

The World of Publishing



Options, Agents, AI
Oh My!

Michael Jenet
Publisher - Author



☆☆☆☆☆
State of the **PUBLISHING** Union
☆☆☆☆☆

4 million new books were published in 2022

(Source: Statista)

2.3 million books were *self-published* in the US in 2021

(Source: Publishers Weekly, February 20, 2023)

58,000 books published per year by Big 5.

25% of those books don't sell more than a dozen copies.

(Source: DOJ-PRH Antitrust Trial 2021-2022, thecreativepenn.com ,NPD BookScan)

The average book published today is selling less than 300 print copies over its lifetime in the US retail channels.

With e-book & audio sales, plus sales outside of the US the average new book published today is selling much less than 1,000 copies over its lifetime in all formats and all markets.

(Source: Publishers Weekly, January 9, 2023)

A book has far less than a 1 percent chance of being stocked in a particular bookstore.

(Source: Berrett-Koehler Publishers March 1, 2023)

90% of those books published by the Big 5 don't sell more than a 2000 copies.

(Source: DOJ-PRH Antitrust Trial 2021-2022)



US Book industry worth **\$29.8 BILLION** in 2022

(Source: Berrett-Koehler Publishers March 1, 2023)

By **2025**, eBooks will generate **\$17.7 BILLION** in annual revenue around the world.

Revenue from audiobooks amounted to **\$1.6 billion** in revenue in **2021**.

Between 2005 and 2021, print publishing industries saw a **decline of over \$68 billion** in revenue.

(Source: Statista)

The global paper books market will encompass around 1.87 billion readers by 2027

e-Reader users are expected to reach 1.2 billion.

Amazon's Kindle currently dominates the e-reader market with 72% share.

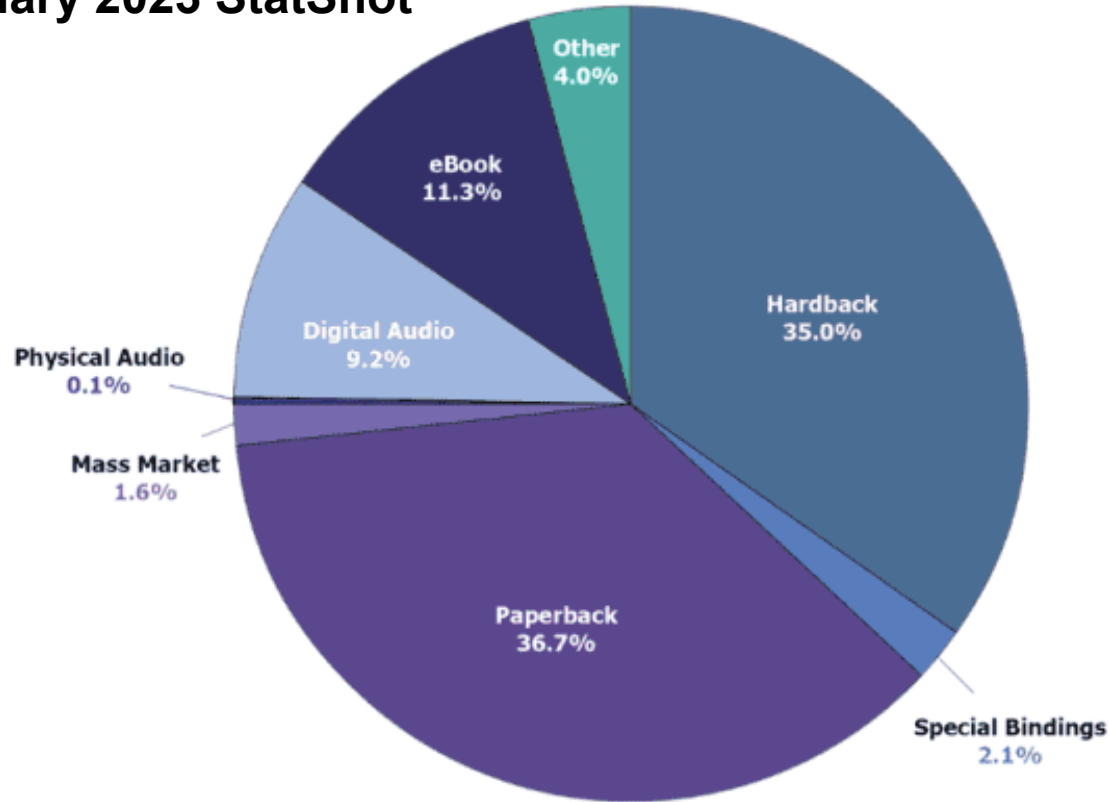
(Source: Toner Buzz)



THE WORLD OF PUBLISHING | BOOK SALES

(CONSUMER BOOKS)

