北京市高等教育精品教材立项项目

出版贸易英语系列教材

西方出版物市场营销

Western Marketing for Publications

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河南人民出版社

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图书在版编目(CIP)数据

西方出版物市场营销 = Western Marketing for Publications/
孙边旗,孟辉主编. -郑州:河南人民出版社,2005.6
(出版贸易英语系列教材/苏世军主编)
ISBN 7-215-05657-0

Ⅰ.西… Ⅱ.①孙…②孟… Ⅲ.出版物-市场营销学-西方国家-高等学校-教材-英文 Ⅳ.G235

中国版本图书馆 CIP 数据核字(2005)第 013726 号

河南人民出版社出版发行
(地址:郑州市经五路 66 号 邮政编码:450002 电话:65723341)
新华书店经销 郑州九州印务有限公司印刷
开本 787 毫米×1092 毫米 1/16 印张 19
字数 388 千字 印数 1-3 000 册
2005 年 6 月第 1 版 2005 年 6 月第 1 次印刷

定价:28.00 元

前　　言

这套出版贸易英语系列教材从策划、选材、编写到交稿付梓已历时五个春秋，在此期间有相当一部分内容已成为我院英语专业的必修课教材，也作为国家新闻出版总署教育培训中心英语学习班讲义试用，而且还将继续使用。这种教学实践是检验我们编写工作的试金石，开阔了我们的思路，丰富了我们的素材，增添了我们的信心。

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早在我国入世之前的上个世纪90年代末期，我国出版界和教育界的有识之士就提出了出版贸易方向的外语专业本科教育培养方案，获得了国家新闻出版总署的肯定和支持，培养方案启动五年来的实践表明我国出版贸易人才市场的缺口所面临的形势依然十分严峻，只有大力加强出版贸易人才培养才能从根本上扭转我国国际与国内出版贸易比例严重失调和我国的国际出版贸易逆差高达十多倍的不利局面，早日赶上和超过西方发达国家国际出版贸易的水平。如果这套教材能为我国出版贸易人才的培养起到积极的作用，那就是我们最大的心愿。

本套教材立项后曾荣获2002年北京市教委精品教材项目的资助，这对我们的编写工作给予了极大的鼓舞和鞭策。在编写过程中还得到了英国曼彻斯特都市大学印刷媒体学院高级讲师克里斯托弗·格林博士、美国俄亥俄大学新闻学院教授安娜·古博·陈

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编　者

2004 年 8 月于北京

Contents

Chapter 1

The Economics of Book Publishing

The book publisher is an investor in books. The publisher is the one who pays out the money to the author, translator, artist, editor, printer, papermaker, and others for producing the books, and to the sales people from booksellers and others who help in marketing them, and takes in money from the booksellers and others who buy the books or who buy the rights to use the book's content in some way. The publisher hopes to take in more money than he paid out. [1]

That is the whole story of "the economics of book publishing". Everything else here, and in the millions of words in many languages written on the subject through the years, is only a refinement of the basic theme.

As in any business, the book publisher tries to reduce costs and increase income but realizes that "you have to spend money to make money." It is the purpose of this chapter to look at some of the relationships of cost to income and final profit.

The surest way to increase income is to sell more books. More income should increase profit, if the publisher is a commercial house, or reduce the need for subsidy, if the publisher is nonprofit organization. That is a more profound statement than appears at first glance; turning costs per copy go down not just a little bit but often sensationally as the quantity increases. [2] As we shall see in a moment, that is dramatically true for manufacturing costs; but it is also true in greater or less degree for many other of the publisher's expenses.

The successful publisher is the one who recognizes that principle and learns how to make use of it. That is what makes the difference between a vigorous and expanding and profitable book publishing industry and one that plods along with the same old high prices, low sales, and low profits—and, incidentally, small contribution to the national welfare.

Cost

There are two ways of looking at the items of the book publisher's cost. The first way considers merely what is done in the various operations, and the costs fall into three main groups:

Editorial preparation costs. This category includes the publisher's payment to the author and salaries or fees to the illustrator, editor, translator (if the book is to be a translation rather than an original work), designer, and others.

Physical manufacturing costs. This includes payment to the printer for printing the books and (either directly or through the printer) to the manufacturers of paper, ink, cloth, thread, glue, and so forth.

