

The IngramSpark[®]

Guide to Independent Publishing

REVISED EDITION

By Brendan Clark



The IngramSpark[®]



Guide to Independent Publishing

REVISED EDITION

By Brendan Clark

Text © 2018 by Ingram Content Group

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

Library of Congress Control Number: 2018931997

ISBN: 9781513261478 (paperback)

ISBN: 9781513261485 (hardbound)

ISBN: 9781513261492 (e-book)

Indexed by Sam Arnold-Boyd

Published by Graphic Arts Books

An imprint of



GRAPHIC ARTS
BOOKS®

GraphicArtsBooks.com

Proudly distributed by Ingram Publisher Services

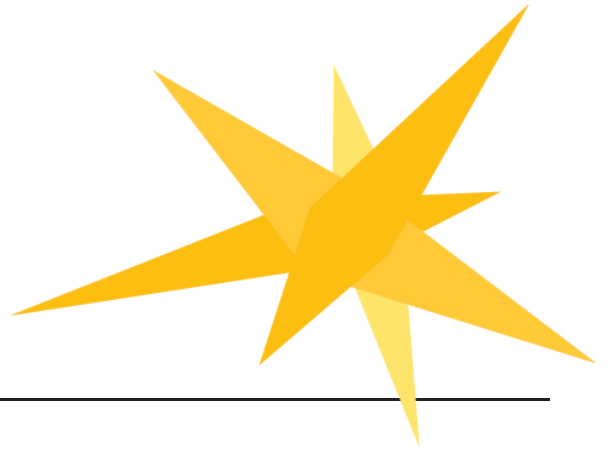
GRAPHIC ARTS BOOKS

Publishing Director: Jennifer Newens

Marketing Manager: Angela Zbornik

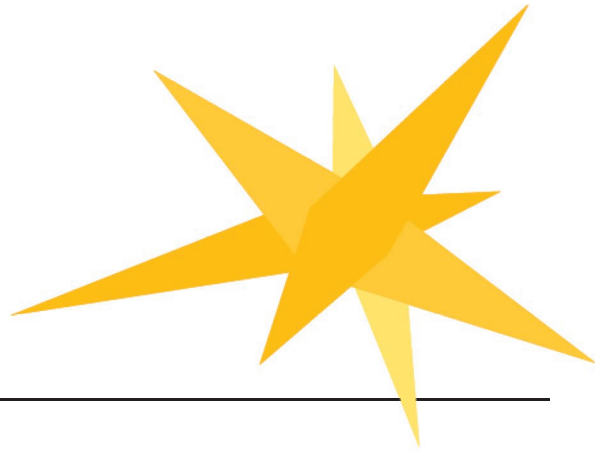
Editor: Olivia Ngai

Design & Production: Rachel Lopez Metzger



CONTENTS

<i>Introduction</i>	5
Preproduction	9
Binding Formats	19
Account Setup	29
Title Upload	39
Orders and Reports	83
Marketing	91
<i>Glossary</i>	103
<i>Index</i>	113



INTRODUCTION

Publishing: Traditional vs Independent

To the delight of authors everywhere, recent advances in print-on-demand technology have lowered the cost of short-run book manufacturing and made the opportunity of independently publishing oneself accessible to thousands of writers. The practice of “indie” publishing has been employed to great success throughout literary history (e.g. Mark Twain, Beatrix Potter, Stephen King, Barbara Freethy, and Hugh Howey, among many others), yet within the past several decades, it has been prohibitively difficult for authors to distribute their books on a national level, unless they have been signed by an established publishing house.

In most cases, traditional publishing requires a process of submitting one’s manuscript to agents, who in turn pitch the manuscript to acquisitions editors at publishing houses. Once the book has been accepted, the publisher invests in the cost of editing, designing, producing, marketing, and distributing the book. Authors who choose to publish themselves essentially shoulder the responsibility and costs for all of these tasks. In exchange, indie authors retain absolute artistic control, not to mention a higher percentage of the profits from their total book sales.

Don't make the mistake of underestimating the various compounding costs of publishing a book! The process of preparing a manuscript for production, getting it in print, digitizing it as an e-book, and then publicizing it to readers involves a massive investment of time—several months at least, sometimes even a full year. Authors should also be prepared for the financial investment involved in ISBN (see pages 60–62) registration, paying freelancers or service providers for editing and design services, paying a printer for the cost of materials, printing promo materials, hiring publicity agents and website designers, etc.

There's a very good reason entire corporations are built around the process of shepherding a book from its roughest form to bookstore shelves—when done right, it can be a lengthy and expensive process. To deal with these obstacles, publishing houses delegate tasks to skilled professionals with experience in crafting books. Likewise, indie authors would be wise to surround themselves with professionals who specialize in the particular phases of polishing and publicizing books. We'll discuss those professionals, and how to make the most of their services, in later sections of this guide.

Those who have experienced the entirety of this process often draw a startlingly accurate analogy between publishing a book and birthing a child. Both are an arduous, emotional journey, in which months of labor and devotion culminate in the creation of something totally unique. Just like expectant mothers and fathers, authors must exercise a great deal of patience and often endure considerable stress while the development of their manuscript takes place. But just as an infant bears the genetic code of its parents, a finished book bears the artistic signature of its author—no one else could have written your book but you.

Titles published in the traditional fashion typically receive significantly more exposure than indie titles, due to the tremendous marketing efforts of industry professionals and the distribution channels connecting publishers with retailers and

the general public. However, truly committed indie published authors can invest in marketing to dramatically enhance the sales potential of their books. There are numerous ways to generate buzz for a new book—hang up posters around town, have an article written about your book in your local newspaper, raise funds through an online crowdfunding campaign like Kickstarter or Inkshares, offer signed copies to people who preorder the book, make noise on social media, suggest your book to local book groups, and schedule a reading event at your local bookstore. Later on, we'll discuss how national distribution can be essential for reaching distant readers, once your marketing has spread interest in your book beyond your own circle of acquaintances.

Bear in mind that indie publishing should not be viewed as an exclusive alternative, but as a possible step along the path to being traditionally published. Consider how much more impressive a well-edited bound paperback would be than a loose-leaf manuscript in the eyes of an agent. This arrangement is a win for publishing houses as well; in their eyes, an indie book that has already established a readership and demonstrated strong sales is a much safer investment than a totally unproven title that could become either a hit or a flop.

Many excellent books have been written on the general topic of self- and indie publishing. In this book, my goal is to guide you through a uniquely versatile tool for accomplishing your indie publishing goals—IngramSpark.

Welcome to IngramSpark

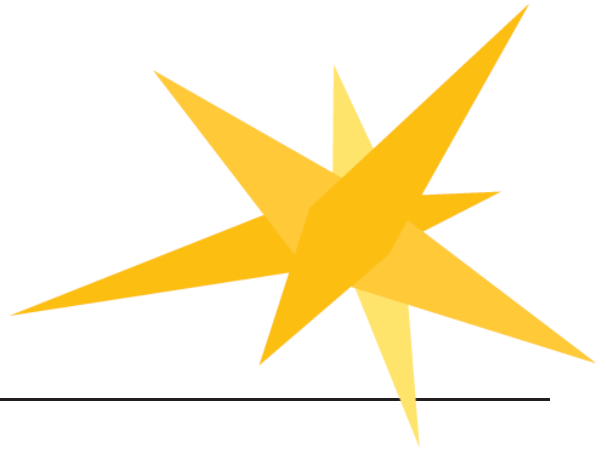
If you were to ask the employees at almost any bookstore in the United States where the books on their shelves came from, they'd likely tell you that most were ordered from Ingram. Established nearly 50 years ago, Ingram Content Group is the largest book distributor in the world, serving 39,000+ book retailers worldwide, of both the brick-and-mortar and the online variety.

Ingram's primary function is to channel books from publishing houses to retailers, but the distributor also owns the world's most technologically advanced print-on-demand company, Lightning Source, which produces books at multiple facilities around the world. In July of 2013, Ingram introduced IngramSpark as a portal for independent publishers and authors to access its print-on-demand services, print distribution channels, and e-book distribution channels—these complementary functions make IngramSpark a true one-stop platform for publishers who want an easy and comprehensive way to bring their books to a national audience.

Since then, IngramSpark has expanded its services to include resources for editing your manuscript, designing your book, shipping books directly to your customers, and promoting your book to retailers and libraries. Since books uploaded through IngramSpark are entered into the same database as frontlist titles from established publishers, retailers can search for and order these books as they would any other distributed title. When such orders are placed, your book is printed on demand, shipped to the retailer (with the option for trade standard wholesale terms), and sold to readers.

For the next few chapters, I'd like to walk you through the most essential steps to preparing a manuscript for production and discuss how IngramSpark can be utilized effectively for each step; then, we'll explore the process of uploading and managing your titles from the IngramSpark online dashboard.

While the magnitude and variety of steps involved here may seem intimidating at first, IngramSpark is designed to streamline the process into a sensible order. This book includes a glossary should you encounter any unfamiliar terminology. Also, IngramSpark's responsive customer support team is available at www.ingramspark.com/Portal/Help to answer any questions you might have.



PREPRODUCTION

Editing

Once you've finished writing your manuscript, think of it as a roughly hewn sculpture. The raw materials have been compiled, the basic shape is there, but it takes a great deal of polishing before the project can be considered finished.

In writing, as in life, errors happen to everyone. And anyone who has been working on a manuscript for a long time is much less likely to spot grammatical mistakes than a reader approaching the manuscript for the first time. Seek a fresh set of eyes that can identify errors that the writer's eyes are likely to miss or that can offer feedback regarding stylistic choices and organization.

Some particularly common errors to watch out for include:

- **Verb tense:** Jump, jumped, jumping, or will jump? Several verb tenses are acceptable depending on what kind of book is being written, but it is essential to keep your verb tense accurate and consistent.

- **Apostrophes:** Be sure to use apostrophes for contractions and possessives, and use no apostrophe for plurals (e.g. “Don’t eat Mary’s cookies.”) Also, remember that “its” is possessive, while “it’s” is a contraction for it is (e.g. “It’s great when a business honors its values”).
- **Misspellings:** Keep a dictionary handy. Most publishers use *Merriam-Webster’s Collegiate Dictionary*, 10th ed. Or use the Internet, if you prefer.
- **Sentence fragment:** Any sentence that lacks both a subject and a predicate (i.e. an action). For example, “The marathon runner tied his shoes” is a complete sentence, whereas “The marathon runner” and “Tied his shoes” are both sentence fragments.
- **Comma splice:** When two independent clauses are separated by a comma rather than a semicolon or a period.

If any of the terms above sound like gibberish, it would probably be a good idea to enlist the help of an experienced editor. Feedback from family, friends, and neighbors can be a vital aspect of your manuscript’s development—that said, professional editors have the skills to root out persistent global errors and hard-to-spot grammatical errors that most people miss. Don’t underestimate the value of a trained outside perspective!

The best way to get on the same page with a freelance editor is to send them a small sample of your manuscript (e.g. 10-20 pages) as a test-drive. This way, you can get a sense of the editor’s style, ask for a cost estimate using the sample as a point of reference, and identify any issues in the feedback before the editor commits to working on the entire manuscript.

Be sure to communicate clearly regarding the variety of edits your manuscript needs. Freelance editing services will typically fall into one of three categories:

PROOFREADING involves weeding out all typos, misspellings, and punctuation errors. It is the least rigorous editing style, and therefore usually the most affordable.

COPYEDITING often includes correcting line errors, but also addresses formatting issues, fact-checking, and general stylistic consistency.

CONTENT EDITING delves deeper to provide qualitative feedback on the subject matter of a manuscript. In the case of fiction, the editor helps streamline the plot structure, comments on believability, and offers suggestions on various elements of the narrative. For nonfiction, the editor would primarily focus on clarity, flow, and how to most effectively organize the sections of the book. This variety of editing is by far the most intensive, and as such carries the highest price tag.

This stage of the process typically involves a substantial investment of time, but don't get discouraged! Ultimately, your book will be more polished and easier to read as a result of being thoroughly edited. Try inquiring about local editors at any schools, bookstores, or libraries in your area; you can also try the Chamber of Commerce.

Graphic Design

Interior

Designing the physical appearance of your book is another crucial step in the development of your manuscript. Before your book is ready to be printed, its pages must be sized according to the printer's specifications.

If you were to examine a published book, you'll notice that there's more than just text on every page—page numbers, chapter headings, flourishes separating sections of text, photos, illustrations, page headings with the title and author name—these elements are all added during the design phase. Not only should a

IngramSpark Print Trim Sizes

See pages 58–59 for the Trim Size Matrix.

Since print trim sizes are often updated by IngramSpark, you can find the most up-to-date listing of trim sizes, bindings, papers and other print options on the Trim Size Matrix in the File Creation Guide.

Go to www.ingramspark.com and click on the Resources tab and scroll down to the File Creation Guide.

reader be able to understand the content you’ve written, they should also be able to identify where they currently are in your book and be able to clearly see where distinct sections begin and end.

This is also an ideal time to add supplementary content to your book, including a copyright page, dedication page, table of contents, acknowledgments page, references section, and glossary. Though some of these extra pieces are optional for certain varieties of books (especially fiction), several of them provide essential organizational functions. Your copyright page protects your book from plagiarism by asserting that you maintain exclusive rights to the text, while a references section gives credit to the work of other writers to show that you haven’t been guilty of plagiarism yourself. A table of contents helps readers navigate the various sections of your book, while an index helps readers locate particular keywords. If you’re unsure about how these elements should appear in a book, just take a look at how they’re presented in the book you’re currently holding in your hands, or a book on your shelf that is similar to the one you’re writing.

The best way to ensure that the visual appearance of your pages encourages smooth reading is to hire a professional graphic designer. Some designers plug the

*To my friend Dorothy Nicholson, who never once stopped
believing in me, and whom I'll never forget. — P. F.*

*To Nanette, Marcia, Kaylene, Monica, and Michelle,
who encourage me on the writing journey. — A. D.*



▲ Robert

Text © 2001 by Pam Flowers and Ann Dixon
All photographs except for the one on page 32 © 2001 by Pam Flowers
Illustration © 2001 by David Totten
Photograph on page 32 is from the book *Across Arctic America* by
Knud Rasmussen, published in 1927 by G.P. Putnam's Sons.

All rights reserved. No part of this book may be reproduced or trans-
mitted in any form or by any means, electronic or mechanical, including
photocopying, recording, or by any information storage and retrieval
system, without written permission of the publisher.

Library of Congress Cataloging-in-Publication Data
Flowers, Pam.

Alone across the Arctic : one woman's epic journey by dog team / Pam Flowers with
Ann Dixon.

p. cm

Includes index.

ISBN 978-0-88240-836-1 formally published as: 978-0-88240-547-6 (hardbound) —

ISBN 978-0-88240-539-1 (softbound)

ISBN 978-1-943328-10-9 (paper over board)

ISBN 978-1-941821-64-0 (e-book)

1. Flowers, Pam—Journeys—Arctic regions. 2. Flowers, Pam—Journeys—Alaska.
3. Flowers, Pam—Journeys—Canada, Northern. 4. Arctic regions—Description and
travel. 5. Alaska—Description and travel. 6. Canada, Northern—Description and
travel. 7. Dogsledding—Arctic regions. 8. Dogsledding—Alaska. 9. Dogsledding—
Canada, Northern. I. Dixon, Ann. II. Title.

G635. F56 A3 2001

919.804—dc21

2001000636

Alaska Northwest Books®

An imprint of



GRAPHIC ARTS
BOOKS®

P.O. Box 56118

Portland, OR 97258-6118

(503) 254-5591

www.graphicartsbooks.com

Copy Editor: Linda Gunnarson

Design: Constance Bollen, cb graphics

Map: Gray Mouse Graphics

A typical copyright page layout.

CONTENTS

<i>Acknowledgments</i>	7
<i>Prologue</i>	11
<i>Map</i>	14
CHAPTER 1.....	15
CHAPTER 2.....	31
CHAPTER 3.....	47
CHAPTER 4.....	69
CHAPTER 5.....	88
CHAPTER 6.....	106
CHAPTER 7.....	124
CHAPTER 8.....	141
CHAPTER 9.....	160
CHAPTER 10.....	183
CHAPTER 11.....	201
CHAPTER 12.....	218
CHAPTER 13.....	240
CHAPTER 14.....	253
<i>Epilogue</i>	273

Table of Contents. Typically, only the word “Contents” is used on this page.

For the animals, who enrich our human lives
And for my grandchildren, Tristan and Alyssa

HERBAL DIRECTORY

HERBAL CLASSES, SCHOOLS, APPRENTICE PROGRAMS

California School of Herbal Studies, 9309 California 116, Forestville, California 95436 www.cshs.com
Good Earth Garden School, Ellen Vande Visse, P.O. Box 2905, Palmer, AK 99645; see www.goodearthgardenschool.com for CEGS classes in organic gardening and communicating with nature and Janice Schofield herbal classes)
SAGE, Rosemary Gladstar, P.O. Box 420, East Barre, Vermont 05649, www.sagemt.com
Sweetgrass School of Herbalism, Robyn Klein, 6101 Shadow Circle Drive, Bozeman, Montana 59715

HERBAL PRODUCTS, FLOWER ESSENCES

Alaskan Flower Essence Project, P.O. Box 1090, Victor, Montana 59875 www.alaskanessences.com
HERB PHARM, P.O. Box 116, Williams, Oregon 97544; www.herb-pharm.com
The Wild'Erb Company, Ohio Valley Herbal Products, Inc. 125 Saint George Street, Suite 5, East Liverpool, OH 43920; www.thewilderbcompany.com
Jean's Greens, 1545 Columbia Turnpike, Schodack, NY 12033; www.jeansgreens.com (herbs, supplies, containers, essential oils)

HERBAL ASSOCIATIONS AND PUBLICATIONS

Alaska Native Plant Society, P.O. Box 141613 Anchorage, AK 99514; native plant walks and newsletter; www.aknps.org
Alaska Mycological Society, P.O. Box 2526, Homer, AK 99603; The Wild Food Forum (quarterly newsletter) www.ecoimages-us.com

SEEDS

Abundant Life Seeds, P.O. Box 157, Saginaw, Oregon 97472; www.abundantlifeseeds.com
Seeds of Change P.O. Box 15700 Sante Fe, New Mexico 87506; www.seedsofchange.com (organically grown and heirloom seeds)

INDEX

Boldface numbers refer to color photographs.