January 2023 StatShot



PUBLISHING

Options

2023–2024 KEY BOOK PUBLISHING PATHS • BY JANE FRIEDMAN • JANEFRIEDMAN.COM

TRADITIONAL (ADVANCE-BASED) PUBLISHING		NOT ADVANCE-BASED		INDIE OR SELF-PUBLISHING	
BIG FIVE HOUSES	OTHER TRADITIONAL	SMALL PRESSES	ASSISTED & HYBRID	INDIE / DIY	SOCIAL
<p>WHO THEY ARE</p> <ul style="list-style-type: none"> Penguin Random House, HarperCollins, Hachette, Simon & Schuster, Macmillan (each has dozens of imprints). Might soon become the Big Four. <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Big Five publishers take on all financial risk and pay the author upfront (an advance); royalties are paid if the advance earns out. Authors don't pay to publish but often invest in marketing and promotion. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> The publisher has a sales team that meets with major retailers, wholesalers, libraries, etc. Most books are sold months in advance and shipped for a specific release date. Nearly every book has a print run; print-on-demand is used when stock runs low or sales dwindle. <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> Authors who write works with mainstream appeal, that merit nationwide print distribution in bookstores and other outlets. Celebrity-status or brand-name authors. Writers of genre fiction, women's fiction, YA fiction, and other commercial fiction. Nonfiction authors with a significant platform (visibility to a readership). <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Publisher (or agent) pursues all possible subsidiary rights and licensing deals. Physical bookstore distribution nearly assured, in addition to other retail opportunities (big-box, specialty). Best chance of media coverage and reviews. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Almost always requires an agent. Novelists should have a finished manuscript. Nonfiction authors should have a book proposal. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Most advances do not earn out. Publisher holds publishing rights for all major formats indefinitely. Authors don't control title or cover design. Authors are often unhappy with marketing support or surprised at lack of support. 	<p>WHO THEY ARE</p> <ul style="list-style-type: none"> Not part of the Big Five, but work in a similar manner (same business model). Examples: Houghton Mifflin Harcourt, Scholastic, Wiley, Sourcebooks, W.W. Norton, Kensington, Chronicle, Tyndale, university presses. Sometimes smaller publishers outside the Big Five call themselves "indie publishers" (not to be confused with self-publishing authors). <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Same as Big Five. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> The largest houses work the same as the Big Five, but some may use a distributor (or larger publisher) to sell. <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> Mainstream authors, as well as those with a more niche or special-interest appeal. Small presses & university presses welcome literary work, poetry, short stories, and other categories that don't typically sell well enough for the Big Five. Celebrity-status or brand-name authors. Writers of commercial/genre fiction. Nonfiction authors of all types. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Identical to Big Five advantages. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Doesn't always require an agent; see submission guidelines. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Smaller advances—but possibly a more flexible contract. University presses may focus on libraries, classrooms, and academic markets. Rare: the publisher may ask the author to buy books or cover costs. Avoid. 	<p>WHO THEY ARE</p> <ul style="list-style-type: none"> This category is hardest to define; the term "small press" means different things to different people. In this chart, it's used to describe publishers that avoid advances and print runs. They take on much less financial risk than a traditional publisher. <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Author receives no advance or possibly a token advance (less than \$500). Royalty rates may look the same as a traditional publisher or be more favorable since the publisher has less financial risk upfront. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> Many rely on sales/discovery via Amazon; others may focus on direct-to-consumer sales and marketing or specialty sales. A handful of presses may sell into the bookstore market if they do print runs or have a distributor. Some rely on authors' efforts. <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> All types of authors. Friendly to less commercial work. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Possibly a more personalized and collaborative relationship with the publisher. With well-established small presses: editorial, design, and marketing support that equals that of a larger house. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Rarely requires agent. See their guidelines. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> The quality of work may be low. Don't expect print/bookstore distribution if the press uses print-on-demand. (Ask!) Such presses may rely on authors to sell or blame authors for poor sales. Avoid rights grabs; reserve your subrights. 	<p>WHO THEY ARE</p> <ul style="list-style-type: none"> Companies that require authors to pay to publish or raise funds to do so (typically thousands of dollars). Hybrid publishers have the same business model as assisted services; the author pays to publish. Examples of hybrid & assisted publishers: SheWrites, Collective Book Studio, Matador (UK) <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Authors fund book publication in exchange for assistance; cost varies. Hybrids pay royalties; assisted services may pay royalties or up to 100 percent of net sales. Regardless of promises made, few books ever get stocked in physical retail outlets. Each service has its own distinctive costs and business model; secure a clear contract with all fees explained. Such services stay in business because of author-paid fees, not book sales. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> Most don't sell at all. The selling is up to the author. Some offer paid marketing packages, assist with the book launch, or offer paid promotional opportunities. They can get books distributed, but it's uncommon that books are pitched to retailers without a very significant investment from the author, who must pay for a print run to even have a chance at in-store distribution. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Get a published book without having to figure out the service landscape or find professionals to help. Ideal for authors with more money than time, but not a sustainable business model for career authors. Some companies are run by former traditional publishing professionals and offer high-quality results. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Some services call themselves "hybrid" because it sounds fashionable and savvy. Avoid companies that take advantage of author inexperience and use high-pressure sales tactics, such as AuthorSolutions imprints (AuthorHouse, iUniverse, West-Bow, Archway, and others). 	<p>WHAT IT IS</p> <ul style="list-style-type: none"> The author manages the publishing process and hires the right people or services to edit, design, publish, and distribute. The author remains in complete control of all artistic and business decisions. <p>KEY RETAILERS AND SERVICES TO USE</p> <ul style="list-style-type: none"> Primary ebook retailers offer direct access to authors (Amazon KDP, Nook Press, Apple Books, Kobo), or authors can use an ebook distributor (Draft2Digital). Print-on-demand (POD) makes it affordable to sell and distribute print books via online retail. Most often used: Amazon KDP, IngramSpark. With printer-ready PDF files, it costs little or nothing to start. If authors are confident about sales, they may hire a printer, invest in a print run, manage inventory, fulfillment, shipping, etc. <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Author sets the price of the work; retailers/distributors pay based on the price of the work. Authors upload their work for sale at major retailers for free. Most ebook retailers pay approx. 70% of retail for ebook sales if pricing is within their prescribed window (for Amazon, this is \$2.99–\$9.99). Ebook royalties drop as low as 35% if pricing is outside the norm. Amazon KDP pays 60% of list price for print sales, after deducting the unit cost of printing the book. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Authors may not invest enough money or time to produce a quality book or market it. Authors may not have the experience to know what quality help looks like or what it takes to produce a quality book. It is nearly impossible to get mainstream reviews, media attention or sales through conventional channels (bookstores, libraries), unless you are a known name. <p>WHEN TO PREFER DIY OVER ASSISTED</p> <ul style="list-style-type: none"> You intend to publish many books and make money via sales over a long period. You are invested in marketing, promotion, platform building, and developing an audience for your books over many years. 	<p>WHAT IT IS</p> <ul style="list-style-type: none"> Write and publish work in a public or semi-public forum, directly for readers. Publication is self-directed and continues on an at-will and almost always nonexclusive basis. Emphasis is on feedback and growth; sales or income can be rare. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Allows writers to develop an audience for their work early on, even while learning how to write. Popular writers at community sites may go on to traditional book deals. Many popular platforms include monetization methods, such as tipping/donations, ad revenue sharing, and premium content options for paying readers. <p>MOST DISTINCTIVE CATEGORIES</p> <ul style="list-style-type: none"> Serialization: Readers consume content in chunks or installments and offer feedback that may help writers revise. Establishes a fan base, or a direct connection to readers. Serialization may be used as a marketing tool for completed works. Examples: Vella, Wattpad, Webtoon. Fan fiction: When you write work based on other authors' books and characters. It can be difficult to monetize fan fiction since it may constitute copyright infringement. Examples: Fanfiction.net, Archive Of Our Own, Wattpad. Social media, newsletters, and blogs: All types of authors use popular platforms to share work and establish a readership. Examples: Substack, Instagram, TikTok, YouTube. Patronage: Readers pay regularly for access to you and your content. Popular platforms include Patreon and Substack. <p>WHO CREATED THIS?</p> <p>Jane Friedman has 25 years of experience in the publishing industry. She is the former publisher of Writer's Digest and co-founder of the industry newsletter for authors, The Hot Sheet. You can find free information about traditional publishing and self-publishing at her website, JaneFriedman.com.</p>
		SPECIAL CASES			
<p>AMAZON PUBLISHING</p> <p>Amazon has a sizable publishing operation (releasing 1,000 titles per year) that is mainly approachable only by agents. Amazon titles are sold primarily on Amazon or read through Kindle Unlimited.</p>		<p>DIGITAL-ONLY OR DIGITAL-FIRST</p> <p>Many publishers, regardless of size, sometimes operate digital-only or digital-first imprints that offer no advance and little or no print retail distribution. Sometimes such efforts can be indistinguishable from self-publishing.</p>			