Marketing and distribution costs. Included here is the work of sales representatives, order clerks, shippers, advertisers, promoters, and others.

That is a perfectly logical way of looking at costs; and for some purposes, it is the best way. But there is a more useful method for analysis of how the factors can influence the cost of a book; and eventually, the size of the publisher's profit.

This second method of studying costs is one of a farseeing publisher uses when deciding how many copies of a book should be printed, what selling prices to charge, how far to go in meeting an author's demand for a higher rate of royalty payment, and so forth. Under this other method of listing the kinds of expense, they are divided into groups showing how their size is influenced by the number of copies: [3]

Automatically varying costs. These are costs that automatically increase for a given book if the number of copies is increased.

1. Royalty payments to the author, usually based on the number of copies sold; sometimes a flat amount based on the size of the edition printed.
2. Payments to the printer for presswork and binding. (This does not include the cost of composition, which is an unvarying cost in the category below.)
3. Payment for materials, through the printer or directly to the supplier of paper, ink, cloth, thread, staples, glue, and so forth.
4. Storage and shipping.

Unvarying costs. These are costs that do not vary for a given book, whatever the number of copies printed.

1. Editorial preparation, including editing, illustration, cover design, and so forth.

2. Composition, that is, the typesetting, calligraphing, and plate making—in other words the preparatory stage of bookmaking up to the point when the press starts putting ink on paper.

Promotion costs. These vary according to the publisher's policy decision, naturally influenced by the number of copies but not automatically following it.

Overhead costs. These can be controlled by the publisher to some extent in view of expectation of sales for all the books published, but in general are fixed costs: administration, accounting, taxes, rent, interest on borrowed capital, and so forth.

The following comments provide one example from each expense category to help make the distinction clear.

Automatically Varying Costs

Paper is a clear case of an expense that goes up and down almost directly in proportion to the number of copies. There are ten times as many kilograms of paper in an edition of 10,000 books as in one of 1,000. And although there is some variation in the price per kilogram, depending on whether a little or much is purchased at one time, one must say in general that the cost of paper is in direct proportion to the number of copies.

Unvarying Costs

On the other hand, typesetting is a good example of a cost that is the same for a given book whatever the number of copies. When the compositors set the type, their job is no more difficult, and the cost no greater whether one copy is to be printed or a million. Because the total typesetting cost is unchanged, the cost *per copy*, of course, goes down as the quantity increases. For instance, if it costs § 1,000 (1) to set type for a book that is to be printed in an edition of 1,000 copies, the typesetting will be § 1 *per copy*; or if an edition of 10,000 copies, then the typesetting cost goes down to § 0.1 *per copy*; and so on.

Promotion Costs

Advertising is an item of expense for which the publisher's policy judgment will be influenced by the number of copies, but there is nothing automatic about it. Many publishers plan on spending a fixed percentage of the year's sales income on advertising, and they use that figure for overall estimating. But the expenditure for any particular book decided in the light of many factors, including the kind of book, as well as the quantity the publisher thinks can be sold, how the public is expected to respond to different kinds of advertising, and so forth.

Overhead Costs

It is clear that most such costs are relatively fixed and, in the short term, cannot be changed very much, or at least not with respect to any one book. Although the publisher may engage or discharge administrative staff or accountants and thus make some adjustment for increases or decreases in the overall business, it is not possible to cut off and sell half the office or warehouse or delivery truck if business suddenly declines by 50 percent. It is in this sense that we call these costs fixed.

The publisher wants to include, in the price purchasers are asked to pay for the book, a sufficient allowance for overhead cost. It is never possible to calculate exactly what should be charged to each book, but the year's total overhead expense to be charged to all of the publisher's books can be estimated; and then it can be assigned to individual books in various ways. A common method is to assume the overhead cost in the future will be about the same percentage of net sales income as it was in the previous year.[4] If last year's sales totaled §400,000 and overhead costs totaled §100,000, the publisher assumes that the overhead in the coming year will probably again be 25 percent of net sales income. To complete this illustration by applying it in a specific case: if the publisher guessed that there would be 10,000 sales income from a particular book it could be roughly estimated that the overhead cost of that book would be 25 percent of §10,000 or §2,500. The 25 percent figure used here is merely an example; the overhead percentage varies widely from one country to another and from one publisher to another as well.