Absinthol, 31
Aconitum delphinifolium, 64, **80**
Actaea rubra, 61, 79
Alania Salad, 81
Alania spp., 18
Algae: brown, 9, 10, 18; green, 20; red, 11, 15
Allium schoenoprasum, **70**
Amanita, 29
Ambrosia, 65
Amelanchier spp., 55
American veronica, 71
Angelica, 14
Appetite, stimulating, 33, 36, 72
Aquilegia spp., 59; A. brevistyla, 59; A. formosa, 59
Arrowgrass, 13, 79
Artemisia absinthium, 31
Artemisia tleisi, 31
Aster family, 23, 27, 31, 44
Asthma, 34, 44, 63
Athyrium filix-femina, 38
Atriplex spp., 16; A. hortensis, 16
Balm of Gilead, 35
Baneberry, 61, 79
Barb's Blueberry Cheesecake, 89
Beach greens, 7
Beach pea, 8
Bedstraw, 56
Benzoic acid, 54
Betula spp., 32
Birch, 32
Birch family, 32
Bladderwrack, 9
Blood, clotting, 30, 57, 65; and sugar levels, 33, 37
Blueberry, 33
Bog cranberry, 72
Borage family, 17, 34
Breads, 14, 18, 22, 28, 52, 54, 55, 65, 67, 72, 73
Buckwheat family, 47, 74
Bull kelp, 10
Burnet, 57
Burns, 9, 21, 22, 56, 73
Calla palustris, 76, **80**
Caltha palustris, 76
Calvatia spp., 29
Capsella bursa-pastoris, 30
Cattail, 73
Cattail family, 73
Chenopodium album, 25
Chickweed, 21
Chiming bells, 34
Chocolate lily, 58
Cholesterol, lowering, 23
Cicuta spp., 14, 60, **80**
Claytonia acutifolia, 50; C. sarmentosa, 50; C. siberica, 50; C. tuberosa, 50
Cloudberry, 51
Clover, 22
Coffee substitutes, 23, 56
Colds/flu, 19, 31, 36, 44, 53, 61, 67, 72, 74, 76, 77
Coltsfoot, 44
Columbine, 59
Compositae family, 65
Corn lily, 79
Cottonwood, 35
Cow parsnip, 60
Crowberry, 52
Crowfoot family, 59, 76
Currant, 36
Cyanide poisoning, 13, 61, 79
Cyanogenic glycoside, 59
Dandelion, 23
Death camas, 70, 79
Devil's club, 37
Diarrhea, 32, 40, 48, 52, 64, 66, 69, 73
Digestion, 14, 19, 27, 31, 39, 52, 53, 54, 60, 62, 63, 70, 74
Diuretics, 12, 23
Dock, 74
Dodecatheon spp., 68;
D. frigidum, 68
Drying herbs, 6
Dryopteris dilatata, 38
Dulse, 11

93

Examples of typical front
and back matter page
layouts. Clockwise from top
left: dedication, index, and
references pages.

In most countries, ownership of intellectual property is automatically implied upon the creation of an original work in written form. This means that you would own all rights to the manuscript you've written, even where formal registration with the national copyright office has not occurred. Each country and timing requirements are strictly imposed and you should check the intellectual property office in your country for confirmation. The purpose of your copyright page is to explicitly state your ownership and provide essential data about your book all in one place; it should include something to the effect of "All rights reserved. Copyright © 201X by [insert your name here]. No part of this publication may be reproduced or transmitted in any form or by any means, without permission in writing from the author."

writer's text into a premade template, while others build each book from scratch; in both cases, the designer's primary function is to mold your manuscript from a shapeless text block into an attractively presented, well-organized set of bindable pages. An experienced designer can also give informed recommendations on font choices, line length and spacing, and page margin width, all of which have a massive impact on your book's readability.

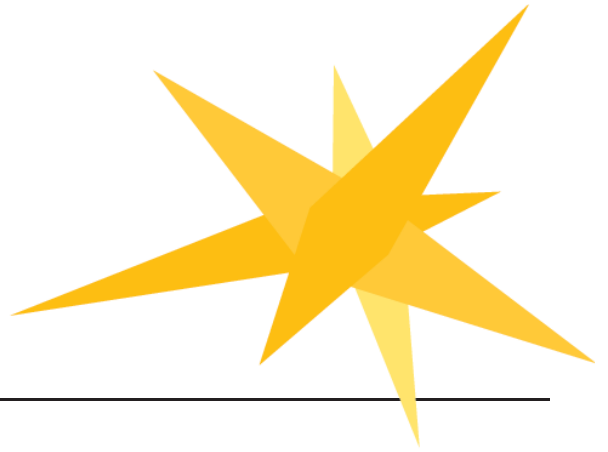
Cover

As the outside shell of your book, the cover overwhelmingly determines a potential reader's first impression. Like it or not, people do judge books by their covers. People browsing in bookstores are far more likely to pick something up off the shelf if it catches their eyes with an engaging cover (one that "pops," as they say in the book business), while an unattractive cover practically guarantees that your book will remain untouched and undiscovered.

Covers also provide a great deal of functional information. A synopsis on the back, ideally with positive marketing blurbs alongside it, is often the first place readers will look to answer the question of whether a particular book is the sort of book they'd enjoy. An author photo with accompanying bio helps brand your book as your own. In the case of paperbacks, the book's list price should be displayed on the back cover, while most hardcovers display the price on one of the inside flaps of the dust jacket. Finally, a barcode can be easily scanned by retailers for sales and inventory purposes.

Whether you want your book bound in a tastefully minimalist solid color or a multilayered collage of images and elaborate lettering, professional graphic designers possess the skills and experience to turn your vision into reality. Typically, a designer will confer with the author to discuss the general aesthetic of the cover and to collect any images the author may have compiled for design purposes. Then the designer will build the cover spread and send a draft to the author, making adjustments to the details as needed. Trust me, it's incredible what a graphic designer can do with a few scanned photos and a bit of artistic direction.

Like most print-on-demand binderies, IngramSpark requires that cover files be submitted as a full spread—back cover, spine, and front cover, with a quarter inch of bleed space on all outside edges of the spread. IngramSpark provides you with a helpful template customized to your book's particular size specs and spine width, upon which you superimpose your cover spread before uploading (more on this in the "Title Upload" chapter).



BINDING FORMATS

Black & White vs Color

Throughout the process of crafting your manuscript, it's wise to keep the finished form of your book constantly in the back of your mind. Many indie authors stick to one binding type (e.g. paperback only or e-book only) for simplicity and efficiency. Others emulate the traditional pattern used by major publishing houses—simultaneous hardcover and digital release, followed by paperback release 6 to 12 months later.

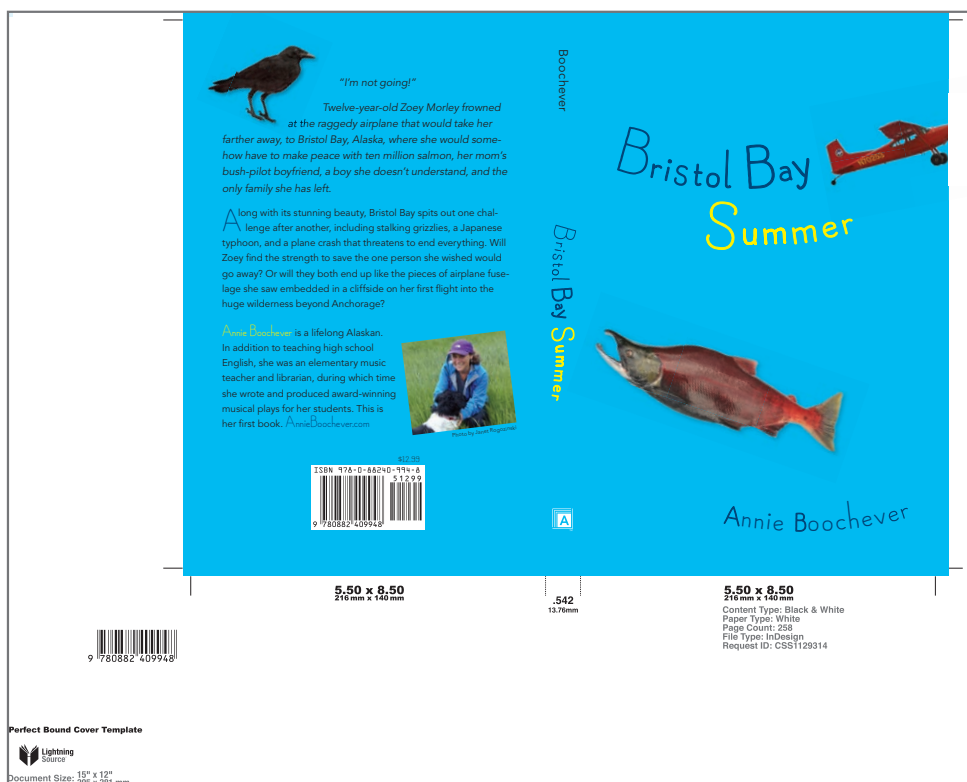
If you're unsure of which binding type would be the best fit for your book, consider above all else the preferences of the people who will read your book. One of the many perks of publishing independently is the freedom to mix and match binding types to suit the particular tastes of your audience. Since it can be difficult to know at the outset what formats your readers prefer, it's advisable to choose as many formats as you can afford. Most traditional publishers simultaneously publish their titles in multiple formats—hardcover, paperback, and e-book—all at the same time. With this approach, you know that you're covering your bases; lucky for you, IngramSpark supports all formats.

One of the first decisions you'll need to make is whether the interior of your print book should be produced in black & white or in full color. For novelists and nonfiction writers who don't include images in their text, this should be an easy choice. Black & white print, often called grayscale, is considerably cheaper than color; that said, the cost of color book printing has sharply dropped in recent years, making it increasingly viable for independent publishers. This has been especially good news for authors and illustrators of children's picture books, who can affordably publish their own creations without wading through the particularly competitive kids' book industry. Color printing also opens up opportunities for scientific writers using graphs and diagrams, artists who want to publish a visual gallery of their work in book form, and writers of hybrid books that combine photographs or imagery with poetry or essays.

IngramSpark offers black & white printing on 50lb/75gsm white paper or 50lb/75gsm crème paper, along with color printing at several cost levels. Standard color printing on 70lb/105gsm white paper achieves a full color effect for minimal expense, while premium color printing on 70lb/105gsm white paper features more crisp, vibrant, high-quality ink—essential for photo books and books with full-page illustrations.

Paperback

By a long shot, the perfect-bound trade paperback is the most commonly printed book in the indie publishing arena. Its compact, lightweight shape makes it inexpensive to ship, which combined with its modest production cost has made the paperback the print format of choice for any publisher on a budget. Furthermore, many people who habitually read on-the-go prefer paperbacks, since they are more easily portable and are easier to hold on to than heavier books. Perfect binding involves printing the pages with toner or ink and binding the page block to a printed and laminated coverstock with hot glue.



A softbound cover designed using the IngramSpark Cover Template Generator.

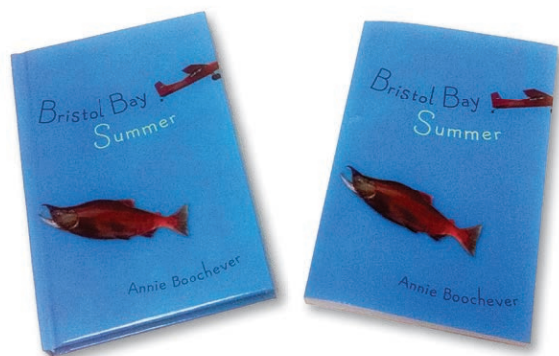
Out of all the binding formats, a 6x9 in (229 x 152 mm) paperback offers the most page area per dollar spend and the least waste of paper in production. That said, the most important consideration when deciding on your final binding specs is what looks and feels right for your book. Since books with smaller page dimensions can hold less text on each page than books with larger page dimensions, the smaller version of a given book will have more total pages than the larger version of that same book. The total number of pages determines a book's spine width, so authors can adjust page size to give their books a thinner or thicker shelf presence.

IngramSpark prints perfect-bound paperbacks in all of the sizes listed in the Trim Size Matrix (see pages 58–59); feel free to experiment with several potential

dimensions when deciding on the right size and width for your book (more on this process under the “Basic Metadata” heading on page 40). Typically, books with fewer pages tend to be published in smaller formats to make them feel more substantial, while books with more pages tend to be published in larger formats to keep the spine from being too thick. In the end, it all comes down to some combination of taste and cost.

An alternative to the perfect-bound paperback for short books (4 to 48 pages) is the saddle stitch paperback, also called booklet or chapbook. These follow the same binding procedure as perfect-bound books, except that the pages are bound to the cover with staples rather than glue. The saddle stitching process saves a great deal of cost in binding, though books printed in this fashion cannot have any spine text.

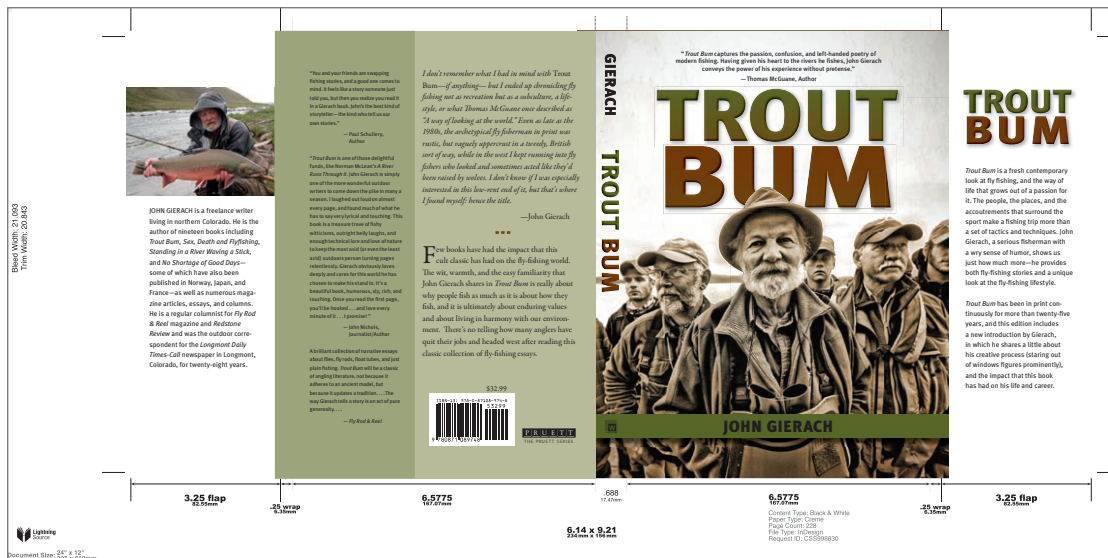
Because saddle stitch paperbacks cannot be easily identified while spine-out on a shelf, they sell best when featured on a spinner or table display. The chapbook style lends itself particularly to collections of poetry, instruction manuals, or pocket-sized field guides. Saddle stitch binding is only available with premium color 4 to 48 page paperbacks.



The above image shows what the same title would look like as a cased-in binding (left) and a perfect bind (right).

Hardcover

Unlike many print-on-demand services, IngramSpark supports hardcover bookbinding in a variety of sizes, with or without a dust jacket. For traditional publishers, the hardcover represents the flagship edition of a given book; hardcore book collectors pursue first-edition hardcovers above all else. For debut books in most mainstream genres, the hardcover



A dust jacket designed using the IngramSpark “cloth binding” Cover Template Generator.

hardcovers should be considered in every way the deluxe version of a book; committed readers are often willing to pay more in exchange for their durability and aforementioned collector’s value.

The most obvious example of case bound books are large format hardcover textbooks, along with cookbooks and art anthologies. Sturdy and resistant to shelf wear, this binding style is also perfect for those who approach reading as a form of weight lifting. Case binding can also be used to great effect in small formats such as gift books, novellas, and journals. Dust jackets are only available with cloth bound books.

Most debut fiction titles first appear on bookstore shelves as a cloth bound hardcover with a dust jacket—likewise for debut titles in the history, biography, science,



The dust jacket on the final product.

and social studies genres. IngramSpark cloth-binds with either blue or gray fabric, with the option of embossing the spine of one's book with the title and author name in gold lettering. The dust jacket wraps around the rigid cover, with inside flaps on the left and right typically used for the book's synopsis and author bio, respectively.

One thing to keep in mind when designing cover images for these formats is the extra bleed space required by hardcover templates, due to the paper cover wrapping around the cardboard coverstock for case bound books. In the case of cloth bound cover spreads, the extra space afforded by the flaps of the dust jacket gives much more room for extra artwork or positive reviews recommending the book to readers.

E-book

Finally, IngramSpark allows authors to upload the digital edition of their books to a variety of mainline e-book platforms all at once. Once your e-book enters Ingram's distribution channels, it becomes discoverable to readers shopping on Amazon Kindle, Apple iBooks, Barnes & Noble Nook, or Kobo readers and 70+ online retailers.

Many book buyers today use e-readers and tablets as an alternative or supplement to traditional print books. Certain genres in particular have been adopted by digital readers, including science fiction, paranormal fiction, and romance. Many of the greatest rags-to-riches stories in the independent publishing world originated in these niche interest groups and developed a dedicated fan base before spilling into the general market of readers.

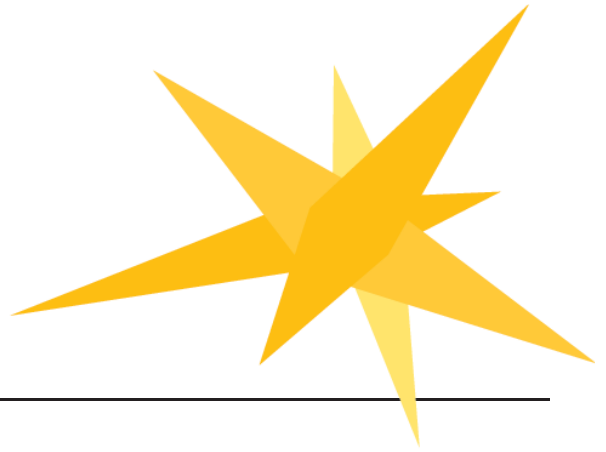
Before an e-book can be uploaded and sold, it must be converted from the editable version of a manuscript into a free-flowing file format, typically the open-source ePUB format. This process strips away most of the formatting that dictates how text appears on a page, in order to accommodate the many text customization options featured by e-readers, such as changing the e-book's font size and line spacing to

suit reading preferences. Because of this, it's generally wise to have your e-book file conversion done after your manuscript has been heavily edited, as future corrections would have to be applied to both the print version of the book and the digital version individually.

One important decision you need to make as an author publishing digitally is whether to have your print book manually converted into an e-book by a human being or to have the file conversion handled by an automated system. Computer-savvy people can use applications like Calibre, Adobe's InDesign, and Microsoft Word to convert their own text files from the comfort of their own homes; this can be a time-consuming, though reliable, method. There are also freelance technicians who will perform this function for a fee, and IngramSpark can convert a print PDF to an EPUB e-book (flowable, not fixed format) at a cost of \$0.60 US per page. A fixed format EPUB can only be distributed to Apple and Kobo. The conversion takes about 3 weeks to complete. Automated conversion systems are cheaper due to the lack of human labor involved, though experience has shown that these systems (especially the free ones) can be prone to formatting errors. Do your readers a huge favor—make sure that your e-book is glitch-free and readable before uploading it to the digital market.

The integral role digital publishing has played in the rise of independent publishing has led to heated debate regarding whether such indie books are more likely to attract print readers or digital readers. Naturally, some authors and readers are dedicated to a particular style of reading and rarely deviate from that preference. However, studies have shown that the majority of consistent e-book readers also regularly purchase print books as well. These hybrid readers seem to make buying choices situationally; for instance, an avid reader might enjoy a physical paperback for reading at a park or while relaxing at home, then switch to an e-reader while traveling with limited luggage space or in a dark area (where frontlit screens come in handy).

