already have a similar idea in the works.</p> <p data-bbox="386 1522 1429 1707">You may have heard of limited cases where a writer successfully won a lawsuit against a publisher, producer or artist for stealing an idea the submitted using the correct submission process. The key is they used the correct submission process and can established they presented the idea or synopsis which was used without paying royalties and giving proper by line credit.</p> |

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| Sponsor Break | <p data-bbox="383 237 613 266">- Udemy Course.</p> <p data-bbox="383 310 1433 615">Reason # 2. If I'm a science fiction publisher, why are you sending me your manuscript or synopsis for a romance novel? You might as well through them into the trash. Publisher don't publish outside their genre, because they will have to market to an entirely different audience. Publisher take a risk even when they publish within their genre. Why gamble on an unknown and untested audience? Also, can they get a large enough percentage of their current targeted audience to cross over to break even during the transition of marketing to a new audience?</p> <p data-bbox="383 659 1433 810">Take the time and research a publisher's genre. Go to their website and see what they have published. Don't use the spray and pray submission method. You only have one shot. You want to present a well thought out and well written synopsis and/or manuscript.</p> <p data-bbox="383 854 1433 1199">You should be able to present a well written and properly formatted synopsis in no more than 2 – 3 paragraphs. If you don't capture the reader's attention in the first two sentences, they will move on to the next submission. Your hard work will go into the reject pile. The publisher's reader doesn't have time to read a three-page synopsis with character break down. If you are chosen to advance in the selection process the publisher will request additional materials from you. Read the requirements very carefully. Use the format the publisher request and don't send extra materials that weren't requested. Failure to do so will also move you to the reject pile.</p> <p data-bbox="383 1243 1433 1352">Yours is one of thousands that will be submitted. The publisher simply doesn't have time to read them all. Improper submissions or submissions outside of the publisher's genre are rejected almost automatically.</p> <p data-bbox="383 1396 1433 1505">Reason # 3. Every publisher has a finite portion of their budget dedicated to existing and new titles. It cost the publisher thousands of dollars to develop, format, print, market, ship, warehouse, catalog and distribute each manuscript.</p> <p data-bbox="383 1549 1433 1818">A publisher maybe under contract to publish a certain number of new titles from existing authors. This portion of the budget has priority. The publisher has to also calculate and set aside a percentage of the budget for over run expenses. This may leave room for a little as 1 or 2 new titles for the year. Sometimes there is no room for new titles to be published. In the example I just gave, and ten thousand submissions are received by the publisher, your odds of getting published are 1:10,000 or 1:5,000 at best.</p> |

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| <p>Sponsor Break</p> | <p>- Authors Den</p> <p>It can come down to you and one other writer. The publisher may feel that they can market the other title more successfully to its current targeted audience. Note that I said, “may feel”. There is no science to choosing a successful manuscript. The publisher may lose money on their choice. Your abilities as a writer had nothing to do with the rejection. The publisher made a judgment call, be it right or wrong.</p> <p>This brings us to the main topic of this episode: Why Self-Publish?</p> <p>It takes extreme dedication and courage to be a writer. If you don’t believe in your talent, why should anyone else? You may feel that you need the support of a publisher and writing agent. If this is you, research and interview reputable agents. In California, USA agents must be registered and bonded. You are interviewing the agent, not the other way around. The agent will be working for you. You will not be working for them. In future episodes I will explore how to find and hire the writing agent that is right for you.</p> <p>One very valid reason to start by self-publishing is to build a following. This will make it easier for your agent to market you to publishers or even theatrical and movie producers. When I produced shows for nightclubs artist and bands with an established local following were always my first choice.</p> <p>As a self-published indie-writer you can make as much as 50% to 70% of the suggested retail price of your published title. If you sell from your own website, you keep as much as 100% of the profits. Digital publications have a higher ROI (Return on Investment) than traditional trade print. As a self-published indie-author you should publish in both formats. This way you maximize your profits.</p> <p>Mark Twain realized that he was leaving money on the table, after years of using a publisher. Meaning Mark Twain was giving away profits to a publisher which could have been going into his pocket. Why make someone else rich off of your work?</p> <p>Here is a good example. A publisher may pay you \$1.25 in royalties for every ebook you sell at the suggested retail price of \$9.99. If you self-publish that same book on Amazon.com you can make as much as 70% profits from each sale. That’s as much as \$6.99 for every ebook sold at the retail price of \$9.99. In this example you are leaving \$5.74 from each sale on the table by using a publisher. That in and of itself should be reason enough to self-publish. There are other reasons to self-publish.</p> |

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| Sponsor Break | <p data-bbox="383 237 565 266">- DAZ Studio.</p> <p data-bbox="383 317 1422 617">Another reason to self-publish is to avoid the hassle of submitting to multiple publishers and tracking multiple submissions. You're wasting time by submitting to one publisher at a time. You should always submit to multiple publishers. This mean you have to track the progress of each submission. You will also need to have a thick skin. Most of the publishers will reject your manuscript for one reason or another. Many may not even tell you they rejected your manuscript. They aren't being rude. They just don't have the time to notify thousands of writers of their rejection.</p> <p data-bbox="383 667 1422 888">For every ten rejection notices sent out at least three will write back wanting to know why they were rejected. No publisher has the time nor resources to respond to each of these inquiries. They also don't want their email server overloaded with this type of responses. If you keep demanding a reason why your manuscript was rejected, you can be blocked or even blacklisted from any future consideration by that publisher or its subsidiaries.</p> <p data-bbox="383 938 1422 1121">Another reason is that you may write covering several genres and topics and don't want to be type casted. Publishers don't like it when you cross genres. They spent too much money marketing you to a specific target audience. It's too costly to market you to a new target audience. If you self-publish you can write on any topic, genre, format or style you want.</p> <p data-bbox="383 1171 1422 1354">For example, I write self-help or DIY (Do it Yourself) books, Science Fiction, Teens and Young Adults, Children and Graphic Novels, in the near future. I decide when I write and the platform I distribute on. I decide the format I publish in. Some titles are digital only, others are trade print only and others I publish in both formats.</p> <p data-bbox="383 1404 1422 1587">As a self-publisher you own the ISBN numbers assigned to each title. The ISBN points to you or your publishing company as the publisher, not someone else. The same is true for ISSN if I publish periodicals, magazines. As a self-publisher in the United States the LOC (Library of Congress) number points to me or my publishing company as the publisher.</p> <p data-bbox="383 1638 1422 1740">The most important reason is that I own and control 100% of my copyrights. I can copyright my title formally. I can release my title under Creative Commons License or directly into the Public Domain.</p> <p data-bbox="383 1791 1422 1860">I can also set not only the retail price, but the wholesale price or wholesale discount rate for each title I publish. I control and keep my profits.</p> |

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| Closing | <p>If all of this sounds like Greek to you, don't worry. I will go into greater details in future episodes. If I attempted to cover even half of these topics in this episode, you would still be waiting for it to download.</p> <p>I want to thank you for downloading and listening to this podcast. If you like what you've heard subscribe so you don't miss an episode. For the most part this is a PG-13 rated podcast. If an episode covers adult related topics, it will be listed as having explicit language and content. This is done to keep adult related topics away from minors. Show notes will be published in an encrypted format. The password will be embedded in the podcast.</p> <p>This podcast is available wherever you get your podcasts from. You can also download it and leave comments from my website https://www.FirstRunPublishing.com and https://www.FistRunPublishing.co.uk. Click on the Podcast link.</p> <p>Copyright 2019, All Rights Reserved.</p> |