We will come back to the question of cost when putting the expense figures and income figures together in a later section of this chapter. But first, let us see what determines how much sales income the publisher gets.

Income

Most people outside the book business only vaguely imagine the main influences on the amount of sales income. The typical layman, upon hearing that a publisher has brought out an edition of 5,000 copies of a book with a selling price of §3 does some quick figuring and decides the publisher has an income of §15,000. How wrong that is! Discussed below are the four major factors a publisher has in mind in calculating possible income.

1. *Selling price*. For reasons we shall study later, the relation of the manufacturing cost of a book to the selling price is quite different in Asia and Africa from what it is in Europe and the United States. Many Asians have a general rule of multiplying the manufacturing cost by only 3 to 3.5 to determine the selling price, whereas in publishing industries in other parts of the world, the factor may be 4, 4.5, 5, 6, or even more for certain kinds

of books.

2. *Number of copies sold.* This is, of course, the major risk in any book-publishing project. If a large part of the edition is unsold, all the calculations are thrown off. But even if the edition is sold out, that will not be the full number of copies because of the free copies given away for promotion and the damaged copies.
3. *Discount to booksellers and other purchasers.* Booksellers always receive a discount from the publisher; jobbers and wholesalers get an additional discount; and other kinds of purchasers get discounts of different kinds and sizes. Although some purchases pay the full listed price, large purchasers with large discounts bring down the average. In the United States, discounts may run as high as 55 percent or more; in Europe, the discount sale tends to be lower; and in Asia and Africa, very much lower.
4. *Incidental cost of marketing.* These costs include commissions to certain kinds of sales representatives, uncollectable debts from purchasers, postage in those cases where the publisher pays the carrying charge, and so forth. Such costs can run from a very low figure to more than 15 percent.

For the example above of an edition of 5,000 copies of a book selling at § 3, let us assume that 100 copies of the book are damaged or given away free, so there are only 4,900 to sell; that average discounts are 25 percent; and that incidental selling costs are 3 percent. We would then get this result:

Selling price of 4,900 copies @ § 3	§ 14,700
Less average 25 % discount to purchases	§ 3,675
Total paid by purchasers	§ 11,025
Less incidental selling costs, 3 % of sales	§ 330
Net sales income for the publisher	§ 10,695

That is quite different from the § 15,000 predicted by the naïve person outside the book industry! And this particular example is more favorable to the publisher than the average in most of the world's book industries because of the low average discount that we have assumed.

Cost versus Income

Thus far, we have been considering cost and income separately. The real test of publishing wisdom comes when you try to fit the two together. You would like to charge more for the book, but the higher selling price might decrease the number of sales; you would like to encourage booksellers by allowing more discount, but that would reduce the sales income per copy sold; you would like to use the cheaper paper, but the less attractive book may be so much less appealing to the public that your loss may be greater than your saving of expense.

There is a never-ending series of such relationships for all books, as well as surprises in the performance of particular books. The genius of book publishing lies in the vision and analytical intelligence with which the publisher sees how to increase quantities, reduce prices, and get more profit, all at the same time.[5]

As suggested earlier, the most important key to achieving this is the principle of how per copy costs decline as quantities increases. The saving in per copy cost when quantities increase is not, at present, as great in Asia and Africa as it is in Europe and the United States and, to some extent, in Latin America because (1) the developing countries do not yet have enough equipment giving the full saving for long press runs compared with short ones, and (2) in view of the high cost of paper and the relatively low cost of labor in most Asian and African countries, paper cost (which we have seen does not vary much per copy) is a larger element in the cost of a book than printing cost (which does become less per copy of a book with increasing quantities) in countries with more developed book industries.[6]

Even so, in every country on Earth, the important fact to note at all times is: *per copy costs go down as quantities go up.* See how the principle works out in the example in Table 1—an imaginary one based on actual figures from a combination of Asian, African, and Latin American countries. The actual figures would not be right in any one country because of differences in printing and paper costs, in publishing practices, in discount schedules, and so forth, and especially in the completeness with which the publisher does the job and bears the cost of his full publishing responsibility. But the example illustrates the basic fact.