Consider how your book fits into the situational preferences of your particular audience. Many authors publish their books in a single format only, and while this approach might also work for your book, the prevailing philosophy supports publishing your book in as many different formats as possible, with the goal of making your book accessible to as many different readers as possible.



ACCOUNT SETUP

Once your manuscript has been edited, designed, and otherwise crystallized from raw text and abstract ideas into a set of print-ready PDF files (see page 107), you're ready to experience the full functionality of IngramSpark. As such, you've reached the point in this book where we dive into hands-on publishing, where you'll be required to provide detailed information about yourself and the book you intend to publish. Don't hesitate to consult the glossary at the back of this book if any terms seem foreign, and remember that you can e-mail ingramsparksupport@ingramcontent.com for assistance if you get stuck at any point.

- **OPEN** your web browser.
- In the URL bar, type www.ingramspark.com.
- **CLICK** the Create Account link at the top of the page.
 - » You will provide a contact name, e-mail address and create a password. (Must be between 8 to 12 characters and contain at least 1 number, 1 capital letter, and 1 special character)
- **VERIFY** you are not a robot and click continue.

- At this point, IngramSpark will send an e-mail to the address you entered that contains an account activation link; open that e-mail and click the linked text. You will have 7 days to complete the account set up process or you can easily start over by returning to the homepage at www.ingramspark.com.
- **CLICK** on the hyperlink in the e-mail to be taken back to the IngramSpark homepage, where you can log in and begin the account setup process.
- **READ** the “Terms of Use” and “Privacy Policy,” then click the “I Accept” button.
- **BUSINESS** Enter the type of business you represent (e.g. sole proprietorship, S-corporation, C-corporation, nonprofit, etc), complete the business information page, and click continue.
- **SECURITY** IngramSpark will prompt you to select and answer a security question, such as “What is the last name of your favorite high school teacher?” and “In what city/town was your first job?” To ensure the safety of your account, IngramSpark will ask this question if there is a need to verify your account should you forget your login or password.
- **AGREEMENTS** IngramSpark will prompt you to review four agreements—the first two are Required (Global POD and Global E-book), while the last two (Apple and Amazon) are optional. To confirm each agreement, check the corresponding boxes, enter your full name in the “Signature” field, enter your job title in the “Title” field, then click the “Sign Agreements” button. IngramSpark will email a copy of these agreements to you for your records.
 - » The Global POD Agreement allows Ingram to produce your titles as print-on-demand books through Ingram’s Lightning Source companies in the US, UK, and Australia, as well as the Global Connect and Espresso POD networks.

- » The Global E-book Agreement allows Ingram to make your e-book titles available for sale through all of Ingram's 70+ e-book distribution partners, apart from Amazon Kindle and Apple (e.g. Kobo and Nook).
- » The optional Apple (Agency) E-book Agreement enables your e-books to be distributed to Apple's US and international iBooks and iTunes stores.
- » The optional Amazon (Kindle) E-book Addendum enables your e-books to be distributed to Amazon's Kindle platform.

NOTE: If you have provided e-books to Amazon for the Kindle in the past 12 months, Ingram will not be able to provide e-book distribution to Amazon through the IngramSpark program since you have a previous relationship with Amazon under an existing agreement. If this is the case, do not check "I Accept."

Once you complete these steps, you will land on the IngramSpark page where you can click the **Visit Dashboard** button and take a video tour of the dashboard or click the **Finish Setting Up My Account** button to complete the rest of the account setup steps.

The Dashboard is the central hub where you will navigate to each of IngramSpark's many functions (we'll discuss the Dashboard in detail later in this chapter). Before you can add a new title, you must finish adding your publisher compensation information, payment details, and tax information. Ingram needs this data in order to process your payments and remit payments to you for both print-on-demand books and e-books sold to Ingram's retail and library partners. To complete each step, just click the links as shown in the screenshot on page 33.

ENTER TAX INFORMATION: If you are located in the US, this step of the process requires you to provide your federal taxpayer ID—this can be your social security number (if you are a sole

[illegible]

DashboardAccountTitlesReportsOrders



Add a New Title


All My Titles


RECENTLY ADDED TITLES


Title Name	Status	EAN
------------	--------	-----


ACCOUNT SETUP TASKS

Before you can finish adding a title, you must complete the tasks listed below. As each task is completed, the  turns to . Click on the task or on "Account" on the dashboard tab to find and complete each task.

 Complete Account Information

 Complete Publisher Compensation

 Add Publisher Payment

 Enter Tax Information

DashboardAccountTitlesReportsOrdersMarketingHelp

ACCOUNT

Account Information

Credit/Debit Cards

Publisher Compensation

Tax Information

Paperwork

Messages

PUBLISHER COMPENSATION

Please select the currency in which you would like to be paid for sales of your titles through our distribution channels. **PLEASE NOTE:** if you want to be paid via Paypal, you **MUST** select US Dollars as your payment currency. You will then have the ability to convert to your chosen currency through PayPal.

☐ Currency: US Dollars

☐ Currency: British Pounds

☐ Currency: Euros

☐ Currency: AU Dollars

☐ Currency: CA Dollars

Once all the details are correct, hit the confirmation button. Then you're finished setting up your account!

[illegible]

DashboardAccountTitlesReportsOrdersMarketingHelp

ACCOUNT

Account InformationCredit/Debit CardsPublisher CompensationTax InformationPaperworkMessages

HAVE COMPLETED TAX DOCUMENTS?
Upload Tax Document

TAX INFORMATION

Entering tax information for: United States (click to select another country)

* Federal Taxpayer ID: ?

*****4633

(include hyphens)

* What is this number?:

☐ Social Security Number

☐ Employer Identification Number

☐ Individual Taxpayer Identification Number for Resident Aliens

* State Of Incorporation: ?

☒

Based on the information entered above, we will generate for you a digitally signed copy of IRS Form W9. This form is required so that we can report our direct purchases of consumer goods for resale to the IRS. These purchases are reported annually on IRS form 1099-Misc.

* Signature

* Title

By electronically signing your name you hereby agree to accept the terms and conditions specified in the agreement and the provisions concerning the use of electronic signatures.

ContinueCancel

Claim US Tax Exemptions

If you have any questions about claiming a tax exemption, you can review our [FAQ document](#) or visit the [FAQ](#) section.

HINT: Indie published authors are often responsible for supplying copies of their book to bookstores. Don't want to drive to a distant retailer just to hand deliver books? Save some carbon footprint and have your books shipped directly to the bookstores that sell them. Just be sure someone there is expecting the box to arrive!

the IngramSpark[®] Dashboard

ACCOUNT: This tab gives you access to your basic account information, your saved payment methods, your tax status, and copies of the agreements you signed in account setup.

DASHBOARD:

Click this tab from elsewhere on the site to return to the Dashboard.



Dashboard

Account

Titles

ADD A NEW

TITLE: Turn the page to the next chapter and discover how to upload your book to IngramSpark!

Add a New Title

All My Titles

RECENTLY ADDED TITLES

Title Name

Status

TITLES: This tab contains a list of every individual title you've uploaded to IngramSpark, which can be sorted by title, author, ISBN, binding format, status, or date originally uploaded. You can also add new titles from this tab, access digital proofs that require your approval, and promote your titles through Ingram's marketing channel (more on this in the "Marketing" chapter).

REPORTS: Click here to generate reports covering e-book sales, print book sales, bills you've received from Ingram, invoices, and a record of all transactions made through your IngramSpark account (more on this in the "Orders and Reports" chapter).

CONTACT US: This button directs you to Ingram's support team, who can be reached by phone or e-mail.

ACCOUNT #: This is the reference number associated with your account. It's a good idea to include this number in the subject line any time you e-mail customer support.

Welcome Back Customer Name
IngramSpark Account 9000012
(Sign out)
Contact Us

Reports

Orders

Marketing

Help

EAN

Format

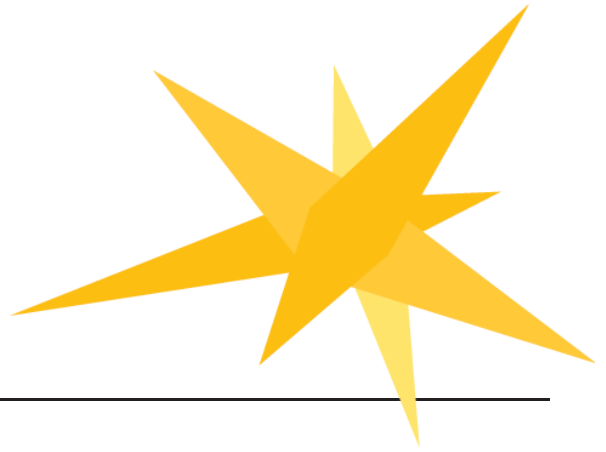
Author

Action

ORDERS: Use this handy tab to order print copies in any quantity you require, from a single copy to thousands of books. Since you must select an address for your bound books to be shipped to when you order them, your previous shipping addresses are saved here as well. You can also search for and review orders.

HELP: Many of IngramSpark's most useful functions are compiled under this tab. Click the "Tools" link on the left side of the screen to access the Cover Template Generator, along with calculators that determine print & shipping costs, publisher's compensation, book weight, and spine width, based on the metadata you enter.

MARKETING: This tab gives you access to Ingram's marketing channels (more on this in the "Marketing" chapter).



TITLE UPLOAD

Click the “Add a New Title” button on the Dashboard or under the Titles tab to begin the upload process. Be prepared to provide concrete details on the specific features and dimensions of your book. Ingram needs to know a lot about your book in order to distribute it effectively, and this chapter covers much of that information in detail. Don’t stress about it too much though; you can come back and change your book’s metadata at any time.

HINT: If you haven’t decided on certain details like list price or physical dimensions, visit a bookstore and find the section where your book would be shelved. You can learn a lot by observing the books that your book will be rubbing shoulders with, including popular binding sizes, what to include on your cover, and the average price readers expect to pay for the type of book you’ve written. If you can price your book for slightly less than other books in its genre, your book may have a competitive edge when potential buyers try to decide between your book and another.

Basic Metadata

The first distinction you must make is whether your title will be published in print, in digital, or both. IngramSpark charges a \$49 upload fee for titles published in print and a \$25 upload fee for titles published as e-books. However, if you upload both the print and digital versions at the same time, the total fee for both uploads is only \$49. Furthermore, IngramSpark will issue you a \$49 credit if you place an order for 50+ copies of the book, shipping to one address, within 60 days after uploading the title. Select one of the three options under “Select Product Type,” then proceed to the following fields.

TITLE: The primary title of the book.

- ✓ Enter the main title of the book as it appears on the product cover and title page.
- ✓ Keep the title consistent across formats. (The title should be the same across all works that reference the same parent ISBN.)
- ✗ Do not include any subtitle, series, edition, or format information. (These data elements are captured in separate fields.)

SUBTITLE: (optional) A secondary, often descriptive or explanatory title for the book.




- ✓ Enter the subtitle of the book as it would appear on the cover of the book or on the title page.
- ✓ Keep subtitles succinct. The longer a title is, the more likely you are to lose a potential

■ NOTES:

Select Product Type

- ☒ Print and Ebook *Ready to submit interior and cover files in both formats.*
- ☐ Print Only *Ready to submit a PDF interior and a PDF cover file.*
- ☐ Ebook Only *Ready to submit an EPUB interior and a JPG cover file.*

Key


-  Required Fields
-  Help Text
-  Validation Error

ABOUT YOUR BOOK

 Title 

IngramSpark Guide to Independent Publishing


Subtitle

 Language 

English

Short Description 

Max 350 characters

Keywords 

(separated by commas)

Ingram, IngramSpark, independent publishing, self published author

Series Name and
Number 

Edition Description 

 Full Description 

Min 200 to Max 4000
characters

B **I** **U** **S** x_2 x^2             Source

The *IngramSpark Guide to Independent Publishing* is essential for publishers wanting

Step 1 of 7 - Basic Metadata

buyer's attention. (Amazon recommends that the title and subtitle together remain under 60 characters, though this is not a hard rule.) This field can be left blank if there is no subtitle.

LANGUAGE: The language in which the title is printed. Example: English, Spanish, French, etc.

SHORT DESCRIPTION: A short description (maximum of 350 characters) is a brief summary used in the promotion of your book in Ingram catalogs and on some retailer and online sites. Include any key selling points such as awards, # of illustrations, bonus material etc. Do not include your author bio, an excerpt, or a link to a URL. Think of this as an elevator pitch (i.e. a descriptive mini-speech introducing someone to your book, which should be quick enough to deliver while riding an elevator). Once you've written it down, practice it out loud so you've got it memorized the next time you're in an elevator!

KEYWORDS: Additional topics, categories, and consumer search terms related to the book. Keywords are used by certain online retailers to better understand and categorize your book. They should be complementary to, and not duplicative of, your BISAC and Thema subject and audience codes.

- ✓ Enter up to 7 keywords and keyword phrases separated by semicolons. Also, use keywords and phrases from your book description.

■ **NOTES:**

- ✓ These should be terms and phrases that potential buyers may search for, including things like:
 - Important topics and themes from the book (e.g. Mediterranean diet; coming of age)
 - Important locations or time periods from the book (e.g. Victorian era; American Southwest; War of 1812)
 - Story tone, writing style, or genre (e.g. psychological thriller; verse novel; heart-warming romance)
 - Character types and roles (e.g. female protagonist; immigrant kids; working mom; Jewish family)
 - Format or audience notes (e.g. baby board books; coloring books; motivational books for women)

SERIES NAME AND NUMBER: Thematic, character, or plot-driven grouping of titles.

- ✓ Specify a series name for titles that feature an ongoing story (e.g. A Song of Ice and Fire or His Dark Materials trilogy), recurring character or other organizing principle (e.g. Penguin Modern Classics or the Redwall series). If your book is part of a series, enter the name of the series here to link all titles in that series together. Then enter the correct number of the book you're uploading to keep your titles in the correct order.

EDITION DESCRIPTION: Used to distinguish materially different manifestations of the same work. For your first time uploading any given title, enter "1st edition" in this field. If your book undergoes a significant revision or if you add a chapter or more of new content (enough to warrant assigning the new version a unique ISBN), the new version should be marked "2nd edition" and so on.

- ✓ Different formats (e.g. ebook, hardcover, mass market) and reprints of the same content are not different editions.
- ✓ Works with no other revised or special editions do not need to specify edition information.

Also, feel free to use bolds, italics, and other formatting in this field. Bolding sentences in this section can help your book be more easily discovered on some websites. You're required to fill this space with at least 200 characters before you can continue—if you have no description prepared at this time, you could simply fill the space with 200 zeros to skip this step for the time being. You can always come back and edit the book description in this section.

CONTRIBUTORS: Information about the author, illustrator, editor, and/or other parties responsible for the creation of the work. Take note that this is the name that will be publically listed as the author of your book in Ingram's database and distribution network; so, if you write under a pen name, pseudonym, or nom de plume, now is the time to lock it in. If your book credits an illustrator or editor alongside the author, enter his or her name as well,

[illegible]

Select Product Type		Key
<input checked="" type="radio"/> Print and Ebook	Ready to submit interior and cover files in both formats.	Required Fields
<input type="radio"/> Print Only	Ready to submit a PDF interior and a PDF cover file.	Help Text
<input type="radio"/> Ebook Only	Ready to submit an EPUB interior and a JPG cover file.	Validation Error

ABOUT YOUR BOOK

Title

IngramSpark Guide to Independent Publishing

Subtitle

Language

English

Short Description

Max 350 characters

Keywords

(separated by commas)

Ingram, IngramSpark, independent publishing, self published author

Series Name and Number

#

Edition Description

Full Description

Min 200 to Max 4000 characters

The *IngramSpark Guide to Independent Publishing* is essential for publishers wanting

Step 1 of 7 - Basic Metadata cont'd

then choose the appropriate job title from the dropdown menu on the right-hand side of the screen.

- ✓ All relevant contributors to a work should be listed.
- ✓ For each contributor, select the appropriate role.
- ✓ Ensure consistency. For example, if the author name sometimes includes a middle initial and sometimes not, it is best to choose one and keep it consistent. When adding the last name, Use commas to set off a title such as M.D., Esq., etc.

Click the **"About Contributor..."** button next to any contributor to provide additional information about that contributor. It is very important to add this additional information, especially the city and/or state where the author is located. Bookstores and libraries are always looking for local and regional authors.

BIOGRAPHY: A brief bio for each contributor, highlighting key information that potential buyers (and searchers) might want to know. In the case of the author, this can be copy/pasted from the author bio on the back cover of your book. If you're stuck writing a bio, pick up a few books from a nearby shelf and read the bios for those authors for




NOTES:

[illegible]

Select Product Type

- ☒ Print and Ebook *Ready to submit interior and cover files in both formats.*
- ☐ Print Only *Ready to submit a PDF interior and a PDF cover file.*
- ☐ Ebook Only *Ready to submit an EPUB interior and a JPG cover file.*

Key

-  Required Fields
-  Help Text
-  Validation Error

ABOUT THE AUTHOR/CONTRIBUTORS

 Contributors 

Last Name

First Name

Middle

Role

 1:

Clark

Brendan

Author



About Contributor...

Biography 

Prior Work 

Location 

Affiliations 

Step 2 of 7

inspiration; the trick is to be brief, while also communicating some thing unique and interesting about yourself.

- ✓ Avoid time-sensitive language so that your bio does not become outdated. For example, do not say “latest,” “forthcoming,” or “most recent,” and do not refer to “last year” or an author’s “next book”.
- ✓ Do not include active hyperlinks, though you may include URLs (for an author website, for instance, one could use www.authorsite.com).

PRIOR WORK: List additional works by the contributor. Be sure to include any popular or important works that potential readers may be familiar with. These may be specific titles, series or collections you've published or collaborated on. This can help consumers discover new books by you if they read one of your books and enjoyed it enough to look it up online.

LOCATION: Enter your location here if you identify with a particular area or the city and state where you live. This can attract readers searching for authors in their own local community. If a contributor is strongly connected to or associated with a particular location (a country, region, state, or city), this data can help drive publicity and promotion. Enter the most specific location name that is relevant.

NOTES:

[illegible]

AFFILIATIONS: List important corporate, organizational, nonprofit, or institutional affiliations the contributor is associated with. These may include:

- Businesses or nonprofits that they have worked with
- Schools where they studied, taught, or conducted research
- Clubs, groups, or professional associations
- Media or publications they have written for

Click the “Continue to Step 3 of 7” button to move forward.

IMPRINT: The particular house that publishes a book is often a subsidiary (known in the book industry as an “imprint”) of a larger publishing house. An imprint is a trade name used by a content provider to identify a line of books or a publishing branch. The imprint name is typically displayed as “publisher” on most retail sites. If you want the imprint to be different from your business name, click the link to request another imprint.

SUBJECTS: Content-oriented classification, intended to guide shelving, categorization, merchandising, and marketing. BISAC codes help signal to potential buyers, retailers, distributors, and search engines what your book is about—the primary genre(s), topic(s), and theme(s) that matter.

- ✓ One BISAC code is required, but three is considered best practice to help ensure the broadest reach for the book. Books are seldom about just one thing. Look for codes that reflect the breadth and depth of the content.
- ✗ Do not select codes that pertain to only one chapter or reflect only a peripheral topic or theme of the work.
- ✓ The first subject code should be the best, most accurate, and most specific code possible. If possible, select codes from multiple top-level BISAC categories to broaden discovery. Avoid “General” codes whenever possible.