TIER 1 | Traditional Big 5 Publishers

Penguin/Random House (PRH)

Hachette Book Group

HarperCollins

Macmillan Publishers

Simon & Schuster

Imprints

(PRH) 250+

HarperCollins 100+

All together = 500+

Other Presses

Other Large Traditional Presses

Other Small Traditional Presses

TRADITIONAL (ADVANCE-BASED) PUBLISHING	NOT ADVANCE-BASED	ASSISTED & HYBRID	INDIE OR SELF-PUBLISHING	
BIG FIVE HOUSES WHO THEY ARE Penguin Random House, HarperCollins, Hachette, Simon & Schuster, Macmillan (each has dozens of imprints). Might soon become the Big Four. HOW THE MONEY WORKS • Big Five publishers take on all financial risk and pay the author upfront. • Royalties are paid if the advance earns out. Authors don't pay to publish but often invest in marketing and promotion. HOW THEY SELL • The publisher has a sales team that meets with major retailers, wholesalers, libraries, etc. Most books are sold months in advance and shipped for a specific release date. • Nearly every book has a print run; print-on-demand is used when stock runs low or sales dwindle. WHO THEY WORK WITH • Authors who write works with mainstream appeal, that merit nationwide print distribution in bookstores and other outlets. • Celebrity-status or brand-name authors. • Writers of genre fiction, women's fiction, YA fiction, and other commercial fiction. • Nonfiction authors with a significant platform (visibility to a readership). VALUE FOR AUTHOR • Publisher (or agent) pursues all possible subsidiary rights and licensing deals. • Physical bookstore distribution nearly assured, in addition to other retail opportunities (big-box, specialty). • Best chance of media coverage and reviews. HOW TO APPROACH • Almost always requires an agent. Novelists should have a finished manuscript. Nonfiction authors should have a book proposal. WHAT TO WATCH FOR • Most advances do not earn out. • Publisher holds publishing rights for all major formats indefinitely. • Authors don't control their own rights. • Authors are often unhappy with marketing support.	OTHER TRADITIONAL SMALL PASSES WHO THEY ARE • Not part of the Big Five, but work in a similar manner (same business model). • Examples: Houghton Mifflin Harcourt, Scribner, Scholastic, Simon & Schuster, University Presses. • They take on much less financial risk than a traditional publisher. • Publishers outside the Big Five call them "small presses." HOW THE MONEY WORKS • Author receives no advance or possibly a token advance (less than \$500). Royalty rates may look the same as a traditional publisher or be more favorable since the publisher has less financial risk upfront. HOW THEY SELL • Many rely on sales/discovery via Amazon; others may focus on direct-to-consumer sales and marketing or specialty sales. A handful of presses may sell into the bookstore market if they do print runs or have a distributor. Some rely on authors' efforts. WHO THEY WORK WITH • All types of authors. Friendly to less commercial work. VALUE FOR AUTHOR • Possibly a more personalized and collaborative relationship with the publisher. • With well-established small presses: editorial, design, and marketing support that equals that of a larger house. HOW TO APPROACH • Rarely requires agent. See their guidelines. WHAT TO WATCH FOR • The quality of work may be low. • Don't expect print/bookstore distribution if the press uses print-on-demand. (Ask!) • Such presses may rely on authors to sell or market their books. • Beware of rights grabs; reserve your subrights.	ASSISTED & HYBRID WHO THEY ARE • Companies that require authors to pay to publish or raise funds to do so (typically thousands of dollars). Hybrid publishers have the same business model as assisted services; the author pays to publish. • Examples of hybrid & assisted publishers: SheWrites, Collective Book Studio, Matador (UK) HOW THE MONEY WORKS • Authors fund book publication in exchange for assistance; cost varies. • Hybrids pay royalties; assisted services may pay royalties or up to 100 percent of net sales. • Regardless of promises made, few books ever get stocked in physical retail outlets. • Each service has its own distinctive costs and business model; secure a clear contract with all fees explained. Such services stay in business because of author-paid fees, not book sales. HOW THEY SELL • Most don't sell at all. The selling is up to the author. Some offer paid marketing packages, assist with the book launch, or offer paid promotional opportunities. They can get books distributed, but it's uncommon that books are pitched to retailers without a very significant investment from the author, who must pay for a print run to even have a chance at in-store distribution. VALUE FOR AUTHOR • Get a published book without having to figure out the service landscape or find professionals to help. Ideal for authors with more money than time, but not a sustainable business model for career authors. • Some companies are run by former traditional publishing professionals and offer high-quality results. WHAT TO WATCH FOR • Some services call themselves "hybrid" because it sounds fashionable and savvy. • Avoid companies that take advantage of author inexperience and use high-pressure sales tactics, such as AuthorSolutions imprints (AuthorHouse, iUniverse, WestBow, Archway, and others).	INDIE / DIY WHAT IT IS • The author manages the publishing process and hires the right people or services to edit, design, publish, and distribute. The author remains in complete control of all artistic and business decisions. KEY RETAILERS AND SERVICES TO USE • Primary ebook retailers offer direct access to authors (Amazon KDP, Nook Press, Apple Books, Kobo), or authors can use an ebook distributor (Draft2Digital). • Print-on-demand (POD) makes it affordable to sell and distribute print books via online retail. Most often used: Amazon KDP, IngramSpark. With printer-ready PDF files, it costs little or nothing to start. • If authors are confident about sales, they may hire a printer, invest in a print run, manage inventory, fulfillment, shipping, etc. HOW THE MONEY WORKS • Author sets the price of the work; retailers/distributors pay based on the price of the work. Authors upload their work for sale at major retailers for free. • Most ebook retailers pay approx. 70% of retail for ebook sales if pricing is within their prescribed window (for Amazon, this is \$2.99-\$9.99). Ebook royalties drop as low as 35% if pricing is outside the norm. • Amazon KDP pays 60% of list price for print sales, after deducting the unit cost of printing the book. WHAT TO WATCH FOR • Authors may not invest enough money or time to produce a quality book or market it. • Authors may not have the experience to know what quality help looks like or what it takes to produce a quality book. • It is nearly impossible to get mainstream reviews, media attention or sales through conventional channels (bookstores, libraries), unless you are a known name. WHEN TO PREFER DIY OVER ASSISTED • You intend to publish many books and make money via sales over a long period. • You are invested in marketing, promotion, platform building, and developing an audience for your books over many years.	SOCIAL WHAT IT IS • Write and publish work in a public or semi-public forum, directly for readers. • Publication is self-directed and continues on an at-will and almost always nonexclusive basis. • Emphasis is on feedback and growth; sales or income can be rare. VALUE FOR AUTHOR • Allows writers to develop an audience for their work early on, even while learning how to write. • Popular writers at community sites may go on to traditional book deals. • Many popular platforms include monetization methods, such as tipping/donations, ad revenue sharing, and premium content options for paying readers. MOST DISTINCTIVE CATEGORIES • Serialization: Readers consume content in chunks or installments and offer feedback that may help writers revise. Establishes a fan base, or a direct connection to readers. Serialization may be used as a marketing tool for completed works. Examples: Vella, Wattpad, Webtoon. • Fan fiction: When you write work based on other authors' books and characters. It can be difficult to monetize fan fiction since it may constitute copyright infringement. Examples: Fanfiction.net, Archive Of Our Own, Wattpad. • Social media, newsletters, and blogs: All types of authors use popular platforms to share work and establish a readership. Examples: Substack, Instagram, TikTok, YouTube. • Patronage: Readers pay regularly for access to you and your content. Popular platforms include Patreon and Substack. WHO CREATED THIS? Jane Friedman has 25 years of experience in the publishing industry. She is the former publisher of Writer's Digest and co-founder of the industry newsletter for authors, The Hot Sheet. You can find free information about traditional publishing and self-publishing at her website, JaneFriedman.com.