Table 1. Cost of Producing Books

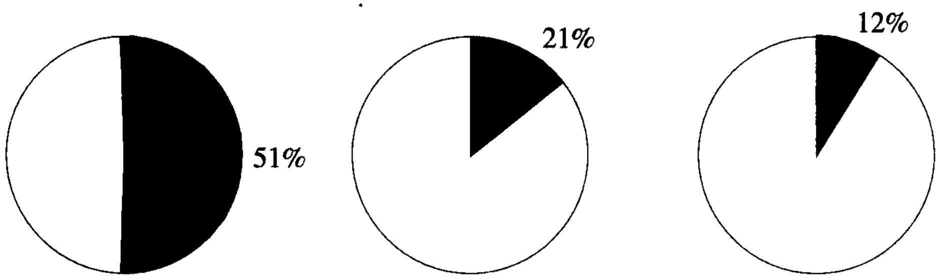
	1,000-copy edition	5,000-copy edition	10,000-copy edition
Composition (typesetting) cost	§ 237.00	§ 237.00	§ 237.00
Presswork and binding	121.00	400.00	746.00
Paper	103.00	500.00	1,000.00
Total	§ 461.00	§ 1,137.00	§ 1,983.00
Cost per copy	§ 0.46	§ 0.23	§ 0.20

§ = a generalized representation of money unit in any country

Another way of stating the per copy saving when producing a larger quantity is to say that although the first thousand copies of § 0. 46 each, an additional 4,000 copies could be produced at the same time at a cost of § 0. 17 each.

The most important element in this critical fact of low run-on cost is the decreasing cost per copy of composition as the size of the edition increases. Figure 1 shows this.

Figure 1. Composition costs shown as a percentage of total book manufacturing cost.



Composition cost in a 1,000-copy edition

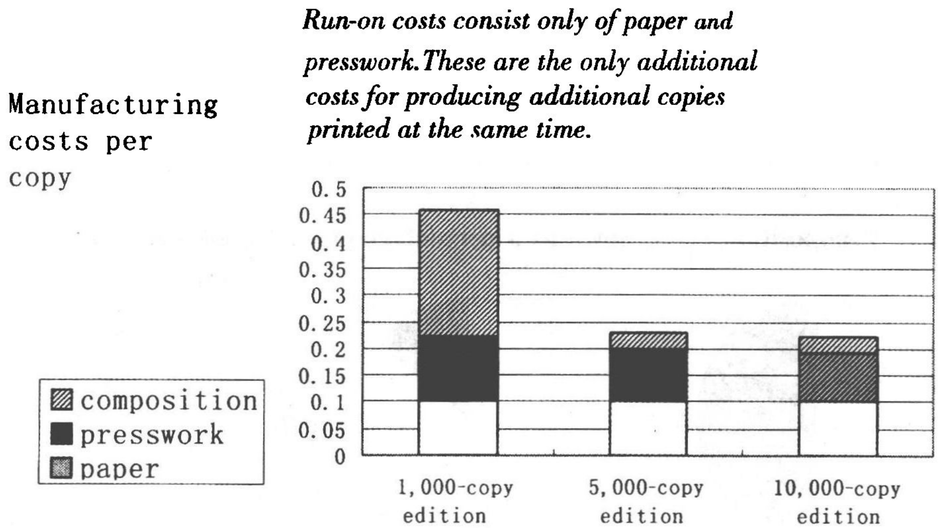
Composition cost in a 5,000-copy edition

Composition cost in a 10,000-copy edition

Notes: Full circles represent the cost of manufacturing one copy in editions of three different sizes. Indicated areas show the varying cost of composition (figures show composition cost as a percentage of the full manufacturing cost).

Or the facts can be presented in another way, showing directly the low run-on costs of additional copies manufactured at the same time. In the next chart, the three bars show the per copy of the book in editions of the three sizes. The costs of composition, presswork, and paper make up the total in each case. As noted above, the composition cost *per copy* goes down greatly as the edition becomes larger. Presswork and paper are the run-on costs. [7]

Figure 2. Manufacturing cost of one copy in editions of three different sizes.