NOTE: Rather than typing into the space provided, click the “Find Subjects” button. This will open a new window with a search bar; type into that search bar a very simple classification for your book (e.g. fiction, science, biography, history, dogs, crafts, etc). The keyword you enter will generate a list of possible genres, which you can choose by clicking the square next to the appropriate classification. If you don’t see anything that accurately describes your book, feel free to try another keyword; it’s normal to try a few times for more obscure genres.

REGIONAL SUBJECT: Information on the primary geographic location of the book to be used in conjunction with BISAC codes to identify the primary geographic location of the book (not any contributors).

- ✓ Select the most accurate relevant region. It is better to select a broader, more inclusive region if the book covers multiple locales. For example, for a book about a backpacking trip through Central America, select Central America rather than one particular country or city. However, if the content is very focused on just one city, state/province, or other sub-region, then select that. You can search for that locality by clicking the “Find Regions” button.

THEMA SUBJECTS: Content-oriented classification, intended for international and multilingual discovery and sales. Similar to BISAC, Thema is a classification scheme to identify the major categories for a work, including genre(s), topic(s), and theme(s). Thema is used internationally by global distributors, aggregators and retailers.

- ✓ EDItEUR provides more information on Thema, its history, instructions, and details on all available Thema subject categories. Visit their website <http://www.editeur.org/> for more information.

CATEGORIZE YOUR BOOK

* Imprint ?

Graphic Arts Publications



[Request another imprint ?](#)

* Subjects ?

* 1:

Find Subjects

LAN027000

Language Arts & Disciplines : Publishin

2:

Find Subjects

3:

Find Subjects

Regional Subject ?

Find Regions

* Audience ?

Trade/General (Adult)



Table of Contents ?

Review Quotes ?

Does your book have
photographs and/or
illustrations?

☐

Yes

☐

No

Step 3 of 7

AUDIENCE: Designation of the appropriate, intended audience for the book.

- ✔ Select the most appropriate primary audience for the book. If your book is not marketed to a particular age range, it's best to default to adult/general.
- ✔ Audience codes work in tandem with BISAC codes. Any book with a primary intended audience of children or young adults should have at least one corresponding BISAC code.

TABLE OF CONTENTS: An outline of the book's content, including parts or chapters, appendices, and all introductory and supplementary materials. The table of contents can help potential buyers and search engines better find and understand your book. Include this data for nonfiction and reference titles, as well as for fiction titles with supplemental materials, reading guides, author interviews, and other extras.

REVIEW QUOTES: Praise for the title and/or contributor(s)

- ✔ Include 2 to 8 positive review quotes. These should be from a variety of sources and should highlight different aspects of the book. Ideally, reviews will come from people and publications known by and influential with potential buyers.

■ **NOTES:**

[illegible]

- ✓ Each quote should be brief (no more than 50 words each). Provide excerpts from longer reviews.
- ✓ Separate quotes with a paragraph break.
- ✓ List the most powerful or effective review quote first.

ILLUSTRATIONS/PHOTOGRAPHS: Confirm whether your book contains images or not. If you select “Yes,” you’ll be prompted to specify whether your images are black & white or color, and how many there are total.

Click the “Continue to Step 4 of 7” button to move forward.

TRIM SIZE: Please review our Trim Size Matrix. You will be able to click on the link to view all the trim sizes available with specific bindings, paper type, and interior printing. Popular sizes for trade paperbacks are 5x8 (203 x 127), 6x9 (229 x 152), and 7x10 (254 x 178), while the square 8x8 (203 x 203) and landscape 11x8.5 (216 x 280) trim sizes are very popular for kid’s picture books, cookbooks, and coffee table-type books. You should make your decision based on what you think would be the best fit for your book.

INTERIOR COLOR AND PAPER: Please review our Trim Size Matrix and select whether your book should be printed in black & white or in full color. For black & white books, you can choose between 50lb/75gsm cream or white paper, depending on the trim size selected. IngramSpark offers two levels of color print quality, standard color and premium color. Standard color printed on 50lb/75gsm white paper and is suitable for most books where you just need spot color. Authors of children’s books and cookbooks are choosing the standard color print option on 70lb/105gsm white paper because of the price: it is roughly a third of the cost of the premium color option. Premium is also a good choice for children’s books with

PRINT FORMAT

Click on "Help" in the top menu to estimate print and shipping costs and to use our cover creator tool (highly recommended).

* Trim Size ?

6.000" x 9.000" (229mm x 152mm)

Interior Color and Paper ?

☒ Black & White

☒ White B&W: printed on 50lb White paper

☐ Creme B&W: printed on 50lb Creme paper

☐ Color

Binding Type ?

☒ Paperback

☒ Perfect Bound Glued spine with color laminated cover

☐ Saddle Stitch Stapled pages with color laminated cover, 4-48 page count

☐ Hardback

Laminate Type ?

☐ Cloth(None)

☐ Gloss

☒ Matte

* Page Count ?

150

Step 4 of 7

fewer pages as well as coffee table–type books, or where color is more critical. Some authors choose to have their color interior books available in all 3 color interior options, to give consumers more choices.

HINT: If you're undecided between cream and white paper, consider which more accurately suits the tone of your book. The general view is that cream paper makes a book seem more personal and informal, while white paper conveys a more academic and professional effect. You can also judge based on which paper type more comfortably matches the colors used on your book's cover.

BINDING TYPE: Please review our Trim Size Matrix. Specify whether the book you're uploading should be printed as a paperback or a hardcover. Paperbacks can be either perfect bound (i.e. bound with hot glue applied to the spine) or saddle stitched (i.e. held together with staples applied to the spine and only available with premium color paperbacks of 4–48 pages); hardcovers can be either case bound (i.e. bound with the cover image printed directly onto a rigid cover) or cloth bound (i.e. bound to a rigid cover coated in fabric). Cloth bound books can be produced with either gray or blue fabric, either with or without a dust jacket. Depending on which trim size you selected earlier, some binding types may be unavailable; for example, IngramSpark cannot produce a 7x10 (254x178 mm) book as a cloth bound hardcover, only as a paperback or case bound hardcover. (See the Trim Size Matrix on pages 58–59 for more information on which binding types are compatible with certain trim sizes.)

STAMPED TEXT: Cloth Spine Text is only allowed for Hard Cover (HC) Cloth Bound books. These spaces only appear when Hardback “Cloth – Blue” or “Cloth – Gray” has been selected under “Binding Type.” You can enter text in any of the three spaces provided, depending on how you want the text oriented on the spine (for example, you could enter the title of your book in the “Left Justified” space and your name in the “Right Justified” space, or just enter the title in the “Centered” space). Up to 42 characters may be stamped on the spine. The available characters include the 26 upper and lowercase English-alpha letters, numerals 1–10, space, period, comma, hyphen, quote, apostrophe, and the two parentheses.

Please write the text exactly as it should appear on the finished book. Cloth Spine Text may match or be different from the Title and Contributor information entered under the General Information section for the book.

LAMINATE TYPE: IngramSpark offers two varieties of cover laminate; gloss covers are reflective and enhance vibrant colors, while matte covers feature a muted finish that softens colors and makes type-heavy covers easier to read. Again, this choice mainly boils down to the particular style of your book and your own personal taste. *NOTE:* If your book will be a cloth bound hardcover with no dust jacket, you will select the Laminate Type: Cloth (None).

■ **NOTES:**

Once you have selected the trim size, interior color and paper, binding type, and laminate type, you may see 2 additional options for your paperback book: Duplex Cover and Perforation. Please see the File Creation Guide, located under the Help tab, for additional title set up information for these options.

DUPLEX COVER Perfect bound titles can be printed with either 4-color simplex (one-sided) or 4-color duplex (two-sided) covers. Duplex covers are available for perfect bound products in limited sizes. Please refer to the Trim Size Matrix for available duplex trim sizes. Duplex covers have an additional charge per unit printed. Please refer to the additional fees section of the IngramSpark Price Sheet for information.

PERFORATION Perforation of interior pages is available for Standard Color on 50lb/75gsm white paper, perfect bound product, in limited sizes. Within a publisher's designated title, the perforation line would be placed 0.5 inches (12.7 mm) from the bind edge, positioned parallel to the spine, and applied to all pages of an interior. Please refer to the Trim Size Matrix for available perforation trim sizes. Perforation carries an additional charge per page printed. Please refer to the additional fees section of the IngramSpark Price Sheet for information. Perforated product is not eligible for wholesale distribution at this time.

PAGE COUNT: Enter the total number of pages (both printed and blank) in your book. One sheet of paper, back and front, counts as two book pages. Please refer to the Trim Size Matrix for minimum and maximum page counts, which can vary depending on type of binding and paper used. Your final page count must be divisible by 2 or additional pages may be added. The last page in the book, facing the inside back cover, must be completely blank for an internal barcode. Lightning Source will apply to that page. This barcode allows Lightning Source to match up the barcode on the cover to the barcode on the interior book block, on the print floor.

*Click the "Continue to Step 5 of 7" button
to move forward.*

TRIM SIZE MATRIX

Note: blank white cells indicate not available

		Product and Paper Types	B&W		Standard Color		Premium Color
			50lb/75gsm Creme	50lb/75gsm White	50lb/75gsm White	70lb/105gsm White	70lb/105gsm White
		Page Range	18-1050 pgs	18-1200 pgs	18-1200 pgs	18-900 pgs (PF) 18-840 pgs (HC)	18-900 pgs (PF) 18-840 pgs (HC) 4-48 pgs (SS)
Inches	mm	Bindtype	<input type="checkbox"/> B&W Available		<input type="checkbox"/> Standard Color Available		<input type="checkbox"/> Premium Color Available
4 x 6	152 x 102	Perfectbound					
4 x 7	178 x 102	Perfectbound					
4.25 x 7	178 x 108	Perfectbound					
4.37 x 7	178 x 111	Perfectbound					
4.72 x 7.48	190 x 120	Perfectbound					
5 x 7	178 x 127	Perfectbound					
5 x 8	203 x 127	Perfectbound					
		Case Laminate					
		Cloth (Blue/Gray)					
		Jacketed (Blue Cloth/Gray Cloth)					
5.06 x 7.81	198 x 129	Perfectbound					
5.25 x 8	203 x 133	Perfectbound					
5.5 x 8.25	210 x 140	Perfectbound					
5.5 X 8.5 (Demy 8vo)	216 X 140	Perfectbound					
		Case Laminate					
		Cloth (Blue/Gray)					
		Jacketed (Blue Cloth/Gray Cloth)					
5.83 x 8.27 (A5)	210 X 148	Saddle Stitch					
		Perfectbound					
6 x 9	229 x 152	Case Laminate					
		Perfectbound					
		Cloth (Blue/Gray)					
		Jacketed (Blue Cloth/Gray Cloth)					
		Saddle Stitch					
6.14 x 9.21 (Royal 8vo)	234 x 156	Perfectbound					
		Case Laminate					
		Cloth (Blue/Gray)					
		Jacketed (Blue Cloth/Gray Cloth)					
6.5 x 6.5	165 x 165	Saddle Stitch					
6.825 x 10.25	260 x 168	Perfectbound					
		Saddle Stitch					
6.69 x 9.61 (pinched crown)	244 x 170	Perfectbound					
		Case Laminate					
7 x 10	254 x 178	Perfectbound					
		Case Laminate					
		Saddle Stitch					
7.44 x 9.69 (crown 4vo)	246 x 189	Perfectbound					
7.50 x 9.25	235 x 191	Perfectbound					
		Case Laminate					
		Saddle Stitch					
8 x 8	203 x 203	Perfectbound					
		Case Laminate					
		Saddle Stitch					
8 x 10	254 x 203	Perfectbound					
		Case Laminate					
8 x 10.88	276 x 203	Saddle Stitch					
		Case Laminate					
8.25 x 10.75	273 x 210	Perfectbound					
		Case Laminate					
		Saddle Stitch					
8.25 x 11	280 x 210	Perfectbound					
8.268 x 11.693 (A4)	297 x 210	Perfectbound					
8.5 x 8.5	216 x 216	Perfectbound					
		Case Laminate					
		Saddle Stitch					
8.5 x 9	229 x 216	Perfectbound					
8.5 x 11	280 x 216	Perfectbound					
		Case Laminate					
		Saddle Stitch					
11 x 8.5	216 x 280	Perfectbound					
		Case Laminate					

GLOSS or MATTE lamination

Perforation Available for Standard Color Perfectbound 50lb/75gsm Sizes: 6 x 9, 7 x 10, 7.5 x 9.25, 8 x 10, 8.5 x 11

DUPLEX COVERS MATRIX

Note: blank white cells indicate not available

			Product and Paper Types		B&W		Standard Color		Premium Color
					50lb/75gsm Creme	50lb/75gsm White	50lb/75gsm White	70lb/105gsm White	70lb/105gsm White
			Page Ranges			min 18 pgs- (max below)	min 18 pgs- (max below)	min 18 pgs- (max below)	min 18 pgs- (max below)
TRIM SIZES	inches	mm	Bindtype	<input type="checkbox"/> B&W Available	<input type="checkbox"/> Standard Color Available	<input type="checkbox"/> Premium Color Available			
	6.5 x 6.5	165 x 165	Perfectbound		1200		1200	900	900
	6.625 x 10.25	260 x 168	Perfectbound		1200		1200	900	900
	6.69 x 9.61 (pinched crown)	244 x 170	Perfectbound		1200		1200	900	900
	7 x 10	254 x 178	Perfectbound		1140		1140	740	740
	7.44 x 9.69 (crown 4vo)	246 x 189	Perfectbound		900		900	640	
	7.50 x 9.25	235 x 191	Perfectbound		840		840	640	640
	8 x 8	203 x 203	Perfectbound		580		580	440	440
	8 x 10	254 x 203	Perfectbound		580		580	440	440
	8 x 10.88	276 x 203	Perfectbound		580		580	440	440
	8.25 x 10.75	273 x 210	Perfectbound		500		500	340	340
	8.25 x 11	280 x 210	Perfectbound		500		500	340	
	8.5 x 8.5	216 x 216	Perfectbound		240		240	180	180
	8.5 x 9	229 x 216	Perfectbound		240		240	180	180
	8.5 x 11	280 x 216	Perfectbound		240		240	180	180
	GLOSS or MATTE lamination		Perforation Available for Standard Color Perfectbound 50lb/75gsm Sizes: 7 x 10, 7.5 x 9.25, 8 x 10, 8.5 x 11						

US: The US ISBN Agency is Bowker
(www.ISBN.org or www.myidentifiers.com)

[illegible]

PRINT FORMAT

* Print ISBN ?

978-1476727653

[Click here if you would like to purchase an ISBN \(an ISBN is required for distribution\)](#)

[Click here if you would like a non-distributable SKU to be assigned to this title](#)

PRICING

For your content to be available for sale in each market below, you must provide the Print Retail Price, wholesale discount and returnable option. To assist with converting currency you can access the [Currency Converter](#).

Market ?	Print Retail Price ?	Wholesale Discount ?	Returnable ?	Compensation
United States	US\$ 9.99	55% trade (retailer preference) ▼	Yes - Deliver ▼	US\$ 1.65
United Kingdom	£ 6.50	55% trade (retailer preference) ▼	No ▼	£ 0.72
European Union	€ 9.00	55% trade (retailer preference) ▼	No ▼	€ 1.6
Canada	CAS 13.20	55% trade (retailer preference) ▼	No ▼	
Australia	AUS 13.20	55% trade (retailer preference) ▼	No ▼	AUS 1.64
<input type="radio"/> Copy United States Print Retail Price and Wholesale Discount to the Global Connect Program				
Global Connect Program ?	US\$ 9.99	55% trade (retailer preference) ▼	No ▼	US\$ 1.65

* Publication Date ?

9/15/2015



On Sale Date ?

9/30/2015



Step 5 of 7

in all markets. If pricing is not submitted the title will be unavailable for sale in that market. This is the price that retailers will charge their customers when selling your book (retailers may offer discounts to customers for promotions or coupons, but those are taken out of the retailer's profit, not yours). Though you're not required to display your book's list price on the back cover of your book, doing so adds a level of professionalism to the visual appearance of your book. NOTE: Please keep in mind, if you add the retail/list price to the cover and at some point need to change the price on the cover, you will be required to upload a revised cover file with the new price and will be charged a revision fee.

- **GLOBAL CONNECT MARKET PRICING:** You can easily add pricing to all of the Global Connect Markets by clicking the button:
 - » Copy United States Print Retail Price and Wholesale Discount to the Global Connect Program

HINT: This page is where you determine conditions for selling your book through Ingram's extended distribution network. Once your title has been enabled for distribution, it will become discoverable on Ingram's digital inventory, which is used by book retailers to stock their shelves and fulfill orders for customers. Here's how the process works—a customer walks into a bookstore (or visits the retailer's website) and asks for your book; the retailer finds your book listed in Ingram's inventory and places an order for it; a single copy of your book is printed on demand at Ingram's bindery and shipped to the retailer, typically within 5 to 7 days; the happy customer then pays for the book and takes it home.

The US pricing you have provided for the title will be automatically added for all current and future Global Connect markets added. By doing this, you earn the same amount of publisher compensation as you earn in the US market.

- **Wholesale Discount:** In order to make your book available to retailers to sell in their store or list on their website, you must offer a discount off the retail price of your book. This discount represents the profit in selling your book for both the store and Ingram. The discount most publishers choose to offer is 53% to 55%, which allows bookstores to receive their normal trade discount when they buy from Ingram. However, we do provide the option of setting a discount within the range of 30% (minimum) to 55% (maximum). Applying a discount less than 53% can possibly limit the sale

HINT: If you're trying to decide how much you should price your book, try experimenting with a few different price points to see which strikes the right balance between profitability and competitiveness. Just set the wholesale discount you've decided on, input a price, and see what IngramSpark calculates as your publisher's compensation. If the pub comp is a negative number, you know you need to aim for a higher price point. Once the pub comp climbs above zero, you know you've found your minimum list price. If you want to make more profit per sale, increase the list price. Be aware that extravagantly expensive books can deter potential buyers; it's often more profitable long term to make a bit less money for each sale and encourage a higher volume of sales with a more competitive price. Again, I highly recommend using the prices of published books similar to your book as examples when determining your own price point.

of your title to booksellers because this is considered a short-discount title; however, this may be the right choice for many publishers depending on their sales strategies. Typically, retailers will only order a short-discount title if a customer specifically requests it, and the retailer will often charge the customer an extra fee to make up for the meager profit they would otherwise make from the sale.

RETURNS: Historically, publishers grant booksellers the right to return unwanted and/or overstocked copies of books. These books are considered “returnable.” As books are returned, booksellers charge publishers for the cost (i.e. their purchase price) of any books returned and expect to be reimbursed. See Cost of Returns on page 67 for more information. The cost of returned books is either deducted or netted against the proceeds of book sales of the publishers’ titles in the month returns are shipped to the publisher. IngramSpark supports standard industry conventions by allowing publishers to designate if their titles can be returned. The publisher can make this designation at the time of initial title setup.