TRADITIONAL (ADVANCE-BASED) PUBLISHING		NOT ADVANCE-BASED		INDIE OR SELF-PUBLISHING	
BIG FIVE HOUSES	OTHER TRADITIONAL	SMALL PRESSES	ASSISTED / HYBRID	INDIE / DIY	SOCIAL
<p>WHO THEY ARE</p> <ul style="list-style-type: none"> Penguin Random House, HarperCollins, Hachette, Simon & Schuster, Macmillan (each has dozens of imprints). Might soon become the Big Four. <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Big Five publishers take on all financial risk and pay the author upfront (an advance); royalties are paid if the advance earns out. Authors don't pay to publish but often invest in marketing and promotion. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> The publisher has a sales team that meets with major retailers, wholesalers, libraries, etc. Most books are sold months in advance and shipped for a specific release date. Nearly every book has a print run; print-on-demand is used when stock runs low or sales dwindle. <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> Authors who write works with mainstream appeal, that merit nationwide print distribution in bookstores and other outlets. Celebrity-status or brand-name authors. Writers of genre fiction, women's fiction, YA fiction, and other commercial fiction. Nonfiction authors with a significant platform (visibility to a readership). <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Publisher (or agent) pursues all possible subsidiary rights and licensing deals. Physical bookstore distribution nearly assured, in addition to other retail opportunities (big-box, specialty). Best chance of media coverage and reviews. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Almost always requires an agent. Novelists should have a finished manuscript. Nonfiction authors should have a book proposal. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Most advances do not earn out. Publisher holds publishing rights for all major formats indefinitely. Authors don't control title or cover design. Authors are often unhappy with marketing support or surprised at lack of support. 	<p>WHO THEY ARE</p> <ul style="list-style-type: none"> Not part of the Big Five, but work in a similar manner (same business model). Examples: Houghton Mifflin Harcourt, Scholastic, Wiley, Sourcebooks, W.W. Norton, Kensington, Chronicle, Tyndale, university presses. Sometimes smaller publishers outside the Big Five call themselves "indie publishers" (not to be confused with self-publishing authors). <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Same as Big Five. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> The largest houses work the same as the Big Five, but some may use a distributor (or larger publisher) to sell. <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> Mainstream authors, as well as those with a more niche or special-interest appeal. Small presses & university presses welcome literary work, poetry, short stories, and other categories that don't typically sell well enough for the Big Five. Celebrity-status or brand-name authors. Writers of commercial/genre fiction. Nonfiction authors of all types. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Identical to Big Five advantages. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Doesn't always require an agent; see submission guidelines. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Smaller advances—but possibly a more flexible contract. University presses may focus on libraries, classrooms, and academic markets. Rare: the publisher may ask the author to buy books or cover costs. Avoid. 	<p>WHO THEY ARE</p> <ul style="list-style-type: none"> This category is hard to define; the term "small press" means different things to different people. In this chart, it's used to describe publishers that avoid advances and print runs. They take on much less financial risk than a traditional publisher. <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Author receives no advance (less token advance (less than \$1,000)). Rates may look the same as a traditional publisher or be more favorable since the publisher has less financial risk upfront. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> Many rely on sales/discovery via Amazon; others may focus on direct-to-consumer sales and marketing via specialty sales. A handful of presses may sell into the bookstore market if they have print runs or have a distributor. Some rely on authors' efforts. <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> All types of authors, friendly to less commercial work. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Possibly a more personalized and collaborative relationship with the publisher. With well-established editorial, design, and marketing support that equals that of a larger house. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Rarely requires agent. See their guidelines. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> The quality of work may be low. Don't expect print/bookstore distribution if the press uses print-on-demand. (Ask!) Such presses may require authors to sell or blame authors for poor sales. Avoid rights grabs; reserve your subrights. 	<p>WHO THEY ARE</p> <ul style="list-style-type: none"> Companies that require authors to pay to publish (to do a type of "pay-to-play" model). They have the same business model as assisted services; the author pays to publish. Examples of hybrid & assisted publishers: SheWrites, Collective Book Studio, Metatext (UK), etc. <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Authors fund book publication in exchange for a percentage of net sales. Hybrid publishers may pay royalties or up to 100 percent of net sales. Some authors may never get their books into physical retail outlets. Each service has its own distinctive costs and business model; secure a clear contract before signing up. Some authors may not get their books into physical retail outlets. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> Authors fund book publication in exchange for a percentage of net sales. Hybrid publishers may pay royalties or up to 100 percent of net sales. Some authors may never get their books into physical retail outlets. Each service has its own distinctive costs and business model; secure a clear contract before signing up. Some authors may not get their books into physical retail outlets. <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> All types of authors, friendly to less commercial work. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Possibly a more personalized and collaborative relationship with the publisher. With well-established editorial, design, and marketing support that equals that of a larger house. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Rarely requires agent. See their guidelines. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> The quality of work may be low. Don't expect print/bookstore distribution if the press uses print-on-demand. (Ask!) Such presses may require authors to sell or blame authors for poor sales. Avoid rights grabs; reserve your subrights. 	<p>WHAT IT IS</p> <ul style="list-style-type: none"> The author manages the publishing process and hires the right people or services to design, publish, and distribute. The author remains in complete control of all artistic and business decisions. <p>KEY RETAILERS AND SERVICES TO USE</p> <ul style="list-style-type: none"> Print: Amazon, IngramSpark, etc. Ebook: Amazon, KDP, etc. Print-on-demand (POD) makes it affordable to sell and distribute print books via online retail. Most often used: Amazon KDP, IngramSpark. With printer-retailers, costs little or nothing to start. Authors are confident about hiring a printer, invest in a print run, manage inventory, fulfillment, shipping, etc. <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Author sets the price of the work; retailers/distributors pay based on the price of the work. Authors upload their work for sale at major retailers for free. Most ebook retailers pay approximately 70% of retail for ebook sales if pricing within their prescribed window (for Amazon, this is \$2.99–\$9.99). Ebook royalties drop as 35% if pricing is outside the window. Amazon KDP pays 60% of list price for print sales, after deducting the unit cost of printing the book. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Authors may not invest enough money or time to produce a quality book for market it. Authors may not have the experience to know what quality help looks like or what it takes to produce a quality book. It is nearly impossible to get mainstream reviews, media attention or sales through conventional channels (bookstores, libraries), unless you are a known name. <p>WHEN TO PREFER DIY OVER ASSISTED</p> <ul style="list-style-type: none"> You intend to publish many books and make money via sales over a long period. You are invested in marketing, promotion, platform building, and developing an audience for your books over many years. 	<p>WHAT IT IS</p> <ul style="list-style-type: none"> Write and publish work in a public or semi-public forum, directly for readers. Publication is self-directed and continues on an at-will and almost always nonexclusive basis. Emphasis is on feedback and growth; sales or income can be rare. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Allows writers to develop an audience for their work early on, even while learning how to write. Popular writers at community sites may go on to traditional book deals. Many popular platforms include monetization methods, such as tipping/donations, ad revenue sharing, and premium content options for paying readers. <p>MOST DISTINCTIVE CATEGORIES</p> <ul style="list-style-type: none"> Serialization: Readers consume content in chunks or installments and offer feedback that may help writers revise. Establishes a fan base, or a direct connection to readers. Serialization may be used as a marketing tool for completed works. Examples: Vella, Wattpad, Webtoon. Fan fiction: When you write work based on other authors' books and characters. It can be difficult to monetize fan fiction since it may constitute copyright infringement. Examples: Fanfiction.net, Archive Of Our Own, Wattpad. Social media, newsletters, and blogs: All types of authors use popular platforms to share work and establish a readership. Examples: Substack, Instagram, TikTok, YouTube. Patronage: Readers pay regularly for access to you and your content. Popular platforms include Patreon and Substack. <p>WHO CREATED THIS?</p> <p>Jane Friedman has 25 years of experience in the publishing industry. She is the former publisher of Writer's Digest and co-founder of the industry newsletter for authors, The Hot Sheet. You can find free information about traditional publishing and self-publishing at her website, JaneFriedman.com.</p>
		SPECIAL CASES			
		<p>AMAZON PUBLISHING</p> <p>Amazon has a sizable publishing operation (releasing 1,000 titles per year) that is mainly approachable only by agents. Amazon titles are sold primarily on Amazon or read through Kindle Unlimited.</p>	<p>DIGITAL-ONLY OR DIGITAL-FIRST</p> <p>Many publishers, regardless of size, sometimes operate digital-only or digital-first imprints that offer no advance and little or no print retail distribution. Sometimes such efforts can be indistinguishable from self-publishing.</p>		

