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ATG Interviews Mitchell Davis

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ATG Interviews Mitchell Davis

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“Inventing a New Approach to Publishing and Bookselling — ‘Our Model is the Quintessential Use of Today’s Technology’”

by Robyn A Dudley, MLIS, BA Ed (Librarian and Technology Consultant, P.O. Box 42682, Charleston, SC 29423; Phone: 843-860-9644)
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Column Editor’s Note: Jeff Schwaerzer, of Broken Umbrella Press and one of the founders of BookSurge, also contributed to this article as did John Sinclair, University Press consultant. They no longer work at BookSurge. — RD

Who is BookSurge?

BookSurge has built the world’s first true one book at a time book global distribution and bookelling facility with a 48 hour turnaround guarantee. They have partnered with the leading companies in the bookelling world including Amazon.com, R.R. Bowker and other leading online booksellers.

The company began in May 2000 and currently prints and distributes books for over 500 publishers and 1,500 authors from around the world. In addition to operating several of their own publishing imprints through the Website, GreatUnpublished.com and ImprintBooks.com. They also offer other publishers their Print-on-Demand and Distribution services to thousands of libraries and bookstores. They also sell books to retail and wholesale customers through their own bookelling hardcopy publications and sites, GlobalBookPeddler.com, BookSurge.com and a host of bookelling partners.

They have written custom software, built a proprietary book production process and opened offices worldwide that are being used by publishers all over the world to provide inventory free distribution to bookstores, libraries and retail book customers.

ATG: I saw a quote on your Website “The best way to predict the future is to invent it” by Alan Key. BookSurge certainly seems to be inventing a new approach to publishing and bookelling. BookSurge will be celebrating its fourth anniversary in late May 2004. Tell us how you came to be. What qualifications did the founders have that made the creation of BookSurge possible?

BOOKSURGE: BookSurge was created in late 1999 and “born” on May 25, 2000 with the production of eleven books as its first order. There were four of us who lived in the same town and we found that each had works of their own waiting to be published. We wanted to create a resource for individual authors who were looking for publishers to publish their works. We looked around for companies that we could use as vendors to print one book at a time and there were none in existence. So, we got together and started BookSurge with all the facilities and services to give individual authors the ability to go to print with their works. The print system we have built is totally unique and was built to profitably do one book at a time. We have added the machinery to print larger orders as volume increased. With a 48 hour or free print and distribution guarantee, it did not take long for publishers to ask us who was printing our books. After we saw a pent-up demand, we launched a business-to-business service.

The talents of the founders, in addition to all being writers and having other writers in their families, included editorial expertise, Web development, law, and the digital printing business — the right combinations for what we wanted to offer with BookSurge.

ATG: BookSurge is the parent company for several other companies. It appears that you have three divisions: publishing, printing, and bookelling. Why did you decide to take on this full service approach?

BOOKSURGE: We were the only ones that could provide a seamless service for our authors and our publishers so therefore we wanted to create a proprietary computer system that had the same capabilities a large and paid publisher would offer its authors. By doing this, an author only has to deal with BookSurge and no other vendors. We publish a book, we provide templates for covers and content design, we print the book and we distribute the book to the bookellers and our authors worldwide using our Zero Inventory Distribution Process. This is known as our “Linkkey” approach for authors and for publishers.

ATG: How does an alternative press like BookSurge differ from other small presses and from the larger, more traditional publishing houses?

BOOKSURGE: We have attempted to accommodate whatever services and products will help get the most out of our investment by offering various “a la carte” options for our customers. We provide an “end to end” solution for an author or publisher looking to reach global markets with any book — in print — or out of print.

ATG: How has the digital revolution changed the culture of publishing and bookelling?

BOOKSURGE: In general it has compressed the production time of any book. At the continued on page 50

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**ATG:** Efficient and timely ways of locating and purchasing out of print materials continue to be problematic for libraries. Can BookSurge help with this and if so, how? How do you work with other sources and handle copyright considerations?