- **Returnable:** Bookstores typically have the option of returning unsold merchandise to the publisher after a certain amount of time on the shelf. You have three options here:
 - » **Non-Returnable:** Select this designation if you do not want to allow your titles to be sold on a returnable basis. IngramSpark will not accept returns from booksellers for any title so designated.
 - » **Yes – Deliver:** Select this designation if you want to allow your titles to be sold on a returnable basis and you would like to receive a physical copy of the book returned. IngramSpark does not guarantee the condition of the book being returned. This returns option is only available for books sold in the US market.
 - » **Returns to US addresses:** If you select this option, you will be charged for the current wholesale cost of each book returned, plus a \$2.00 per book shipping and handling charge.

» **Returns to non-US/
international addresses:** If

you select this option, you will be charged for the current wholesale cost of each book returned, plus a \$20.00 per book shipping and handling charge.

» **Yes – Destroy:** Select this designation if you want to allow your titles to be sold on a returnable basis and you would not like to receive a physical copy of the book upon its return. If you select this option, you will be charged only for the current wholesale cost of each book returned. No shipping and handling fees will apply. IngramSpark will destroy any returned books that it receives if this option is selected.

■ Changes in Returns Designation:

IngramSpark allows you to change the return designations of a title at any time after initial title submission. You can change the return designation from your dashboard. Click on the title which takes you to the Title Detail page. Scroll down to Market Pricing. Click on the edit box and make your changes and click submit to save. Changes submitted by the 20th of the month will be effective the 1st day of

■ **NOTES:**

[illegible]

the following month. Publishers may check the sales and returns activity of any or all titles at any time by logging into our publisher secure website.

- » **If you change from returnable to non-returnable**, you may receive returns for 180 days. When bookstores and other sellers are notified of the change of returns designation, they must notify their customers and allow time to return any unsold books.
- » **If you change a non-returnable book to returnable**, you may receive returned books that were already sold in the marketplace. Books can be returned at any time and for any reason.
- » **Cost of Returns:** Many booksellers will not stock a book that is not returnable. However, returns can be very costly and you should be financially prepared for returns. The following is an example of the cost of a returned book, in US dollars:
 - » Retail/list price \$20 – 53% wholesale discount = \$9.40
wholesale price - \$4.81 print cost for small paperback
containing 300 pages = \$4.59 in publisher
compensation paid to you.
 - » If the book is returned, we charge you back the
wholesale price of \$9.40.

COMPENSATION: Publisher compensation is what we pay you for each sale made through our wholesale distribution channels. This figure is determined by taking the wholesale price of your book (your retail price, less your discount) and deducting the print cost. The amount remaining is due to you as publisher compensation. Publisher compensation is paid to you approximately 90 days after the end of the month in which the books were sold.

The publisher compensation amount shown here is based solely on the pricing provided by you for each market, during this title setup process, and is subject to change based on the final manufacturing specifications and page count of your

Units that you order and sell directly are not factored into publisher compensation.

PUBLICATION DATE: This is the official release date of your book, when you plan to promote and market your book. The Publication Date can also be the date that you plan to make the book available for purchase to bookstores, libraries and online retailers. If the “On Sale Date” field is left blank, the Publication and On Sale Date will be the same. Be sure to make this date far enough in the future that you will have time to order a bound proof, apply any revisions that arise from the proofing process, and have your first print run produced at least a month before your publication date. Publishing a book can be a chaotic process, and should any unexpected delays occur, a cushion of extra time will be your best friend.

NOTES:

[illegible]

ON SALE DATE: The On Sale Date is the date that you wish to release a title to be printed and delivered. If the On Sale Date is left blank, the Publication Date will be used as the On Sale Date. Use the time between the Publication date and the On Sale Date to promote your book and create interest.

Specifying an On Sale Date in your metadata allows you to set up a title in advance so that it becomes visible for preordering to Ingram's 39,000+ retailers, libraries, schools, internet commerce companies, and other channel partners, who want to order the book in advance of your official On Sale Date.

Preorders are only available for titles that are approved by you for production and set up for distribution through IngramSpark. If you set up your title for distribution and approve it to production, Ingram will automatically send the metadata and preorder status to the channel partners so that they can begin accepting and placing orders immediately.

At least 10 days before the On Sale Date has been reached, IngramSpark will start routing the orders to the printer and Ingram will begin to fulfill those orders to ensure that the books arrive by the specified On Sale Date. Preorder sales will be recorded to the online publisher compensation report when the preordered books ship from IngramSpark.

Although it is not advisable, you can change the On Sale Date while a title is in production; however, if orders have already begun routing we will not be able to stop or cancel them. This is also true for uploading revised files of the book. We cannot process revised files if there are orders being printed for the book. Once those orders have finished printing and there are no other orders waiting to be printed, we can then process the revised files.

Click the "Continue to Step 6 of 7" button to move forward.

E-BOOK ISBN: Since the digital edition of a book requires its own ISBN, you'll need to provide an additional ISBN here when you upload your e-book.

PRICING: Again, enter a list price for your e-book for each regional market you want to make your book available to. Take note that while the "E-book Retail Price" can be any numeric amount with two decimal places, the "Apple E-book (Agency) Price" must end in 99 cents (e.g. \$3.99, \$9.99, \$0.99). Most e-book platforms price their books according to the "E-book Retail Price," but e-books sold through Apple's iTunes Store follow the "Apple E-book (Agency) Price"; furthermore, some e-book retailers will assign their own price to your e-book, but regardless of the price they use they must still pay you the amount listed in "Compensation." This is a big benefit to using IngramSpark since your profits aren't reduced if the retailer lowers the price on their site.

Reenter your Publication Date, On Sale Date, and page count, then click the "Continue to Step 7 of 7" button to move forward.

■ **NOTES:**

HINT: The e-book version of a book typically has a list price close to 60% of the current print edition, usually ending in 99 cents.

EBOOK FORMAT

* Ebook ISBN ?

978-1781162644

[Click here if you would like to purchase an ISBN \(an ISBN is required for distribution\)](#)

PRICING

Currencies ?	Ebook Retail Price ?	Apple Ebook (Agency) Price ?	Compensation
US Dollars	US\$ 4.00	US\$ 3.99	US\$ 1.60
British Pounds	£ 5.00	£ 4.99	£ 2.00
Euros	€ 5.00	€ 4.99	€ 2.00
CA Dollars	CA\$ 5.00	CA\$ 4.99	CA\$ 2.00
AU Dollars	AUS 5.00	AUS 4.99	AUS 2.00

* Publication Date ?

10/15/2015



* On Sale Date ?

10/31/2015



* Page Count ?

100

Select Product Type

- ☒ Print and Ebook *Ready to submit interior and cover files in both formats.*
- ☐ Print Only *Ready to submit a PDF interior and a PDF cover file.*
- ☐ Ebook Only *Ready to submit an EPUB interior and a JPG cover file.*

EBOOK FORMAT

DISTRIBUTION RIGHTS ?

Can you sell this Ebook anywhere in the world?

Yes



« Back

Continue »

Cancel

Step 6 of 7 (top), 7 of 7 (bottom)

DISTRIBUTION RIGHTS: If you own the rights to sell this digital content anywhere in the world, select “Yes.” This should be true if you are the author of the e-book you’re uploading, but research your regional copyright laws if you feel unsure. If you select “No,” you will be presented with a list of regional markets to go through and check or uncheck. IngramSpark will also encourage you (as do I) to contact your customer support team if you need any help completing this step.

Click the "Continue" button to move forward.

On this page you must upload a total of four files (two if you are uploading only the print edition or only the digital edition); these files constitute the full content of your book, including both page block and cover spread.

NOTES:

[illegible]

HINT: If you've hired a freelance graphic designer to create your cover spread, enter their e-mail address instead of your own. Then, simply ask your designer to place your cover art directly onto the template and return the combined file to you as a PDF. This will also allow them to visually check that the proportions of your cover spread fit the spatial requirements of the template.

TITLE FILES

INGRAMSPARK GUIDE TO INDEPENDENT PUBLISHING

PRINT

ISBN/SKU: 9781476727653
ISBN Complete: 978-1476727653
Publication Date: 9/15/2015
Street Date: 9/30/2015

BOOK TYPE

B&W 6 x 9 in or 229 x 152 mm Perfect Bound on White w/Matte Lam

INTERIOR FILE



9780495801924_txt.pdf

Uploaded: 9/17/2013 12:05:25 PM

DRAG & DROP REPLACEMENT INTERIOR PDF HERE

or

SELECT TO UPLOAD

Browse



COVER FILE



9781480167315_cover.pdf

Uploaded: 9/17/2013 12:07:07 PM

DRAG & DROP REPLACEMENT COVER PDF HERE

or

SELECT TO UPLOAD

Browse



EBOOK

ISBN/SKU: 9781781162644
ISBN Complete: 978-1781162644
Publication Date: 10/15/2015
Street Date: 10/31/2015

BOOK TYPE

Adobe eBook ePub

EBOOK FILE



9781935993063_EPUB.epub

Uploaded: 9/17/2013 12:07:39 PM

DRAG & DROP REPLACEMENT EPUB HERE

or

SELECT TO UPLOAD

Browse



COVER IMAGE FILE



9781938736018_FC.jpg

Uploaded: 9/17/2013 12:07:51 PM

DRAG & DROP REPLACEMENT COVER JPG HERE

or

SELECT TO UPLOAD

Browse



When all files are uploaded, hit continue. Files will go through step one of a two step validation process. If there are errors, you will be alerted on the next screen.

« Back

Cancel

Continue »

Upload page

Print Interior File

This PDF file must include the full text of your book in single pages (not two-page reader's spreads), formatted from the very first page to the very last page with the margins, fonts, and page dimensions of the finished book. What you see on each page of the PDF is what you'll see on each page of your bound book, so be sure that it is truly print-ready before you order a massive quantity of books. To upload the file, simply open the folder containing your interior PDF file and drag it into the box marked "Interior File"; you can also use the "Browse" button in that box to locate the file from within your computer.

Print Cover File

To upload cover art for your book, you must superimpose the full cover spread on a template generated by IngramSpark. To download one of these templates, click the Help tab from the taskbar near the top of your screen and select "Cover

NOTES:

[illegible]

HINT: It's highly recommended that you save both print files in PDF/X-1a format. If you're not sure how to do that, upload regular PDF files—IngramSpark's customer support team will alert you to any technical problems with your files and render assistance as needed with fixing the issue.

COVER TEMPLATE GENERATOR

Once you complete and submit the data below, we will email you back a template and support files to be used to build your cover.

Included in the email will be instructions for using the template, creating an appropriate PostScript file and distilling a PDF to our specifications.

* 13 Digit ISBN

Publisher Reference Number

* Trim Size

Interior Color and Paper ?

☐ Black & White

☐ Color

Binding Type ?

☐ Paperback

☐ Hardback

Laminate Type ?

☐ Gloss

☐ Matte

* Page Count

* File Type

* Email Address

* Confirm Email Address

OPTIONAL INFORMATION

Price

Currency

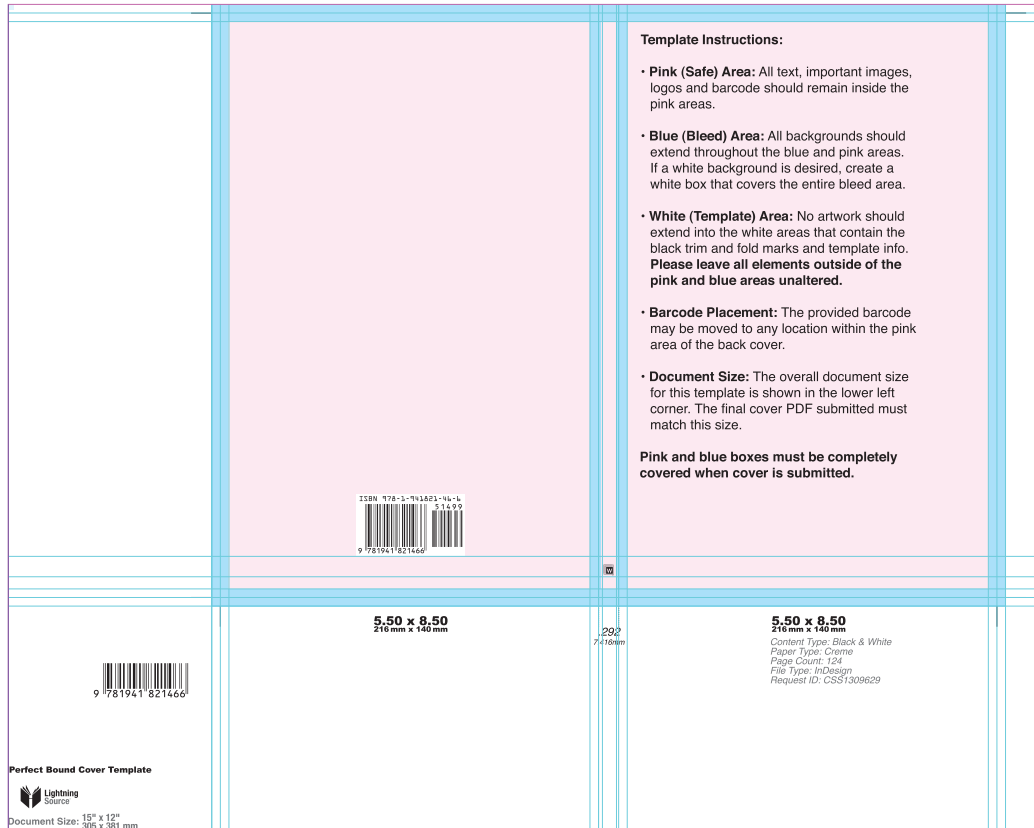
Price in Bar Code

Submit

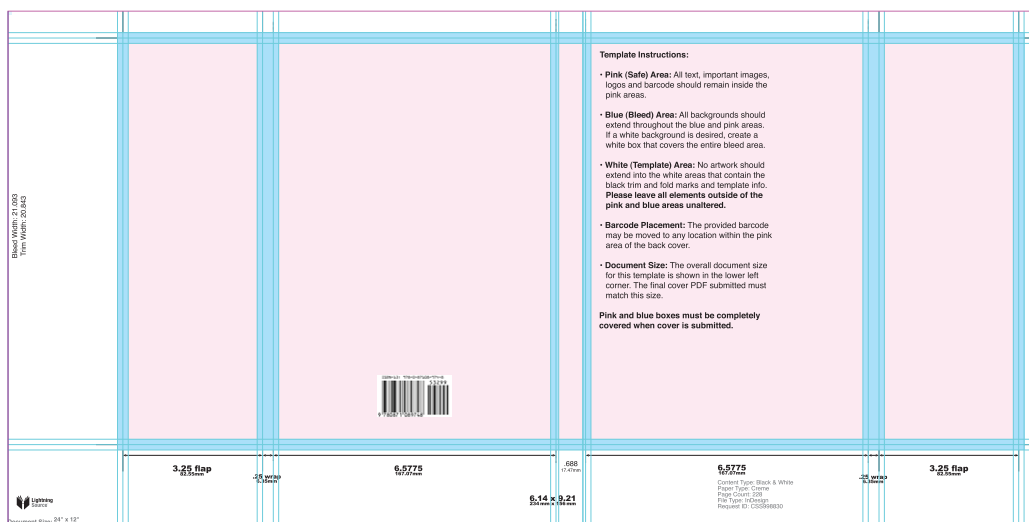
■ **NOTES:**

[illegible]

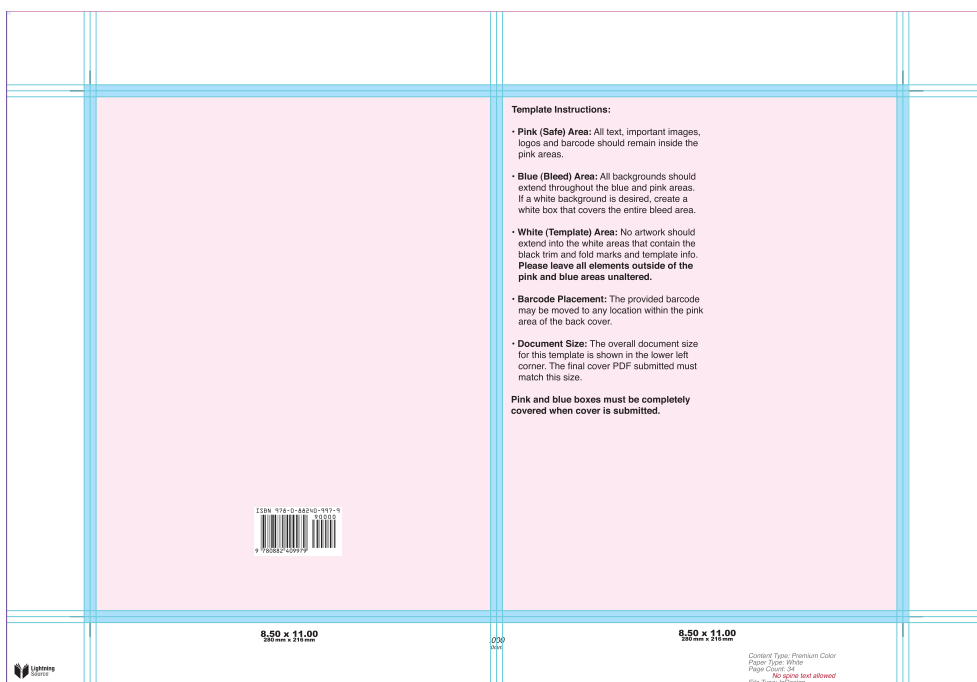
Download and open the attached PDF; once you've done so, you'll see that your cover art must fit over color-coded spaces. The pink areas are active zones, while the blue areas are bleeds and safety zones. So, while both pink and blue need to be covered by your artwork or background, any text and important elements need to be confined to the pink areas. The template also displays the exact width that your spine should be, so make any adjustments needed to your cover spread dimensions and place the full-resolution image on the color-coded areas of the template. Due to



Typical softbound cover template showing the pink "active" areas and the blue "safety" areas.



A dust jacket template for a cloth bound book.