TIER 2
Hybrid / Indie
The 'pay-to-play' Model
 \$ Pay up front
 \$ Buy on back end
 \$10,000 - \$20,000 +
 Quality of services varies
Predators
 Beware of Predatory Publishers

TRADITIONAL (ADVANCE-BASED) PUBLISHING		NOT ADVANCE-BASED		INDIE OR SELF-PUBLISHING	
BIG FIVE HOUSES	OTHER TRADITIONAL	SMALL PRESSES	ASSISTED & HYBRID	INDIE / DIY	INDIE / SELF-PUBLISHING
<p>WHO THEY ARE</p> <ul style="list-style-type: none"> Penguin Random House, HarperCollins, Hachette, Simon & Schuster, Macmillan (each has dozens of imprints). Might soon become the Big Four. <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Big Five publishers take on all financial risk and pay the author upfront (an advance); royalties are paid if the advance earns out. Authors don't pay to publish but often invest in marketing and promotion. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> The publisher has a sales team that meets with major retailers, wholesalers, libraries, etc. Most books are sold months in advance and shipped for a specific release date. Nearly every book has a print run; print-on-demand is used when stock runs low or sales dwindle. <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> Authors who write works with mainstream appeal, that merit nationwide print distribution in bookstores and other outlets. Celebrity-status or brand-name authors. Writers of genre fiction, women's fiction, YA fiction, and other commercial fiction. Nonfiction authors with a significant platform (visibility to a readership). <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Publisher (or agent) pursues all possible subsidiary rights and licensing deals. Physical bookstore distribution nearly assured, in addition to other retail opportunities (big-box, specialty). Best chance of media coverage and reviews. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Almost always requires an agent. Novelists should have a finished manuscript. Nonfiction authors should have a book proposal. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Most advances do not earn out. Publisher holds publishing rights for all major formats indefinitely. Authors don't control title or cover design. Authors are often unhappy with marketing support or surprised at lack of support. 	<p>WHO THEY ARE</p> <ul style="list-style-type: none"> Not part of the Big Five, but work in a similar manner (same business model). Examples: Houghton Mifflin Harcourt, Scholastic, Wiley, Sourcebooks, W.W. Norton, Kensington, Chronicle, Tyndale, university presses. Sometimes smaller publishers outside the Big Five call themselves "indie publishers" (not to be confused with self-publishing authors). <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Same as Big Five. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> The largest houses work the same as the Big Five, but some may use a distributor (or larger publisher) to sell. <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> Mainstream authors, as well as those with a more niche or special-interest appeal. Small presses & university presses welcome literary work, poetry, short stories, and other categories that don't typically sell well enough for the Big Five. Celebrity-status or brand-name authors. Writers of commercial/genre fiction. Nonfiction authors of all types. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Identical to Big Five advantages. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Doesn't always require an agent; see submission guidelines. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Smaller advances—but possibly a more flexible contract. University presses may focus on libraries, classrooms, and academic markets. Rare: the publisher may ask the author to buy books or cover costs. Avoid. 	<p>WHO THEY ARE</p> <ul style="list-style-type: none"> This category is hardest to define; the term "small press" means different things to different people. In this chart, it's used to describe publishers that avoid advances and print runs. They take on much less financial risk than a traditional publisher. <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Author receives no advance or possibly a token advance (less than \$500). Royalty rates may look the same as a traditional publisher or be more favorable since the publisher has less financial risk upfront. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> Many rely on sales/discovery via Amazon; others may focus on direct-to-consumer sales and marketing or specialty sales. A handful of presses may sell into the bookstore market if they do print runs or have a distributor. Some rely on authors' efforts. <p>WHO THEY WORK WITH</p> <ul style="list-style-type: none"> All types of authors. Friendly to less commercial work. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Possibly a more personalized and collaborative relationship with the publisher. With well-established small presses: editorial, design, and marketing support that equals that of a larger house. <p>HOW TO APPROACH</p> <ul style="list-style-type: none"> Rarely requires agent. See their guidelines. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> The quality of work may be low. Don't expect print/bookstore distribution if the press uses print-on-demand. (Ask!) Such presses may rely on authors to sell or blame authors for poor sales. Avoid rights grabs; reserve your subrights. 	