

# Write Publish Market.E113

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## SUMMARY KEYWORDS

book, publisher, vanity presses, publishing, hybrid, self publishing, criteria, author, publish, number, publishing house, piece, traditionally published book, imprint, royalty, subsidizing, sales, scam, rights, entrepreneurs

Welcome to the right publish market podcast. If you're an entrepreneur considering writing a book to serve your business, you're in the right place. Or maybe you've already decided that's even better. I'm your host, Jodi Brandon, book publishing partner for entrepreneurs and 20 year veteran of the book publishing industry on the right publish market podcast. In addition to learning from me, you'll meet entrepreneurs just like you and hear about their experiences as we explore all facets of Writing, Publishing, and marketing a book that will help your business grow in ways you might not even have dreamed of yet.

Welcome back to the right publish market podcast all there entrepreneurs, I hope that this new year is treating you well. I hope you've had a restful and restorative holiday break whatever holiday you and your family celebrate. And let's dig right in. We are talking today about hybrid publishing, which is, as you know, a subject we have talked about before on this podcast. But today, we're digging in a little bit deeper. And we're going to review those hybrid publisher criteria set forth by the ibpa, the independent book Publishers Association, which is a trade organization and the book publishing industry that you have heard me talk about before, a fantastic resource for independent authors and publishers, small publishers, hybrid publishers, really anybody looking to, you know, educate themselves and form themselves and be part of the publishing industry, the ibpa is a great resource for you, I will link their website as well as these criteria we're going to talk about in the show notes for today. But we're really talking about these criteria today, because a lot of people are still miss representing and not quite understanding what hybrid publishing is. And they're confusing it and conflating it with vanity publishing, which is not vanity publishing, vanity presses are a huge scam, they are very much the, you know, the stories of old where you know, somebody's taking your money in return for, you know, a printed book that you are having boxes up in your garage, or your basement, or whatever the case may be. But you are basically paying these presses a huge sum of money in return for a book, but it's not necessarily a professionally published book, it's not necessarily something that you shouldn't be even proud to have out there, honestly, because it's not, there's no standard, they're going to take anybody's money in exchange for a printed book, which you can do yourself for way. That's a whole separate conversation of self publishing versus vanity presses versus traditional publishing. But we've talked before on the podcast about hybrid publishers sort of meeting that middle ground between traditional publishing houses and self publishing. And I think where the confusion is still coming in, is the fact that hybrid

publishing is an author subsidized business model. And as soon as people hear that phrase, some people hear that phrase, they automatically think, you know, the red alarm is going off like that. This is just like vanity publishing. And this is a, you know, a huge scam, these publishers are just out to, you know, collect their money, versus getting, you know, a quote unquote, real book out there, that is not the case. And so, the ibpa has set up these hybrid publisher criteria, and we're going to talk about them a little bit today. So there's 11 of them. And they are really something that you should familiarize yourself with, because they are again, you know, meeting that middle ground, a lot of business owners, especially choose self publishing, which is great. But you know, there's a lot about the publishing world that you're not familiar with, because that's not what your business does, that's not your zone of genius. And so sometimes you want a little bit of help figuring it all out. And that's where a hybrid publisher can really come in, and be a good choice for you as far as your path book publication. So let's dig into these criteria. And I think by the end of this episode, you will see as clearly as I do that, this is absolutely not vanity presses. This is not a scam, this is an actual legit business model. And hopefully, the wheels are turning in your mind about whether or not this might be something that you would consider pursuing for your book project. So let's start at the beginning here, number one, define the mission and vision for its publishing program. So that just basically means that they are not just out there to take anybody's money and put any book out there, you know, with their name on the spine, but they have a mission statement, they have a vision for their publishing house and their publishing program. And you may or may not fit into that. And that's fine, right? That's, I mean, same deal with a traditional publishing house, you know, they've got these imprints setup. If you are, you know, if you're writing a a women's fiction book about, you know, a current events topic that is probably more appropriate for this imprint than that imprint at this particular publishing house. It's the same kind of thing. They're just sort of figuring out where things fit, but they can only figure out where things fit if they have that mission statement and vision driving their business, so it's really a way to know like, okay, hey, this publisher is thinking long term, this is an actual, this isn't just somebody set up in their garage pretending to be a publishing house like a vanity press might do. So that's number one. Number two, they vet submissions. So again, your book is not for everybody, reader wise, and your book is not for every publisher, it may or may not be appropriate for certain publishers, depending on the types of books that they're trying to publish as part of their publishing program. So does that mean it's not worthy of publication? No, that just means it's not the right fit for this particular publisher, depending, you know, what the case may be on what what you're writing what your submission packages, like, what types of books they're trying to publish. Number three, commit to truth and transparency and business practices. Now, obviously, this is one of those data that should go without saying, but that is often not the case with vanity presses. So you know, you're gonna know right up front with a hybrid publisher, whatever your author fee is, this is what it's getting you and you're going to know line by line, this is professional editing, professional cover design, you know, custom interior design, whatever, whatever package, you choose, whatever publisher you choose, it's going to be clear to you exactly what you're getting from the publisher, and then as well, what you're still going to be responsible for. So that is typically not the case with a vanity press, it's I mean, really the polar opposite of that, to be perfectly honest. So vanity presses are known for, you know, like, false promises, and manipulated book reviews and things like that. No, that is not how the actual real publishing but publishing world works. So we'll leave it at that before I get on a tangent about vanity presses being not transparent. Number four, they provide a negotiable, easy to understand contract for each book published, this is fantastic. Both pieces of that the negotiable. And the easy to understand, if you have ever, you know, read a contract for anything really, you will know