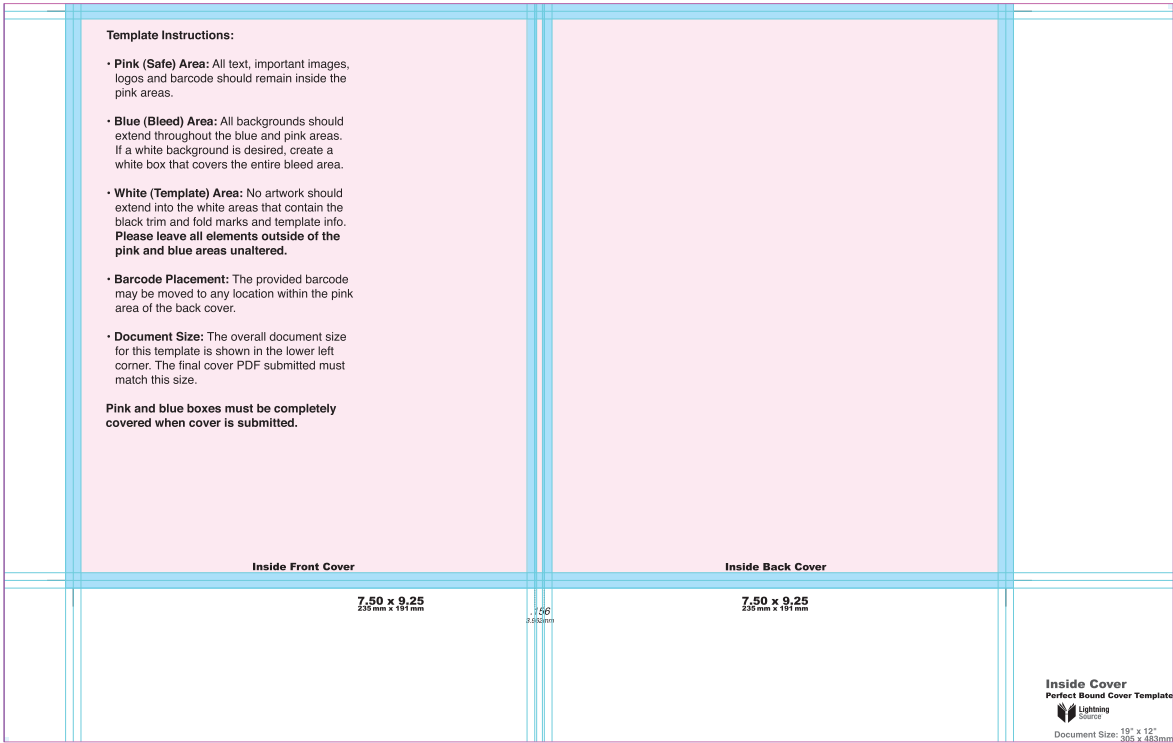


*Cover template for a saddle stitched book.
Note the difference in setup around the spine area.*

variances in the binding process, borders or text can be chopped off or lost in a crease if they are too close to the edge of the book or the edge of the spine—hence, IngramSpark requires about a quarter inch of extra space (also called bleeds) around all outside edges of your cover spread. Save the combined template and cover spread as a new PDF file, then upload it to the “Cover File” box as you did with the interior file.

E-book File

IngramSpark requires that e-books be saved in ePUB format, the universal open-source file format for digital books. If your ePUB file is ready, upload it to the

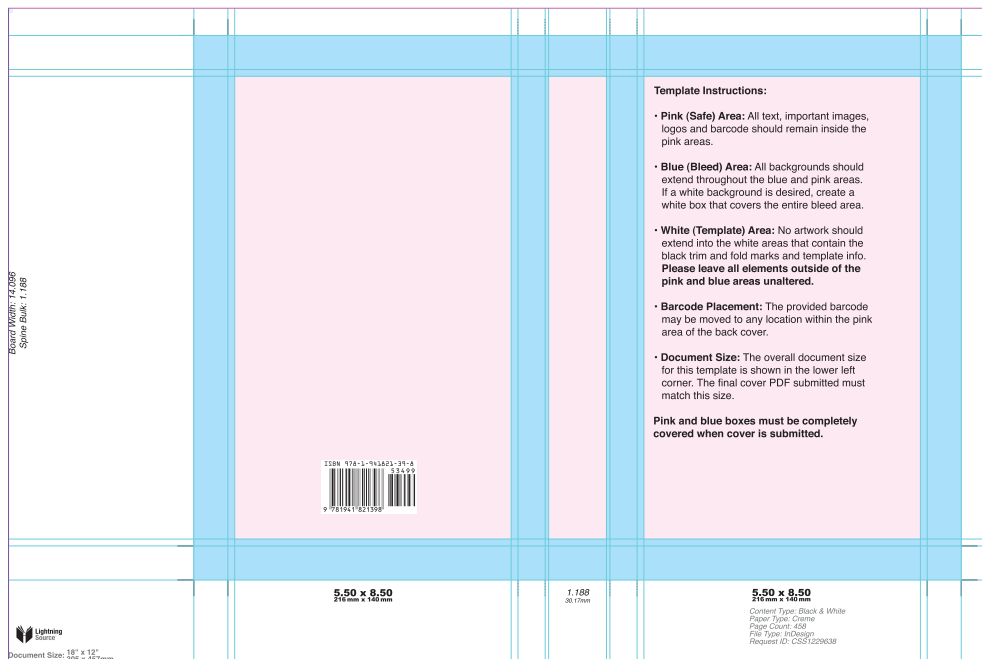


Inside printed duplex cover for a softbound book.

“E-book File” box. If not, there are many ways to get your print manuscript digitized into a full flowing e-book file, both at home and through freelancers. IngramSpark offers a file conversion service for \$0.60 per page; just select “Convert your PDF to ePUB with IngramSpark” from the Dashboard. You’ll be prompted to provide your contact information and some metadata for your book, including a unique ISBN that you’ve assigned to the digital edition of your book. Once the conversion process is finished, your new ePUB file will be saved to your IngramSpark account.

Cover Image File

IngramSpark saves the easiest file for last. Your e-book cover image should be a JPG of just the front cover of your book, without bleeds. If you don’t have an image like this saved, ask your designer to prepare one for you or crop it down from your

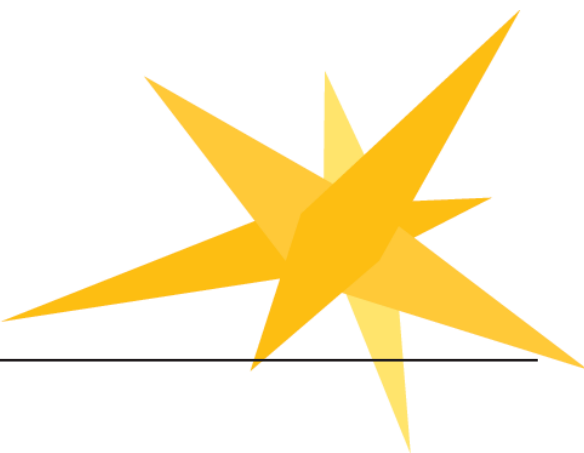


Cover template for a case bound book.

full cover spread and save the file as a JPG. Finally, upload the JPG to the “Cover Image File” box.

Click the “Continue” button to enter the content validation phase, where IngramSpark internally scans your book files for errors or glitches. If any problems are discovered, IngramSpark will prompt you with how to correct them. It’s normal to have to upload files a few times, especially when books contain images or special formatting. Once your files have passed the scanner, IngramSpark will prompt you to pay your upload fees for this title (remember that you can be refunded your print upload fees by ordering 50+ books within 60 days of this moment). Your upload is finished, and your book has been transmitted to Ingram’s technical team, who will prepare your files for printing and binding! When processing is complete, you will be notified by e-mail to review an e-proof of your book. Once that step is complete, the status will change to “Available for printing/download” on the Dashboard.

ORDERS AND REPORTS



Ordering print runs

Now that your book's pages and cover have been formatted, uploaded, and accepted into the IngramSpark database, you have the power to print your book on demand. This means that you can customize the quantity of copies produced in each of your print runs to suit any situation. Traditional publishers generally use offset printing, which binds a minimum of several thousand copies in each print run for a very cheap per unit cost; print-on-demand, however, does not impose quantity minimums, making it a flexible and financially feasible option for indie publishers

HINT: Even though retailers can access your book through Ingram's distribution channel, it's important to keep a steady personal stock of your book at all times. There's no worse feeling than getting a sudden rush of demand for your book, only to find yourself empty-handed and scrambling to fulfill orders.

who can't afford the investment of printing thousands of books at a time.

To begin placing a print run order, go to the IngramSpark Dashboard and either click on the Orders tab near the top of the screen or click the “Order” button next to a recently uploaded title. The Orders tab will direct you to the Orders Not Yet Submitted page (this helps to keep you from accidentally creating duplicate orders); from there, use the menu on the left-hand side of the screen to create new orders, review past orders, manage your shipping addresses, or run a report on prerelease orders that you have placed for your book.

Before printing books that you intend to sell, I very strongly recommend that you order a single bound copy to proofread first (if you have multiple proofreaders, print a few copies so your readers can work on the text simultaneously). It's worth taking the extra time to get it right; cover art and page images can look very different in print from the way they do on a computer screen, and some formatting glitches can be tough to spot until they're seen on a printed page. No one wants to open up an entire box of books only to find that someone's name was misspelled in the acknowledgments or that a page is missing from the epilogue.

NOTES:

[illegible]

ORDERS

Create New Order

Orders Not Yet Submitted

Previously Submitted Orders

Address Books

Pre Order

ADD BOOKS TO ORDER

SEARCH BY:

Title EAN/ISBN

Contributor

Start Search »

☐ Not Yet Available for Printing

☐ On Sale Date is in the future

Page 1 of 2 1 2 »

Select	ISBN/SKU	Format	Title	Contributor
<input checked="" type="checkbox"/>	9782018302843	Perfect Bound	Ingram Spark Guide to Independent Publishing	Brendan Clark

Your first step is to click the Create New Order link on the side menu. This will prompt you to check any titles you want to include in the order. Titles that are in the upload or revision process will be highlighted in blue, meaning they cannot be ordered yet; titles that have an on sale date in the future will be highlighted in yellow, meaning that you can either ship the print run ahead of the on sale date or put the order on hold as a preorder until the day the title is officially released. Since you can print multiple different titles on the same order, don't feel like you need to place separate orders for each individual title! Once you've checked the correct title(s), click the "Add Items to Order" button.

You will be taken to the Edit Order page, titled at the top with a unique ID number for your order. (If you clicked the "Order" button next to a recent title on the Dashboard, you would have been directed straight to this page.) Here, you can select the shipping address where the bound books should be delivered and the return address that should show on the box. If you are shipping the books to yourself, these addresses should be the same. You also have the option of shipping full orders of books to retailers or even individual customers; when you do this, the return address will identify you, the indie publisher, as the original shipper. Use this to fulfill distant orders quickly and efficiently, from the comfort of your own home. Books are shipped in a plain brown box with a packing slip inside that lists the contents of the box, your return address, and your customer's ship to address. No pricing is listed.

Make sure your "Print Location" matches the correct form of currency, and enter a promo code if you have one from a special offer. Then, choose your preferred printing speed; standard time for a paperback print run to be fully bound is five business days (economy), but for a slightly higher per unit printing cost you can expedite printing to two days (express) or one day (rush). Likewise, you can select a standard ground shipping speed (which can take around five days, depending on location), or expedite the shipment to two days or one day.

HINT: Don't hit the back button right after finalizing your order! This can result in accidentally duplicating your order. Instead, use the gray taskbar to navigate back to the Dashboard or to another page in your IngramSpark interface.

For each title you previously selected, enter a quantity of books to be printed; for the purposes of efficient shipping, the "Carton Qty" refers to the number of copies of that particular book that can be shipped in a single box. Once the quantities are correct, click the "Update Order" button on the bottom of the screen and the system will calculate the total cost of your order. This will include the per unit printing cost of each book, multiplied by the quantity of each book ordered, plus a handling fee and the cost of shipping (which is calculated based on weight, speed, and location).

Then, if all the information on the page looks correct, click the "Submit Order" button to be taken to the screen where you input payment details. Double-check the details of your order, then scroll down to the "Payment Method" drop-down menu (this will provide a list of all credit/debit cards you've saved to your account). Select the card you'd like to use, provide the card's security code, enter an optional purchase order number, enter your e-mail (twice), and click the "I Accept" button. This will finalize your order. Keep a record of the order number and confirmation code provided to you on the order confirmation page, in case you need the information later.

Once your order has been submitted, you can return to it by clicking Orders on the taskbar, then Previously Submitted Orders, then the correct order number. At the bottom of the page you can find the status of each title (i.e. "Ready to print,"

“Printing,” or “Shipped”) and tracking numbers for any packages of books that have been shipped from the bindery.

Remember, ordering 50 or more copies of any title within 60 days of uploading the title earns you a refund of the upload fees for that title! Be smart about ordering your print runs, and most importantly, be realistic about keeping supply consistent with demand. We all know the dreaded stereotype of the self-published author with a garage full to bursting with thousands of unsold books. Ordering print runs in large quantities will save money per unit, but you’re not doing yourself any favors if those books never sell.

Reports

In addition to printing and distributing your titles, IngramSpark functions as an organizational resource for the business side of your publishing endeavors. Part of being a successful independently published author is keeping a watchful eye over the funds you’ve invested in a book project relative to the profits earned from sales of your book. Fortunately, all the sales data you could need for your print-on-demand titles and e-books are available at the click of a button.

From the Dashboard, click on the Reports tab near the top of the screen, then click on the type of information you’re looking for. All reports prompt you to specify the period of time you need information for and the correct unit of currency. E-book Sales Report and Print Sales Report allow you to filter by particular ISBN, title, or author; use these to keep record of your sales through Ingram’s distribution channels. Most reports can either be read in your web browser or sent to you via e-mail, except for the Billing Report, which must be transmitted by e-mail and details any money you’ve paid to IngramSpark. Similarly, Invoice and Transaction reports organize your account charges into individual invoices and an overall summary, respectively.

If you encounter any issues with your reports or if you need any questions answered not covered here, don't hesitate to contact the IngramSpark support team, reachable via ingramsparksupport@ingramcontent.com.

DashboardAccountTitles**Reports**OrdersMarketingHelp

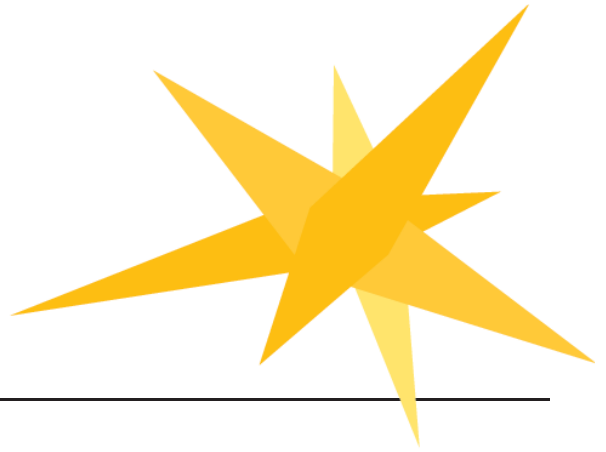
REPORTS

Ebook Sales Report
Print Sales Report
Billing Statement
Invoices
Transaction History

REPORTS

The following reports will provide you with detailed information about the activity in your Ingram Spark account:

- **Ebook Sales Report** : Build a report that provides information on your Ebook sales through our distribution channels.
- **Print Sales Report** : Build a report that provides information on your print sales through our distribution channels.
- **Billing Statement** : Review credit card charges by closed accounting months.
- **Invoices** : Review credit card charges listed by title.
- **Transaction History** : Use to view a summary report of sales history and any credits applied.
- **Pre Order**.



MARKETING

Breathe a deep sigh of relief; you've successfully developed your book into a product that can be printed, purchased, and enjoyed. But this immediately begs the question, who will buy your book? Certainly your immediate family and close friends will, because you've surely told them all about it. This simple word-of-mouth is the most basic and perhaps most important form of marketing; one person verbally introduces a new title to another person, then that person tells all of her friends about it, and so on.

Who else will buy your book? You can be sure not many people will go looking for your book if they've never heard of it before, and your book can't speak for itself (not in the literal sense, at least). As an independent publisher, your most daunting responsibility is reaching out to readers in the midst of an extremely oversaturated entertainment market. This chapter will explore strategies for encouraging more widespread awareness of your book through creative, targeted marketing.

Before we move on, it should be noted that the question "Who will buy your book?" operates on a deeper level than just identifying the demographic of readers most likely to purchase your book. It's a question that has hopefully been somewhere in the back of your mind throughout your creative process. Who is your

intended audience? Who are you trying to deliver a message to? Keep your readers constantly in mind, and they will bring much-needed focus to both your craft and your marketing efforts.

Before you start publicizing your book, spend some time brainstorming a detailed marketing plan that includes print advertising, reading events, advertising through local publications, online social media blasts, reviewers whom you can ask for feedback, tradeshow relevant to the topic of your book, and niche audiences that might be interested in your book. If that seems overwhelming, try visualizing your reader.

When you visualize your reader, you can infer where they would be most likely to discover a new book like yours. Do they hang out in coffee shops and other public places? Put up some posters around town. Do they search for books online? Create a webpage for your book, make noise about it through online channels, and build a thorough online platform that will attract curious readers. Do they go to the local library or bookstore for recommendations? You'd better be sure the librarians and booksellers who work there are aware of your book, or at least have it on their shelves. Do they read book reviews in literary publications? Get your book reviewed, and if it's a good review, proudly publish the glowing recommendation where people can see it.

In the case of the latter two examples, the biggest obstacle is getting your book in the hands of someone in the trenches of the book industry. I recommend a little trick publishing houses have been using for years: give free books to people who make lots of book recommendations to the general public (i.e. booksellers, librarians, and reviewers). These professional bookworms often know about newly published titles before they've even hit the market because they've read books sent to them by publishers, making them uniquely positioned to build momentum for a particular title through self-perpetuating word-of-mouth. Time to get some

padded envelopes and put this chain reaction to work for your book!

Advance Reader Copies (ARCs)

Remember those 50 copies I suggested that you print in order to recoup IngramSpark's title setup fees? If your publication date is still a ways off, one very effective use for those books is to give them to advance readers as galleys (also known as prepublication copies or ARCs). This might seem like a lot of books to give away for free, but even a small publishing house wouldn't bat an eyelash at mailing out 50 ARCs, considering their immense marketing potential.

Since they are sent out to advance readers several months before anyone is legally allowed to sell the title, ARCs are often marked "not for sale." Sometimes they are even sent out before the book has been fully edited and designed, meaning that typos and a plain cover are acceptable in ARCs; as such, readers are duly cautioned to not use direct quotes from the prepub version of the book. The main idea is to generate advance praise for your book and to get your book on the radar of people who will mention it to other potential readers right when it hits the shelves.

As an independent publisher, you don't have many of the advantages publishing houses bring to the table, including a known reputation for quality books and sales reps who talk up their favorite titles in discussions with retailers. What you can bring to the table are your local connection with booksellers and librarians in your regional area, the enthusiasm to convince readers that your book is worth a shot, and the persistence to follow up and ask for feedback.

Since people are most interested in books that are about or originate from their own local area, indie authors have the best chance of getting discovered close to home. So, make a list of retailers and libraries near you whom you can approach first, then plan to spread out your efforts as you go. Write a succinct, courteous, descriptive

UNCORRECTED ADVANCE READER COPY

The Runaway Tortilla

Written by Eric A. Kimmel Illustrated by Erik Brooks

"Silly burros! Catch me if you can!" the tortilla yelled. "Run as fast as fast can be. You won't get a bite of me. Doesn't matter what you do. I'll be far ahead of you!" And away she ran, with three burros trotting, two sapos cornudos scampering, and Tia Lupe and Tio José running after her as fast as they could go.

9781941821695

\$16.99 US HARDCOVER

PUB DATE: SEPTEMBER 01, 2015

A sassy tortilla, so light she jumps off the griddle, leads an elaborate game of chase through the desert while taunting a passel of critters—two horned toads, three donkeys, four jack-rabbits, five rattlesnakes, and six buckaroos. But has she met her match in Señor Coyote?