<p>WHO THEY ARE</p> <ul style="list-style-type: none"> Companies that require authors to pay to publish or raise funds to do so (typically thousands of dollars). Hybrid publishers have the same business model as assisted services; the author pays to publish. Examples of hybrid & assisted publishers: SheWrites, Collective Book Studio, Matador (UK) <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Authors fund book publication in exchange for assistance; cost varies. Hybrids pay royalties; assisted services may pay royalties or up to 100 percent of net sales. Regardless of promises made, few books ever get stocked in physical retail outlets. Each service has its own distinctive costs and business model; secure a clear contract with all fees explained. Such services stay in business because of author-paid fees, not book sales. <p>HOW THEY SELL</p> <ul style="list-style-type: none"> Most don't sell at all. The selling is up to the author. Some offer paid marketing packages, assist with the book launch, or offer paid promotional opportunities. They can get books distributed, but it's uncommon that books are pitched to retailers without a very significant investment from the author, who must pay for a print run to even have a chance at in-store distribution. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Get a published book without having to figure out the service landscape or find professionals to help. Ideal for authors with more money than time, but not a sustainable business model for career authors. Some companies are run by former traditional publishing professionals and offer high-quality results. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Some services call themselves "hybrid" because it sounds fashionable and savvy. Avoid companies that take advantage of author inexperience and use high-pressure sales tactics, such as AuthorSolutions imprints (AuthorHouse, iUniverse, WestBow, Archway, and others). 	<p>WHAT IT IS</p> <ul style="list-style-type: none"> The author manages the publishing process and hires the right people or services to edit, design, publish, and distribute. The author remains in complete control of all artistic and business decisions. <p>KEY RETAILERS AND SERVICES TO USE</p> <ul style="list-style-type: none"> Primary ebook retailers offer direct access to authors (Amazon Kindle Direct Publishing, Apple Books, Kobo), or authors can use an ebook distributor (Draft2Digital). Print-on-demand (POD) makes it affordable to sell and distribute print books via online retail. Most often used: Amazon KDP, IngramSpark. With printer-royalty POD, it costs little or nothing to start. If authors are confident about sales, they may hire a printer, invest in a print run, manage inventory, fulfillment, shipping, etc. <p>HOW THE MONEY WORKS</p> <ul style="list-style-type: none"> Author sets the price of the book; retailers/distributors pay based on the price of the work. Authors upload their work for sale at major retailers for free. Most ebook retailers pay approximately 70% of retail for ebook sales if pricing is within their prescribed window (for Amazon, this is \$2.99–\$9.99). Ebook royalties drop as low as 35% if pricing is outside the norm. Amazon KDP pays 60% of list price for print sales, after deducting the unit cost of printing the book. <p>WHAT TO WATCH FOR</p> <ul style="list-style-type: none"> Authors may not invest enough money or time to produce a quality book for market it. Authors may not have the experience to know what quality help looks like or what it takes to produce a quality book. It is nearly impossible to get mainstream reviews, media attention or sales through conventional channels (bookstores, libraries), unless you are a known name. <p>WHEN TO PREFER DIY OVER ASSISTED</p> <ul style="list-style-type: none"> You intend to publish many books and make money via sales over a long period. You are invested in marketing, promotion, platform building, and developing an audience for your books over many years. 	<p>WHAT IT IS</p> <ul style="list-style-type: none"> Writer publishes work in a public or semi-public space directly for readers. Publishing is self-directed and continues on an at-will and almost always nonexclusive basis. Emphasis is on feedback and growth; sales are often rare. <p>VALUE FOR AUTHOR</p> <ul style="list-style-type: none"> Popular writers at community sites may go on to traditional book deals. Many use alternative monetization methods, such as tipping/donations, ad revenue sharing, and premium content options for paying readers. <p>MOST DISTINCTIVE CATEGORIES</p> <ul style="list-style-type: none"> Serialization: Readers consume content in chunks or installments and offer feedback throughout the process. Establishes a fan base, or a direct connection to readers. Serialization may be used as a marketing tool for completed works. Examples: Vella, Wattpad, Webtoon. Fan fiction: When you write work based on other authors' books and characters. It can be difficult to monetize fan fiction since it may constitute copyright infringement. Examples: Wattpad, Archive of Our Own, Fanfiction.net. Microfiction: Weblogs: All types of authors use popular platforms to share work and establish a readership. Examples: Substack, Instagram, TikTok. Patronage: Readers pay regularly for access to your work and content. Popular examples: Patreon, Substack.
		SPECIAL CASES			
		<p>AMAZON PUBLISHING</p> <p>Amazon has a sizable publishing operation (releasing 1,000 titles per year) that is mainly approachable only by agents. Amazon titles are sold primarily on Amazon or read through Kindle Unlimited.</p>	<p>DIGITAL-ONLY OR DIGITAL-FIRST</p> <p>Many publishers, regardless of size, sometimes operate digital-only or digital-first imprints that offer no advance and little or no print retail distribution. Sometimes such efforts can be indistinguishable from self-publishing.</p>		