that easy to understand is not necessarily the name of the game, so easy to understand is one piece that's huge for you as a potential author, but also the negotiable piece, which sometimes is not the case, depending on how big publishing house you're working with, for, you know, a traditional book publisher, a lot of times, there's very little, you know, that's up for negotiation in a contract. That's exactly why many business owners especially, you know, choose self publishing, because they like that control factor that comes with self publishing. Well, this negotiation piece in the contract for this criterion, really, that helps put some of that, you know, power back in the author's hands with a traditional book publishing deal, you know, the publisher is holding all the cards, right, that is not an author subsidized business model that is a, you know, they're subsidizing the publishing process. So in turn, they are keeping control of the process of the timeline of a lot of the content, that kind of thing. So this is a huge author favorable criteria that you should absolutely think about when you are, you know, determining your path to publication and what that might look like. Number five, they publish under its own imprint, an ISBN. So that is, I mean, that's just a hybrid publishers, a real publisher, it's a true, it's a type of publishing house. So, you know, there's a team of people working there, you know, in running these imprints of different types of books professionally, that I mean, that's really, that's all that one is. So number six, they publish to industry standards, again, huge, this means that they're not going to just print a book, without having it professionally edited, it's going to you know, it's going to be a quality, they care about the type of book, they're putting out the quality of the books that they're putting out. So, you know, there, it's going to be professionally edited, there's going to be a professional cover design, there's going to be a professional typeset interior, you know, professional cover, copy, all of those things that we expect from a traditionally published book, those are also happening here with a hybrid publisher. Number seven, along the same lines here ensure editorial design and production quality, just like I was just talking about, you know, professional editing, quality printing, so you're not getting a book printed on you know, photocopy paper or something like that. It's going to be the same, you know, pound weight as a traditionally published book, all of those things that we go, but what we go back to is saying, you know, we don't want there to be a difference in the way a self published or hybrid published book looks next to a traditionally published book. And these are the types of things that ensure that that happens, you know, the the professional editing, the professional design, the custom cover, design, all of those sorts of things. Number eight, pursue and manage a range of publishing rights. So this is not something we talk a lot about on this podcast. But subsidiary rights are something that traditional publishers do. If you're self publishing, you're dealing with that yourself, but you're not doing as much of this. And subsidiary rights are everything from you know, foreign language editions and translations to, you know, excerpts, if a magazine or journal wants to, you know, use a piece of your book, you know, as content for them, but also a teaser of the book, you'll see this a lot with fiction in like women's magazines, for example, there'll be an excerpt from a new novel by so and so and then, you know, you'll read that excerpt and oh, yes, I really want to read this book, and then go, you know, go buy the book. So those are called Serial rights, all kinds of rights like that, you know, translation rights, movie rights, all that kind of stuff that you again, as an author, have no idea you don't know what you don't know. And you don't know you wouldn't have necessarily the contacts to get some of these things dealt with some of these subsidiary rights. So this is something that a hybrid publisher will handle for you, which is fantastic having somebody to negotiate that stuff for you. Number nine, provide distribution services. So the next episode of this new season of the right publish market podcast, we're talking a little bit about, you know, what you need to know about printing and distribution if you're self publishing, and this is something a lot of people don't want to think about. Because it's, you know, it can be