This spicy Texas twist on the classic tale *The Gingerbread Man* features Spanish vocabulary, Eric Kimmel's fun-to-read-aloud text, and humorous, all-new illustrations from Erik Brooks.

ERIC A. KIMMEL has written more than fifty books and has won numerous awards, including the Caldecott Honor Medal. He lives in Portland, Oregon. erickimmel.com

ERIK BROOKS is the author and illustrator of many children's books and has also won several awards including the CBC/IRA Children's Choices Award. He lives in Winthrop, Washington. erikbrooks.blogspot.com

MARKETING

(Contact: Angela.Zbornik@GraphicArtsBooks.com)

- Ad in Ingram Advance Children's Issue, Ingram e-comm to stores and libraries.
- Awards submissions to Children's Choice, IRA Teacher's Choice, etc.
- Targeted author and illustrator events and publicity in Oregon and Washington.
- ARCs, event posters, study guide, and bookmarks.
- Reviews in trade, regional, children's, parents, education, kids cooking, and niche media.
- Special sales marketing to Southwestern gift shops, bookstores, and niche cooking stores.
- Featured at MPIBA, Arizona and Texas Book Festivals, and Texas Library Association tradeshow.

WestWinds Press® An imprint of



UNCORRECTED
ADVANCE COPY
NOT FOR RESALE
ISBN 978-1-941821-64-5
9 781941 821695

Use the back cover of an ARC, or Advance Reader Copy, to highlight plans for marketing the title. Also incorporate the overall specs including the pub date, trim, and page count.

a favor by giving them a book to read (if anything, they're doing you a favor by reading it). Don't be afraid to show your enthusiasm for your book, but be careful to not come off as obnoxious or evangelistic. Be appreciative, be friendly, be courteous, and most importantly, be respectful.

Once your readers have had enough time to sit down with your book, contact those whose opinions are meaningful to others (authors, booksellers, professionals in

letter to the recipients of your ARCs asking them to read your book, include the letter with the book, and politely check back a couple months or so later to ask how they liked it. For local retailers and libraries, don't just drop in; call ahead and ask who is in charge of receiving new inventory, then ask when would be a convenient time for you to drop off a copy of your book. Cast your net wide enough, and you might win the fancy of a bookseller who will put your book in the unsuspecting hands of new readers over and over again.

Every time you interact with booksellers, librarians, or any of your advance readers, remember that you're not doing them

your field, editors, professional reviewers, etc) and ask them for feedback that you can use in your marketing. You can also pay to have your book reviewed by established publications such as *Kirkus Reviews* and *Foreword Magazine*; both are highly respected for the simple fact that these reviewers are notoriously harsh, meaning that even a mixed review from *Kirkus* or *Foreword* is something to be proud of. Once you've compiled a few positive blurbs for your book, copy/paste them into a sell sheet that includes your book's basic metadata, your bio, your website address, and a brief synopsis. Going forward, you can include this sell sheet in your mailings and/or anytime you need to efficiently communicate essential information about your book (including the fact that people love it).

Bear in mind that the practice of giving away (or hand selling) books to increase local buzz shouldn't necessarily stop after your book has been released. Get into the good habit of carrying a couple extra copies in your bag as you go about your daily business; you never know when you'll run into an acquaintance or random stranger who might be interested in your book, so be prepared. For improvised hand-selling opportunities to people who use e-readers, print up business cards with a weblink they can use to download your e-book.

Promote Your Titles via IngramSpark

Another way that booksellers and librarians discover new books to add to their inventory is through trade catalogs they receive from publishers and distributors. A professional book buyer will sit down with these catalogs, full to bursting with

HINT: Combining this strategy with sending ARCs is especially effective; two points of contact with book industry professionals are always better than one.

From the Dashboard or Titles screens, you can select “Promote” to upload your book’s metadata to Ingram’s print publicity department (along with positive reviews you’ve collected from advance readers and some enticing flavor text). Your book will then be included in the next installment of your preferred catalog, all of which are issued to retailers and librarians periodically throughout the year.

In addition to word-of-mouth marketing and print publicity, generating buzz on the digital landscape can bring your book to thousands of readers all over the world. Building and maintaining an online platform for your book and for yourself as an author is perhaps your best chance of achieving a

[illegible]

Dashboard
Account
Titles
Reports
Orders
Marketing
Help

TITLES

Add Titles
All Titles
Titles Pending Approval
Promote Your Titles

ADVERTISEMENT INSERTION

GUIDELINES:

Short Description is required for titles going into the Ingram Advance catalogs. Please provide a Short Description for your book if you didn't provide previously during title setup. This will be used to create your ad. Copy is subject to change and may be edited for length by Ingram staff writers.

IngramSpark reserves the right to move any title not deemed appropriate for the selected catalog. Children's titles selected to be annotated in Advance will be moved to the next Children's Advance catalog. Christian titles are vetted prior to acceptance. If your title isn't deemed appropriate you will be notified and the fee will be refunded back to your credit card.

ISBN:

Title:

Short Description: ?

Max 350 characters:


Advertising Media:

eCentral eNewsletter

Ad Type:

☒ Annotation
\$60

Proceed with order



E-CENTRAL E-NEWSLETTER

A new publication exclusively for Ingram's digital fulfillment online retailers and filled with the latest title information to help promote e-books on their sites.

Circulation 70+ e-retailers with 120 subscribers

Dashboard
Account
Titles
Reports
Orders
Marketing
Help

MARKETING

Past Insertion
Orders


MARKETING

As you become focused on marketing, you can rely on Ingram to serve as your connection to the trade market. Our strong relationships with booksellers and libraries as well as our expertise in physical and digital marketing make us a unique partner that can help you effectively market your titles.


PRINT TITLE

Marketing


ADVANCE



CHRISTIAN ADVANCE




CHILDREN'S ADVANCE



E-BOOK

Marketing



E-CENTRAL E-NEWSLETTER

Having e-books available from Ingram is just the beginning. Now's the time to promote your titles to e-tailers looking to sell your title to their online retailers.

HINT: When interacting online, remember to always be respectful instead of pushy, engaged in discussion rather than screaming your opinions from your little corner of the web.

widespread readership beyond your regional area. This extensive and time-consuming process extends from the nuts and bolts of having your book available for online purchase, to joining the online community of literary bloggers.

Before your book's official on sale date, you want online customers to be able to easily locate and purchase your book. Ingram's distribution channels will do some of this work for you by making your book discoverable through online book retailers. Be diligent about making sure those online listings are correct and functional. Try searching for your book with a search engine like Google; if it doesn't show up, you may need to make a website for your book and look into Search Engine Optimization. Once you do have a website up and running, be sure to include a hyperlink that takes your online visitors to a page where they can purchase your book, or provide them with easy instructions for ordering one directly from you.

Creating a Facebook page and a Twitter account for your book can open up many options for marketing your book. Be creative!

- Once you have some followers, offer signed copies of your book to any who preorder from a local bookstore.
- If you're still in the writing process or are writing a new book, let your followers submit artwork or ideas for character names for prizes.
- Create an events page for any reading events you have coming up and tweet about them.
- Tweet, retweet, and generally interact with people online who share your interests, then suggest that they take a look at your new independently published book.

- Once you've built a network with other writers and readers, you can reach out to people in their networks, and so on and so on.

Also, don't forget about Pinterest, Instagram, and especially YouTube. With a webcam or smartphone, you can film videos of yourself talking about your book and post them online as a sort of dialogue with your readership. Some authors even enlist the help of a video production company to create their own book trailers, which can be uploaded, shared, and disseminated to curious readers worldwide.

The vast macrocosm of bloggers on the Internet contains an immense community of literary reviewers, writers, and readers who share book recommendations in thousands of discussion threads over millions of websites, every second of every day. Entering into this community with just your book can feel like diving into the ocean, just to show the fish a seashell you found. Remember that you've got to start somewhere, and there's no wrong place to start.

Create a blog of your own, write a few posts about your writing process or the premise of your book or the factors that first inspired you to write, find some other bloggers who seem to share interests with you, comment on their posts, and watch your network start to grow. Blogging is all give and take; you've got to produce unique material and be reading and responding to others as well, in order to attract readers. Again, once that momentum gets going, your network will build on itself and you'll have a whole circle of online connections who can suggest your book to their connections, on and on.

Reading Events

Perhaps the most quintessential platform for pitching your book to prospective readers is the reading event, which gives authors the unique chance to connect with readers face-to-face. You can have a launch event on the day your book is released, or anytime within the first few months after your book hits store shelves. To get the ball rolling, contact your local bookstore or another public venue by phone or e-mail, then introduce yourself as an author hoping to schedule an event.

Venues often fill their calendars several months in advance, so plan ahead and make contact well ahead of the time you'd ideally like to have your event.

Politely and briefly describe your book and the type of reading you have in mind—many authors opt for the time-honored formula of reading a few favorite passages and opening up the discussion for Q&A, while others present a multimedia slideshow or an activity that encourages audience participation. You can strengthen your case by describing positive feedback from reviewers, the other kinds of marketing you've invested in your book, and most importantly, your connections with the local community that would enable you to attract a large audience to your event. Once your venue has agreed to host you and set a calendar date for your event, start getting the word out to everyone you know!

On the day of your event, make sure your venue is well-stocked with your book and make sure plenty of copies are stacked up or put on display near the site of the reading (it's also wise to bring a few of your own extra copies, just in case). Providing refreshments, snacks, or promo giveaways is a nearly foolproof strategy for drawing complete strangers into your event; it's incredible how easily enticed people can be.

When you interact with potential readers at readings or signings, remember to be outgoing and engage people in conversation. A rehearsed lecture and choice paragraphs read aloud will certainly communicate to people what your book is about, but ultimately the best way to know you're talking about something that interests your readers is to ask for their questions and answer them. You never quite know where such a discussion will go—stay positive, focus on what inspires you to write, don't give away too much of the story, and go with the flow.

After your event, be sure to thank the audience for attending and thank the venue for hosting you. Most literary event programs are funded primarily by sales of books at their events, so encourage everyone who attends your event to support the

venue by purchasing a copy of the book there; this means never ever tell people at events to buy your book online! Always offer to sign books for readers, but be sure to personally inscribe books only after they have been paid for.

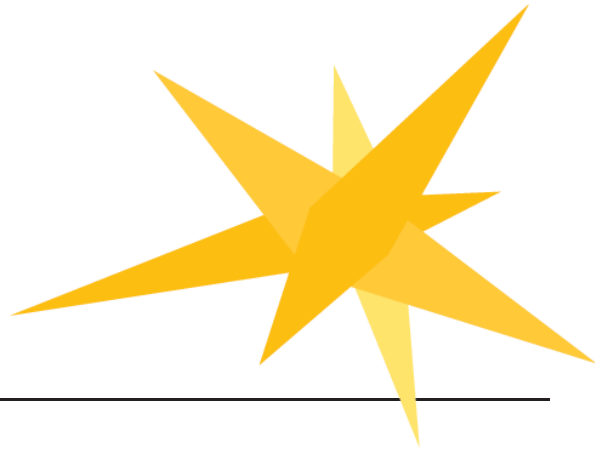
From there, it's on to the next event! If you have the flexibility to travel, take your book on tour and give readings in different cities along the road. Everywhere you go, be constantly on the lookout for opportunities to introduce new readers to the book you've published.



While the world of self-publishing can boast of extravagant success stories where previously unknown authors have risen to national prominence, those examples are very much the exception, not the rule. In truth, it is monumentally difficult to establish a national readership as an independent author. Remember that your book is just one in millions, and you likely don't have the funds to invest as much into marketing as any publishing house would.

It can be easy to get discouraged, but don't give up! Building enough of a fan base to carry your book to the forefront of the book market requires an incredible amount of publicity and often a good bit of dumb luck as well. Fortunately, IngramSpark provides you with the tools and discoverability to prime your book for the recognition it deserves. From there, the more enthusiasm and persistence you devote to your book, the greater your ability to reach out to an entire world of readers.

I hope you've enjoyed this guided tour through the multilayered process of producing and distributing your books through IngramSpark. Now, it's time to take your next step as an informed, equipped independently published author. And IngramSpark will be there to help you every step of the way.



GLOSSARY

AGENCY PRICE: The price at which Apple sells the title through iTunes. All prices must be in dollar increments that end in .99, except if you set the price for \$0 (i.e., free).

BARCODE: A machine-readable image on the back of books to indicate ISBN and possibly the price. Barcodes are required by many retailers for print products that they carry. This can be in the form of an EAN (European Article Number) barcode, used for books, or a UPC (Universal Product Code) barcode, used more commonly in the US for non-book products.

CONTENT: The chapters or other formal divisions of a book or e-book.

CONTRIBUTORS: Up to three contributors (e.g. authors, editors, illustrators, etc) may be identified with a book. These are saved and communicated to retailers via IngramSpark catalog information.

COPYRIGHT: A form of intellectual property, giving the creator of an original work exclusive rights to that work's publication, distribution, and adaptation for a certain time period. After the time period, the work is said to enter the public domain. For information on US copyright laws, visit www.copyright.gov. If you live outside the US, be sure to research your country's copyright laws.

DESCRIPTION: This brief description of the book will be communicated to distribution partners who wish to describe and market the book on their website(s) and to their customers. We recommend that you provide a book description for all new books to assist booksellers in presenting your books to their customers. The book description should be at least 40 characters, but should not exceed 4,000 characters including spaces. In addition, no HTML tagging, bullets, or other special formatting should be embedded.

DIGITAL RIGHTS MANAGEMENT (DRM): A system or technology used to place limitations (in regards to access or copying) onto digital content (books, movies, music, etc). A publisher or author, not the retailer, determines the level of restrictions applied to it. This includes how many times content can be downloaded for a single purchase, and the number of devices (computers, readers, etc) to which the content can be transferred. DRM is usually administered by those that convert or sell the content.

DIRECT STORE PROGRAMS: A web portal from e-retailers, such as Apple and Barnes & Noble, where you can upload your content and then post for sale only in their online store.

DISTRIBUTOR: A party that handles all fulfillment, credit, and collections on behalf of a publisher. A distributor looks for an exclusive agreement with the publisher within geographic areas and types of markets and, therefore, is likely to stock all titles from a publisher in their warehouse. In the case of the book industry, a distributor would sell to retailers and to wholesalers.

DOWNLOAD: The act of transferring a file from the Internet to your computer or mobile device.

E-RETAILER (ONLINE RETAILER): An online retailer that sells books, both physical

and digital, and often other related merchandise to readers. E-retailers source their products from various players in the supply chain including publishers, wholesalers, distributors, and fulfillment companies.

EDITION: Version of a work. A new edition means that there have been a series of corrections and/or a new feature added (such as a preface, appendix, or additional content), or that the content has been revised.

ELECTRONIC BOOK/E-BOOK: Digital equivalent of a conventional printed book. E-books are read on personal computers, smartphones, or readers. There are many formats available; some can be used on multiple devices while others are only available on certain devices.

EPUB (.EPUB): A format from the International Digital Publishing Forum, “.epub” is the file extension of an XML format for digital books and publications. ePUB reflows content, so that text can be optimized for the display screen being used at the time.

FILE TRANSFER PROTOCOL (FTP): A way to transfer files to and from websites without using a browser. Usually requires FTP client software.

FULFILLMENT: The process of filling orders. Fulfillment firms usually provide storage, pick, pack, and ship services for publishers. A company can also offer file creation, storage, and delivery to online retailers or e-books. Could also be called Digital Distributor.

IMPRINT: An imprint is a trade name used by a publisher to identify a line of books or a publishing branch within the publishing organization. An imprint is distinguished from a corporate name in that it does not represent an entity with a corporate life of its own. The imprint appears on all books produced in the line. Imprints are optional and not required.

ISBN (INTERNATIONAL STANDARD BOOK NUMBER): A unique 13-digit number provided by your country's ISBN agency and assigned by the publisher to identify a particular format, edition, and publisher of a book. ISBNs are used worldwide as a unique identifier for each book title/format combination. They are used to simplify the distribution and purchase of books throughout the global supply chain.

.JPG OR .JPEG (JOINT PHOTOGRAPHIC EXPERTS GROUP): An image file format ideal for digital images with lots of colors, such as photographs and the cover image for your book.

KEYWORDS: Single words or short phrases that describe your book and help improve search results.

MARKET (CHANNEL): Bookselling outlets are often grouped by the type of customers they service. Examples include traditional bookstores (known as trade), big-box stores (e.g. Asda, Carrefour, Costco, Sainsbury's, Target, Tesco, Wal-Mart), religious bookstores, gift stores, libraries, and educational accounts. E-commerce or sales through an online channel are another market channel.

METADATA: Details about your title that booksellers and buyers need to know. It includes details specific to a particular form of the book (e.g. price, hardcover, paperback, publication date) as well as general information that may apply to all forms of your work (e.g. author, description, table of contents).

OFFSET PRINTING: Printing on a traditional printing press where many copies of a book are produced at one time.

ONIX: The international standard for representing and communicating book industry product information via electronic form. This XML standard is commonly used by retailers, distributors, and wholesalers to communicate with each other about books that are available for sale.

ON SALE DATE: The date to determine when a book may be sold by retail partners.

PAGE COUNT: Page count is the total number of pages in the book, including blanks and front matter. The total number of pages must be evenly divisible by 2.

PDF (.PDF): A file format developed by Adobe to allow the creation and sharing of documents that will look and print the same on any machine.

PRINT ON DEMAND (POD): Printing, usually from a digital file to a digital printer. In this case, the physical book is only printed when it is ordered. The exact number of copies ordered is what is printed. No extra copies are kept on warehouse shelves.

PUBLICATION DATE: This is the official release date of your book.

PUBLISHER: The entity that owns the legal right to make the product available. This can be the same entity as the author, a company formed by the author or a group of authors to publish their own works, a self-publishing service provider that assists the author in bringing the book to market, or a traditional publishing company that purchases the right to publish a work from an author.

REPRINT: A new batch of printed copies without substantial changes.

RETAILER: A store that sells books, and often other related merchandise, to readers. Retailers source their products from various players in the supply chain including publishers, wholesalers, and distributors.

RETURNS: Historically, publishers grant booksellers the right to return unwanted and/or overstocked copies of books. These books are considered “returnable.” As books are returned, booksellers charge publishers for the cost (i.e. their purchase price) of any books returned and expect to be reimbursed.

See **Cost of Returns** on page 109 for more information. The cost of returned books is either deducted or netted against the proceeds of book sales of the publishers' titles in the month returns are shipped to the publisher. IngramSpark supports standard industry conventions by allowing publishers to designate if their titles can be returned. The publisher can make this designation at the time of initial title setup.

NON-RETURNABLE: Select this designation if you do not want to allow your titles to be sold on a returnable basis. IngramSpark will not accept returns from booksellers for any title so designated.

YES-DELIVER: Select this designation if you want to allow your titles to be sold on a returnable basis and you would like to receive a physical copy of the book returned. IngramSpark does not guarantee the condition of the book being returned.

RETURNS TO US ADDRESSES: If you select this option, you will be charged for the current wholesale cost of each book returned, plus a \$2.00 per book shipping and handling charge.

RETURNS TO NON-US/INTERNATIONAL ADDRESSES: If you select this option, you will be charged for the current wholesale cost of each book returned, plus a \$20.00 per book shipping and handling charge.