TIER 3
Self
Tech
Advances
 Print On Demand
 AI
 Quality
 Varies
New Biz
 Variations on
 a theme of
 'pay-to-play'
 model

Literary Agents



WHAT IS A LITERARY AGENT?

A literary agent's job is to sell your book to a publisher.

WHAT DOES AN AGENT DO?

The primary work of the literary agent is to convince publishers to publish your book, give you the most favorable contract possible, get you the highest advance and royalties.

WHAT AN AGENT DOES NOT DO?

A literary agent is not the same as an editor.

They typically will not help you with writing.

They typically won't help you after you publish.

[PR / Marketing, book sales etc.]

SHOULD I GET AN AGENT?

It depends on your publishing goals.

The #1 reason to get an agent is if you want to be picked up by a publishing house that requires one.

[Think: The Big 5, some of their imprints, and other large publishing houses.]

The #2 reason to get an agent is if you are working with a publishing house that gives royalty advances.

[An Agent's primary job is to get you a favorable contract/advance with a publisher.]

FINDING THE RIGHT AGENT?

Do your research:

Find an agent / agency that has successfully published authors in your genre.

[Contact some of their authors to ask how their experience was.]

Find out which publishers they have worked with in the past and/or have relationships with.

AI



Artificial Intelligence



AI-generated: We define AI-generated content as text, images, or translations created by an AI-based tool. If you used an AI-based tool to create the actual content (whether text, images, or translations), it is considered "AI-generated," even if you applied substantial edits afterwards.

•**AI-assisted:** If you created the content yourself, and used AI-based tools to edit, refine, error-check, or otherwise improve that content (whether text or images), then it is considered "AI-assisted" and not "AI-generated." Similarly, if you used an AI-based tool to brainstorm and generate ideas, but ultimately created the text or images yourself, this is also considered "AI-assisted" and not "AI-generated." It is not necessary to inform us of the use of such tools or processes.

"You are responsible for verifying that all AI-generated and/or AI-assisted content adheres to all content guidelines, including by complying with all applicable intellectual property rights."



"We will actively remove content from our catalog that is deemed unsuitable according to the criteria specified below."

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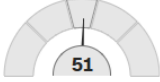


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Markets →

DOW	38,452.84	0.60% ▼
S&P 500	5,274.81	0.05% ▼
NASDAQ	16,811.48	0.46% ▲

Fear & Greed Index →



Neutral sentiment is driving the US market

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- Spotify is hiking its prices again
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An author says AI is ‘writing’ unauthorized books being sold under her name on Amazon



By Clare Duffy, CNN

4 minute read · Published 10:03 AM EDT, Thu August 10, 2023

An author is raising alarms this week after she found new books being sold on Amazon under her name — only she didn’t write them; they appear to have been generated by [artificial intelligence](#). Jane Friedman, who has authored multiple books and consulted about working in the writing and publishing industry, told CNN that an eagle-eyed reader looking for more of her work bought one of the fake titles on Amazon.