**BOOKSURGE:** Yes, we can help. If BookSurge is aware that a particular book is needed, we can go to publishers and explain to the publishers that there is a need out there for perhaps an out of print title. We then offer our services to the publisher and satisfy the order in the volume of the demand of the library. It may be only one library that’s requested the title that’s out of print. We contact the publisher and print that one book as demanded by the library. Everyone wins in the transaction. The publisher gains revenue from the book, the library obtains the wanted text, and BookSurge makes a profit. One of the examples I can give you is Emery Pratt. Emery Pratt is extremely dedicated to customer service. They attempt to fulfill 90% of all book orders in 90 days. Emery Pratt does not want to go out to the used book market to satisfy their library clients. Emery Pratt will come to BookSurge and we contact the publisher in an effort to get the new book published by BookSurge in the hands of librarians who need it. BookSurge takes care of making sure royalties are paid to the publishers.

When we consider collections in foreign languages such as the seemingly growing needs of acquisitions librarians for materials such as novels written in Spanish, we can act as a great source for them and their acquisitions with our partnership with Publicis. They have over 200 Spanish publishers uploading upwards of over 1,000 files into our system which can be ordered by librarians in the States. We have thousands of titles coming from Dutch publishers and we are in talks with a number of other foreign language publishers which will increase the availability of titles to libraries.

**ATG:** I read of a library recently going into the retailing business to increase its operating revenues by opening a cafe and selling books and videos. Do you see this as a trend? How could BookSurge help a library wishing to offer these types of services?

**BOOKSURGE:** If one thing has become clear to us over the past two years, it is that the government is telling libraries to pull themselves up by their own bootstraps. There is a crisis and it requires some different thinking. We have a vision of a library kiosk book selling system that will allow libraries to offer their patrons an easy way to order and buy books for home delivery or library pick up and have them make money doing it. They have the book experts, they have the ambiance and I think they can play a more active role in making sure people can get the books they want. A kiosk system is operational today through R.R. Bowker’s Books In Print, but has not been promoted to the libraries with much energy. We want to make sure we have the system right and are talking with several groups about a more aggressive and complementary approach that will work for libraries. For each title that is ordered through BookSurge, the library receives a percentage of its cost to be used for literacy programs, funding etc.

**ATG:** Speaking of services, you’ve just announced a super educational outreach program for K-12 to encourage publishing projects in the classroom. What is the goal of this program? Is there a Website where educators can find resources for projects?

**BOOKSURGE:** The goal simply is to promote new models of learning that are based more on engagement and less on instruction. We think we can do this and help schools with their funding projects. We’re incorporating this project into our Website and we’re gaining partnerships in our education community including representation from the National Education Association (www.nea.org) for the sole purpose of promoting literacy here in the States and elsewhere. The Website is http://classroompublishing.org which contains information and links to resources.

**ATG:** Tell us more about these grants. Who are some of your grant recipients and why did they receive the award?

**BOOKSURGE:** A goal of the program is to bring the digital age into the classrooms, thus enabling students to experience the success of being published authors. Print-On-Demand technology needs to be viewed as a necessary teaching tool for exposing students to the global connectivity. Our classroom publishing projects are a fun and engaging way to give meaning to students’ writings by providing them a wider audience. They are available through the Internet all over the world, on sites like Amazon.com, BN.com and BookSurge.com and can also be ordered through bookstores and libraries throughout the world.

**Jenny Hunter,** a SC National Board Certified Teacher, was our first grant recipient. We read a newspaper article featuring Jenny as a SC State Finalist in the Presidential Award for Excellence in Teaching Mathematics and Science, and learned her goal was to publish a book of counting stories, which would be written and illustrated by her kindergarten students. We contacted Jenny and asked her to be our model teacher for our grant program. She agreed, and Jenny’s published work is now featured on our grant Website, www.classroompublishing.org. Jenny’s classroom publishing project takes new teaching tools and ideas and blends them perfectly with math and writing standards instructions.