headache inducing, and trying to figure it all out. So this is, you know, another one of those things that the publisher can take off of your plate. And you know, they have the contacts with traditional distribution partners. untraditional distribution partners, they know what all of your options are, they can, you know, present them to you work with you to figure out, you know, what makes the most sense for as far as sales channels go for your particular book, whether that's, you know, big box stores, Amazon, gift stores, you know, non traditional stores, all of that sort of stuff, they know what channels should be pursued for your particular type of books, so that you don't have to figure that piece out. So that is always you know, a plus, for author entrepreneurs, I know that next number 10, they demonstrate respectable sales, this just basically means if you're using a vanity press, like it is what it is, right? They're giving you your book, in exchange for however much you're paying them, but you don't know much about them as a business. Whereas here, you've got a hybrid publisher. So not only do they have to have respectable sales, which shows that they are, you know, like actually, publishing books, doing what they're supposed to do, you know, helping, you know, with distribution, getting books sold at cetera, et cetera, et cetera. But they have to demonstrate that. So they not only have to have that track record, but they have to, you know, be able to show you that they have that track record. So this is going to look different, depending on you know, the type of book, the format of the book, all of that. But the point here is that they have the sales track record, and they can show you what that is, before you're making a decision and doing some of that subsidizing and paying your author fee. And last but not least here, number 11, they pay authors a higher than standard royalty. So what does first of all, that's great, you're getting your royalties, and higher than standard is great here. So with a traditional publishing house, it's a pretty standard flat royalty, so you're usually getting you know, 10%, with a hardcover or paperback. Now again, I'm using easy numbers here for the sake of this example. But that's, you know, that's pretty, pretty standard rate is 10%, of you know, net receipts, whereas with a hybrid publisher, it can go up to, you know, 15%, maybe it can go up to 18%, something like that. So it's higher than the average, which is, let's say, 10%. Now, listen, self publishing is always where you're going to keep the most money on the back end there. But you're also putting forth the most money on the front end, because you're responsible for paying for that editorial work, you're responsible for paying for that design, you're responsible for paying for marketing and publicity, and all of those things. Whereas some of those expenses, as we talked about earlier, with a hybrid publisher, they're taking care of some of those expenses, traditional publishing also, but in exchange, they're keeping more of the profits for themselves. So this is where the the scale sort of tips a little bit. And again, every publishing deal is different. Every publishing contract is different. So it's going to depend, you know, what's still expected of you, in addition to whatever whatever they're asking as far as author subsidizing whatever that hybrid publisher asks, there still could be expense for you. As far as marketing and publicity or anything like that anything you determine, decide to do in addition to what they're doing. So that doesn't mean whatever their fee is, is that's all you're going to pay and that you can do an actual you know, it's going to be an apples to oranges comparison is what I'm saying versus apples to apples. But the bottom line as far as the criteria that ibpa criteria for hybrid holsters is that that royalty is going to be higher than standard. So you'll obviously want to know what that is that goes kind of hand in hand with that distribution piece, as far as you know, what are the sales channels? And how are they going to work to get your book into the outlets and places where you want it to be? Then you can kind of determine like, okay, is this going to be worth it this percentage of royalty? Or can I get that same result, myself as far as the distribution channels and all and the sales and all that, and then keep even more of a higher profit and royalty from self publishing. So then it can become more of an apples to apples

comparison. But you've got to figure out all of those variables first. So those are the 11 criteria. I just wanted to dig into those a little bit, because I hope that you can see now just even based on how well thought out the criteria themselves are let alone All of the explanations and everything examples that go with them. That a hybrid is absolutely not the same thing as vanity presses. A vanity presses are always have been will continue to be a scam. Hybrid publishing, absolutely not the same thing. So I hope that this has been helpful and brought some clarity. I know that hybrid publishing is still somewhat misunderstood. But I feel like the more we go on and the more we talk about these criteria, the more clear it's going to be that these are absolutely not the same thing and that hybrid publishing is a fantastic, fantastic path to publication that is right for so so many business owners. So that's what we have for today. do tune in next week if you're considering self publishing because we are going to talk about some of that printing and distribution piece a little bit more and until next time, right on my friends.

Thanks for listening to today's episode of the right publish market podcast. I know just how busy your schedule is as a business owner, so I'm grateful you've taken some time out of yours to journey into the world of book publishing with me today. If you are looking for even more book writing, marketing and publishing information and support, check out my mentorship membership at the author entrepreneurs lab where each month we take a deep dive into one element of the book world with education, a q&a session with me your book publishing expert resources, co writing times and so much more. You can learn more at the link in the show notes. I hope to see you inside the lab