YES-DESTROY: Select this designation if you want to allow your titles to be sold on a returnable basis and you would not like to receive a physical copy of the book upon its return. If you select this option, you will be charged only for the current wholesale cost of each book returned. No shipping and handling fees will apply. IngramSpark will destroy any returned books that it receives if this option is selected.

CHANGES IN RETURNS DESIGNATION: IngramSpark allows you to change the return designations of a title at any time after initial title submission. You can change the return designation from the Dashboard. Click on the title which takes you to the Title Detail page. Scroll down to Market Pricing. Click on the edit box and make your changes and click submit to save. Publishers may check the sales and returns activity of any or all titles at any time by logging into our publisher secure website.

- » If you change from returnable to non-returnable, you may receive returns for 180 days. When bookstores and other sellers are notified of the change of returns designation, they must notify their customers and allow time to return any unsold books.
- » If you change a non-returnable book to returnable, you may receive returned books that were already sold in the marketplace. Books can be returned at any time and for any reason.

COST OF RETURNS: Many booksellers will not stock a book that is not returnable. However, returns can be very costly and you should be financially prepared for returns. The following is an example of the cost of a returned book, in US dollars:

- » Retail/list price \$20 – 53% wholesale discount = \$9.40 wholesale price - \$4.81 print cost for small paperback containing 300 pages = \$4.59 in publisher compensation paid to you. If the book is returned, we charge you back the wholesale price of \$9.40.

STATUS: Indicates the availability of the book. The book industry uses terms, such as forthcoming (going to be published in the future), active (available for purchase now), and publication cancelled (item will not be published now or in the

future). When telling customers about your title, you may be asked to supply this information.

SUBJECT: The IngramSpark distribution network partners use Subjects to categorize books. These categories briefly describe the content of a book. Retailers, distributors, and libraries require you to select at least one subject.

SUGGESTED RETAIL PRICE: Publishers determine the suggested retail list price on all titles in all markets. If pricing is not submitted the title will appear as unavailable for sale in that market.

TERRITORY RIGHT: The rights of a distributor, granted by the producer or supplier, to sell a product in a particular geographical area.

TITLE: The title information placed in this field will be used for all reporting and reseller catalog communications (where appropriate).

TRADE: Refers to traditional bookselling channels including independent bookstores (e.g. a single store, a local group of stores) and chain bookstores (e.g. Barnes & Noble, Hastings, Waterstones, Angus & Robertson Bookworld, Chapters).

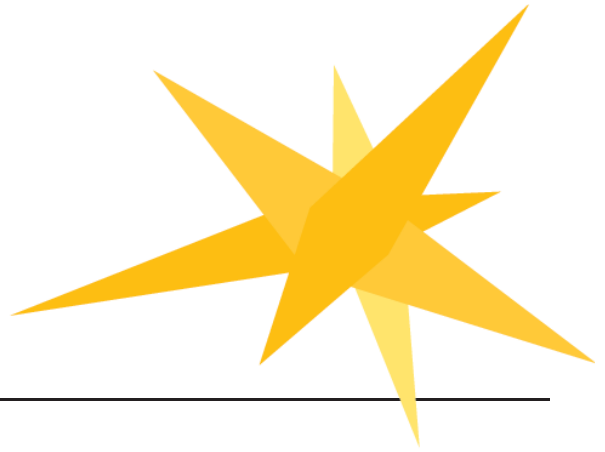
TRADE DISCOUNT: An amount or rate by which the catalog, list, or suggested retail price of an item is reduced when sold to a reseller. The trade discount reflects the reseller's profit margin.

TRADING TERMS (AKA PUBLISHER DISCOUNT): Each publisher will need to set trading terms with each customer. When selling to distributors, wholesalers, or retail bookstores, you are expected to quote a price that allows them to resell the book and make money on that sale. First, you will set the retail price (the price the reader buys at) for each geographic market in which the product is available.

This can be expressed in the local currency or in USD. Then you will set the price at which the distributor, wholesaler, or retailer would purchase from you.

WHOLESALE: A business that obtains books from publishers and their appointed distributors in order to fulfill orders for retailers and libraries. They offer non-exclusive distribution to publishers. Wholesalers will stock certain quantities of titles, but will usually not warehouse your entire inventory. Wholesalers meet customer requests for packaging books across a set of publishers and deliver the goods quickly to meet retailer or library needs.

Sources: Ingram, Bowker, IBPA, and Lulu from the uPublishu Conference at BookExpo America, May 2013.



INDEX

A

- account information and number, 36, 37
- account setup
 - agreements, 30–31, 36
 - Dashboard, 31, 36–37
 - publisher compensation, 31, 32, 33
 - publisher payments, 31, 32, 36
 - step-by-step directions for, 29–31, 32–35
 - tax information, 32–35, 36
- Add a New Title tab (Dashboard), 36, 39
- affiliations metadata entry, 47, 49
- Amazon (Kindle) E-book Addendum, 30, 31
- Amazon Kindle, 25, 31
- apostrophes, 10
- Apple (Agency) E-book Agreement, 30, 31, 70
- ARCs (advance reader copies), 93–94, 95
- audience
 - attracting, 40, 42, 44
 - connecting with, 43, 46, 48, 49–52, 92–95
 - identifying, 91–92
 - metadata entry, 51, 52
 - preferences of, 19, 25, 26–27
 - See also marketing

Australia

- Global Connect pricing for, 61, 63–64
- GST (TAX) in, 34
- ISBN purchase in, 62
- print-on-demand for, 30
- returnable books to, 61, 66
- author metadata entries, 44, 46–49
- author photo and bio, 17

B

- back matter, 15
- barcodes, 17, 57, 76
- basic metadata entries, 41–44, 45, 76, 95
- Billing Report, 88–89
- binding formats
 - considerations in selection of, 19, 25, 26–27, 54–56, 58
 - e-books (see e-books)
 - hardbacks, 22–25, 54–56, 58, 78, 80
 - paperbacks, 20–22, 53, 54–55, 57, 58–59, 77, 78, 86
- biography metadata entry, 46–48

- BISAC codes, selection of, 42, 49–50, 52
- black & white printing, 20, 53–55, 58–59
- bleed space, 17, 25, 76, 79, 80
- blogging, 99
- blurbs, 17, 95
- booklets, 22
- bookstores, 39, 46, 92, 93–95
- Bowker (ISBN agency), 60
- buyers
 - bookstores, 39, 46, 92, 93–95
 - libraries, 11, 46, 92, 93–94, 95
 - retailers, 8, 42, 61–65, 70, 86, 93–95
- See also* audience

C

- Canada, 61, 63–64, 66
- Carton Qty for shipping, 87
- case bound hardbacks, 22, 23–25, 55, 58, 80
- categorizing metadata entries, 49–53
- chapbooks, 22
- children and young adults, books for, 20, 52, 53, 96
- cloth bound hardbacks, 23–25, 54–56, 58, 78
- Cloth Spine Text, 56
- coffee table books, 53, 55
- color printing, 20, 22, 53–55, 58–59
- comma splices, 10
- compensation, publisher
 - in account setup, 31, 32, 33
 - determining, 37, 61, 64, 67–68
- Contact Us button (Dashboard), 37
- content editing, 11
- contents
 - supplementary, 12, 13, 16
 - table of, 12, 14, 51, 52
- contributors metadata entry, 44, 46–49, 56
- cookbooks, 24, 53
- copyediting, 11
- copyright
 - page, 12, 13, 16
 - requirements, 16, 72
- costs of publishing
 - additional fees, 57, 63

- binding, 20, 21, 22, 23–24
- e-book conversion, 26
- ISBNs, 6, 60–62
- overview, 5–6
- printing, 67, 87
- returns, 65, 67
- upload fees, 40, 81, 88, 93
- cover design
 - decisions about, 16–17, 39
 - for hardbacks, 25, 75, 78, 80
 - for paperbacks, 57, 75, 77, 78
 - templates for, 17, 21, 23, 24, 37, 74–79
 - uploading e-book, 73, 80–81
 - uploading print book, 17, 72, 73, 74–79
- covers (not design)
 - duplex, 57, 59, 79
 - lamine choices, 54, 56, 58
- See also* binding formats
- Cover Template Generator, 21, 23, 24, 37, 74–79
- Create Account link, 29
- Create New Order link, 85–86
- customer support, 8, 29, 37, 74, 89

D

- Dashboard, 31, 36–37
 - See also specific Dashboard tabs*
- debut books, 24–25
- deliver and destroy options (returns), 65
- digital publishing, 26
 - See also* e-books
- dimensions, page and book, 21–22, 39, 53, 74
 - See also* trim sizes
- direct deposit, 32
- distribution
 - of e-books, 25, 31, 71–72
 - international level, 30–31, 50, 61, 63–64
 - ISBNs and, 60
 - market location for, 61, 62
 - national level, 5, 7, 8, 30–31, 60, 63–64
 - through IngramSpark, 7–8, 25, 30–31, 62, 63, 67, 69, 83, 96, 98
- duplex covers, 57, 59, 79

dust jackets, 17, 24–25, 55, 78

E

EAN (European Article Number), 60

e-books

- Amazon agreements for, 30, 31
- audience for, 25, 26–27
- distribution partners, 25, 31
- distribution rights, 71–72
- “E-book Retail Price,” 70
- ePUB format for, 25–27, 79–80
- fixed vs. flowable formats, 26
- ISBNs, 70, 71
- pricing, 70–71
- upload fee, 40
- uploading files for, 73, 79–81

E-book Sales Report, 88–89

EDItEUR, 50

editing and review of proofs, 9–11, 68, 81, 84

edition description metadata entry, 42

Edit Order page, 86

editor metadata entry, 44, 46–49

editors, professional, 10–11

ePUB format, 25–27, 79–80

Espresso POD networks, 30

Europe

- Global Connect pricing for, 61, 63–64
- ISBN purchase in, 62
- returnable books to, 61, 66
- VAT (TAX) in, 34

European Article Number (EAN), 60

F

Facebook, 98

file creation guide, 12, 57

file uploading. *See* title uploading

first-edition hardcovers, 22, 24

Foreword Magazine, 95

formats. *See* binding formats

freelancers. *See* professional services

front matter, 15

full description metadata entry, 44

G

genres in metadata entry, 49–50

Global Connect networks and pricing, 30, 61, 63–64

Global E-book Agreement, 30, 31

Global POD Agreement, 30

grammatical errors, 9–10

graphic design

interior elements, 11–16

See also cover design

graphic designers, 12, 16, 72

grayscale printing, 20

GST (TAX), 34

H

hand-selling books, 95

hardbacks

case bound, 22, 23–25, 55, 58, 80

cloth bound, 23–25, 54–56, 58, 78

Help tab (Dashboard), 37

hints, helpful, 35, 39, 55, 63, 64, 70, 71, 73, 83, 87, 95, 98

I

illustrated books and color printing, 20

illustrations/photographs metadata entry, 51, 53

illustrators metadata entry, 44, 46–49

imprint metadata entry, 49, 51

independent publishing

challenges of, 5–6, 91

e-books in, 26

marketing for, 7, 92–95, 96–101

POD (print on demand) and, 5, 83

vs. traditional, 5–7, 19, 22–23, 83, 93

index, 12, 15

“indie” publishing. *See* independent publishing

Ingram Advance Catalog, 96–97

Ingram Children’s Advance Catalog, 96–97

Ingram Christian Advance Catalog, 96–97

Ingram Content Group, 7–8

IngramSpark

business support, 36–37, 88–89

customer support, 8, 29, 37, 74, 89

distribution by, 7–8, 25, 30–31, 62, 63, 67, 69, 83, 96, 98
marketing support, 36–37, 95–97
overview of services, 8
PDF to ePUB conversion by, 80
POD (print-on-demand) by, 8, 17, 30, 63, 69, 83–88
upload special, 40, 81, 88, 93
See also account setup; title uploading
intellectual property rights, 16
interior of book
 black & white vs. color choice, 20, 53–55, 58–59
 design elements, 11–16
 paper choices for, 20, 53–55
 uploading of, 73–74
international distribution, 30–31, 50, 61, 63–64
 See also Australia; Canada; United Kingdom (UK)
Invoices in Reports, 88–89
ISBNs (International Standard Book Numbers)
 book title and, 40
 costs and requirements for print, 6, 60–62
 for e-books, 70, 71
 new editions and, 43
 when uploading, 60–62, 70, 76
iTunes store (Apple), 31, 70

J

JPG files, 73, 80–81

K

keywords metadata entry, 42–43, 50
Kirkus Reviews, 95

L

lamine choices, 54, 56, 58
landscape trim size, 53
language metadata entry, 42
launch events, 99
libraries, 11, 46, 92, 93–94, 95
Lightning Source, 8, 30, 57
list/retail prices, 17, 61, 62–64, 67–68, 70–71

local connections, 46, 48, 93–94, 95
location metadata entry, 47, 48

M

marketing

 with advance reader copies (ARCs), 93–94, 95
 blurbs, 17, 95
 book covers for, 16–17, 39
 book reviews for, 94–95, 96
 description metadata entries for, 42, 44
 indie strategies for, 7, 92–95, 96–101
 IngramSpark support for, 36–37, 95–97
 local connections, 7, 46, 48, 93–94, 95
 Marketing tab (Dashboard), 37
 plan for, 7, 92
 reading events for, 99–101
 sell sheet for, 95
 social media for, 96, 97–98
 trade catalogs for, 95–97
 word-of-mouth, 91, 92
 See also audience
market location for distribution, 61, 72
metadata entries, 39, 96
 See also specific metadata types
misspellings, 10

N

national distribution, 5, 7, 8, 30–31, 60, 63–64
 See also United States (US)
Nielsen (ISBN agency), 62
nom de plume, 44

O

offset printing, 83
on sale date, 61, 68–69, 70–71, 86, 98
ordering
 Dashboard tab for, 37, 84
 print runs, 84–88
Orders Not Yet Submitted page, 84–85

P

page count, 54, 57

- page layouts, samples, 13–15
- paperbacks
 - perfect-bound trade, 20–22, 54–55, 57, 58–59, 77
 - printing speeds for, 86
 - saddle stitch, 22, 54–55, 58, 78
 - trim sizes for, 53, 58–59
- paper choices, 20, 53–55
- payments, making, 31, 32, 36
- PayPal, 32
- PDF files, 29, 72–74, 76, 79, 80
- pen names, 44
- perfect-bound trade paperbacks, 20–22, 54–55, 57, 58–59, 77
- perforation of pages, 57
- photographs and illustrations, 20, 51, 53
- picture books and color printing, 20
- POD (print-on-demand)
 - Global POD Agreement for, 30
 - independent publishers and, 5, 83
 - IngramSpark, 8, 17, 30, 63, 69, 83–88
 - process for, 63, 83–88
- preorders, 7, 69, 86, 98
- preproduction
 - cover, 16–17 (*see also* cover design)
 - editing and review of proofs, 9–11, 68, 81, 84
 - graphic design, 11–16
- Previously Submitted Orders page, 87–88
- prices, on cover, 17, 63
- pricing
 - for e-books, 70–71
 - for print books, 60–69
 - retail/list, 17, 61, 62–64, 67–68
 - tips for, 39, 64
- print book formats, uploading, 53–57, 58–59
- printing. *See* POD (print-on-demand)
- print-on-demand (POD).
 - See* POD (print-on-demand)
- Print Sales Report, 88–89
- prior work metadata entry, 47, 48
- professional services
 - editors, 10–11

- graphic designers, 12, 16
- necessity of, 6
- technicians for e-book conversion, 26
- profits, 5, 23, 61, 62, 64
- Promote option, 96–97
- proofreading, 11
- proofs, editing and review of, 9–11, 68, 81, 84
- pseudonyms, 44
- publication dates, 19, 23, 61, 68–69, 70–71, 93
- publisher compensation.
 - See* compensation, publisher
- publisher name as imprint, 49, 51
- publisher payments, 31, 32, 36
- publishing overview, 5–7

R

- readers. *See* audience
- reading events, 98, 99–101
- references pages, 12, 15
- regional connections, 46, 48, 93–94, 95
- regional subject metadata entry, 50, 51
- reports
 - Dashboard tab for, 36, 88
 - types of, 88–89
- reprints, 43
- retailers, 8, 42, 61–65, 70, 86, 93–95
- retail prices, 17, 61, 62–64, 67–68, 70–71
- returnable books, 61, 65–67
- review and editing of proofs, 9–11, 68, 81, 84
- review quotes metadata entry, 51, 52–53
- reviews, 94–95, 96

S

- saddle stitch paperbacks, 22, 54–55, 58, 78
- search engine optimization, 44, 52, 98
- search terms, 42–43
- security for account, 30
- sell sheets, 95
- sentence fragments, 10
- series metadata entry, 42
- shipping, 35, 37, 65–66, 84, 86–87, 88
- short books, 22

- short description metadata entry, 42
- short-discount titles, 65
- SKU codes, 62
- social media, 96, 97–98
- softbound books. *See* paperbacks
- spine width, 21–22, 37
- square trim size, 53
- stamped text, 56
- subjects metadata entries, 49–51
- Submit Order screen, 87
- subtitle metadata entry, 40–41
- supply/demand balance, 83, 88
- synopsis for cover, 17

T

- table of contents
 - layout of, 12, 14
 - metadata entry for, 51, 52
- tax information, 32–35, 36
- templates. *See* cover design
- Thema subjects metadata entry, 42, 50, 51
- Thorpe-Bowker (ISBN agency), 62
- title metadata entry, 40, 56
- Titles tab (Dashboard), 36, 39
- title uploading
 - e-book cover image files, 73, 80–81
 - e-book files, 73, 79–80
 - editing metadata for, 39, 44
 - fees for, 40, 81, 88, 93
 - print book cover files, 17, 72, 73, 74–79
 - print book interior files, 73–74
 - return options, 61, 65–67
 - step 1, basic metadata, 41–44, 45, 76, 95
 - step 2, authors/contributors, 44, 46–49
 - step 3, categorizing, 49–53
 - step 4, print book format, 53–57, 58–59
 - step 5, pricing for print, 60–69
 - step 6, pricing for e-books, 70–71
 - step 7, e-book distribution rights, 71, 72
 - through Add a New Title tab (Dashboard), 36, 39
- tracking numbers (shipping), 88
- trade catalogs, 95–97

- traditional publishing, 5–7, 19, 22–23, 83, 93
- trailers (videos), 99
- Transaction History Report, 88–89
- Trim Size Matrix, 58–59
- trim sizes (dimensions), 12, 21, 53, 54, 55, 57, 58–59
- Twitter, 98

U

- United Kingdom (UK)
 - Global Connect pricing for, 61, 63–64
 - ISBN purchase in, 62
 - print-on-demand for, 30
 - returnable books to, 61, 66
 - VAT (TAX) in, 34
- United States (US)
 - ISBN purchase in, 60
 - print-on-demand for, 30
 - returnable books to, 61, 65
 - and taxes, 32–35, 36
- uploading files. *See* title uploading

V

- verb tense, 9

W

- W-9 tax forms, 34
- websites, 98
- weight, book, 37
- wholesale discounts, 61, 64–65, 67–68
- wholesale prices, 67
- word-of-mouth marketing, 91, 92

Y

- YouTube, 99