Publishing Cost

The cost of production, just discussed, is only one part of the publisher's cost; and of course, income has to be calculated to consider the profit or loss on a book.

Because some of the publisher's costs relate directly to the selling price (for instance, the author's royalty is usually a percentage of the selling price), the price at which the book is to be sold has to be decided before doing the rest of the figuring.

In the case of this hypothetical book, we assume the publisher might apply a multiplying factor of something like 3.5 to the per copy manufacturing cost shown in Table 1—that is, that the selling price would be fixed at three and one-half times the per copy manufacturing cost. And we assume that in the country of publication a publisher's average income from sales (after allowing discounts to booksellers, etc.) is about 70 percent of the selling price. And, finally, we assume that the free copies given away for promotion and the damaged copies will reduce the number of copies for sale somewhat below the number printed. These hypotheses are calculated in Table 2.

The publisher's full cost can then be put together as shown in Table 3.

Table 2. Selling Price and Sales Income

	1,000-copy edition	5,000-copy edition	10,000-copy edition
Production cost per copy (see Table 1)	§ 0.46	§ 0.23	§ 0.20
Selling price	§ 1.50	§ 0.80	§ 0.75
Average sales income per copy (70% of selling price)	§ 1.05	§ 0.56	§ 0.53
Number of copies available for sale (after deducting free and damaged copies)	950	4,900	9,850
Total sales income	§ 998	§ 2,744	§ 5,220

Finally, putting together the income from Table 2 and the publishing cost from Table 3, we see the profit situation for the editions of different size (if all copies are sold) in Table 4.

The relationship of cost to profit in editions of different size is of course a key point. Note that: for the 5,000-copy edition the cost is 2.5 times the cost of the 1,000-copy edition, but the profit would be 7 times as great if all copies were sold; for the 10,000-copy edition the cost is about 4.5 times the cost of the 1,000-copy edition, but the profit would be 18 times as great if all copies were sold.

If all copies are sold, in other words, the publisher's profit in relation to the amount risked in paying for production increases greatly as the size of the edition goes up. The charts in Figure 3 give the picture.

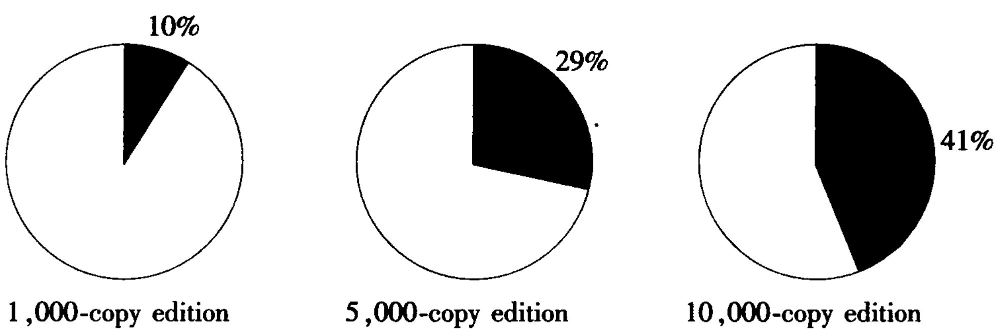
Table 3. Full Publishing Cost

	1,000-copy edition	5,000-copy edition	10,000-copy edition
Selling price	§ 1.50	§ 0.80	§ 0.75
Number copies to sell	950	4,900	9,850
Production cost (from Table 1)	§ 461	§ 1,137	§ 1,983
Author's royalty (10% of selling price for first 5,000; 12.5% after that)[①]	142	392	831
Advertising estimated	100	200	300
Overhead, estimated at 25% of the net sales income shown in Table 2[②]	250	686	1,305
Full publishing cost	§ 953	§ 2,415	§ 4,418

①*The royalty figure here is just an example. There are many different royalty rates, and in recent years there has been a tendency to fix the royalty as a percentage of the publisher's net receipts, rather than of the list price of the book. There are also different rates for paperback editions, for export sales, and so forth.*

②*The overhead estimate of 25% is also just an example. In many developed book industries a 40% overhead allowance is more usual.*

Figure 3. Profit as percentage of production cost



Notes: Full circles represent production cost; indicated areas show profit.