DON'T

Use AI to write your entire book.

Use AI to write entire paragraphs or chapters of a book.

Use AI to create your book cover.

DO

Use AI to brainstorm ideas your book.*

Use AI to help copy-edit your book.

Use AI (limitedly) to help content/developmental-edit your book .*

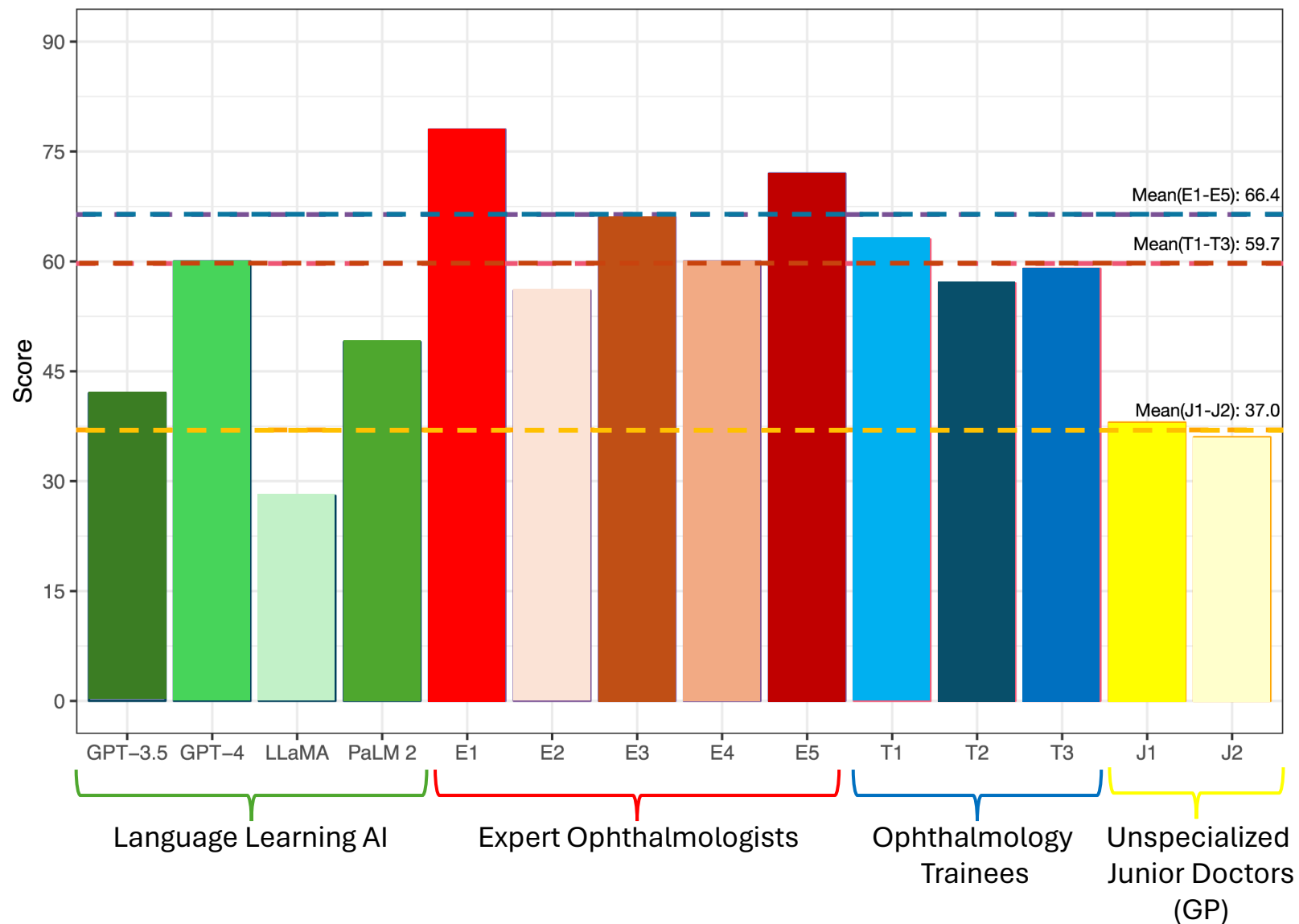
Use AI to help with title ideas. (Book titles are not eligible for copyright protection)

*Don't use all the ideas to create your book – same as first “don't”

University of Cambridge Led Study

Published: April 17, 2024

Published PLOS Digital Health: <https://doi.org/10.1371/journal.pdig.0000341>



Test:

Each was presented with a series of 87 patient scenarios involving a specific eye problem, and asked to give a diagnosis or advise on treatment by selecting from four options.

Note:

Taken from a textbook used to test trainee eye doctors. This textbook is not freely available on the internet making it unlikely that its content was included in GPT-4's training datasets.

Conclusion:

The clinical knowledge and reasoning skills of GPT-4 are approaching the level of specialist eye doctors

FUTURE USE

Authors use AI to compare and modify book ideas

Publishers use AI tool to check manuscripts for AI generated content

Publishers use AI tool to 'score' manuscripts for 'potential sales-ability' or quality

Authors use AI tool to 'compare-score' manuscripts to currently published books

THE NEW WORLD OF BOOK BUYING AND MARKETING

Most book marketing today is done by authors, not by publishers. Publishers have managed to stay afloat in this worsening marketplace by shifting more and more marketing responsibility to authors—to cut costs and prop up sales. In recognition of this reality, most book proposals from experienced authors now have an extensive section (often ten to twenty-five pages) on the authors' marketing platform and what the authors will do to publicize and market the books.

(Source: DOJ-PRH Antitrust Trial 2021-2022)