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We are pleased. We are building a community of writers around the world. We are building a community of readers around the world. We are building a community of publishers around the world. We are building a community of booksellers around the world. We are building a community of libraries around the world. We are building a community of educators around the world. We are building a community of researchers around the world. We are building a community of scientists around the world.

ATG: How do you keep your costs so reasonable? Do all authors have to pay the same types of fees to be published?

BOOKSURGE: We think an essential ingredient in our business model is to keep the costs as low as possible. We believe that the only company in existence that can deliver one book at a time, a quality product, on three different continents within 48 hours. So, how do you price such a service and how do you price such a needed commodity? You leverage whatever technology and imagination you have at your disposal, figure out how much it costs you to deliver and then price for the long term. We intend to continue raising the bar and staying focused, but we also want everyone who does business with us to feel like the relationship is fair and equitable.

ATG: Who owns the rights to the author's work? Do you help the author copyright their work if the author wants to do this? Does the author have to obtain his or her own ISBN?

BOOKSURGE: We get a publisher's permission for the digital version and follow the reprint and distribution policies of the publisher. BookSurge offers a range of services to our authors which include copyright assistance and we obtain ISBN numbers for each title if needed. Authors keep the rights to their books. In fact, several have used our service to secure traditional publishing contracts with publishers like Random House, Simon & Schuster, and Kensington. If an author gets picked up we don't say "give us a cut," we say "congratulations."

ATG: Once a book is submitted, how easy is it to get revisions or additions done?

BOOKSURGE: If additional pages are to be added or covers are to be changed, then we require a whole separate file to be uploaded to the system with the corrections. We drop the old file and we upload the new one. The costs apply right across the board. So if an individual author pays for his book to be uploaded into the system and then changes it, we upload it again at no additional charge. What a great benefit though, to get a great review, update your cover and have the next book printed include the new review quote. Got a new chapter? Just add it and upload the file. The next book will include the changes.

ATG: Most Print on Demand companies offer just black and white printing. You claim to be one of the first companies to offer color printing. How difficult was this to put into place and has it affected your guarantee of 48 hour turnaround time? What types of bindings do you offer that are especially suited for libraries?

BOOKSURGE: Since we invented the black and white process from scratch, we did the same with color. The process is exactly the same. We are offering perfect bound paperbacks, laminated case bound, cloth, cloth with dust jacket, and spiral/comb. All books are still produced one at a time.

ATG: BookSurge owns its own online bookstore, BookSurge.com, but usually an author wants as much visibility as possible. What bookstores besides BookSurge.com currently carry the author's title if published through GreatUnpublished or Imprintbooks.com?

BOOKSURGE: Many of the traditional bookstores and some of the chain bookstores carry our authors' products as well as our publishers' content products. The bookstores, when there's an author's signing, have us supply their books 25 to 50 at a time. So we work very well with the independent bookstores and the chain bookstores. We also partner with online bookstores such as Alibris, Amazon.com, half.com and others that wish to link to the BookSurge Website. Since we are not beholden to any one channel, we can spread our distribution net wide. We recently partnered with the largest retail bookselling site in Spain, Fetchbooks.com, and Central Bookhouse of the Netherlands to name a few. As we expand our network so do our publishers.

ATG: I noticed on your office front that

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international flags have been added recently. What is the significance of this? Will this help bring more foreign language titles to the U.S. market? Where are your international offices and where will BookSurge offices be opening in the next year or so?

BOOKSURGE: BookSurge has a significant international effort in progress. We now handle over 25 languages. We have over 200 Spanish language publishers. We have a partnership arrangement and mirrored facilities in the U.K., Spain, Canada, Australia, Netherlands, and our headquarters here in the U.S. so our flags have increased on our letterhead and outside on our building in our Charleston facility. The significance of these flags is that a publisher or an author can be assured that the same high quality of print for their works is delivered to end customers in the U.K., in Europe, on the Iberian peninsula, in Australia and New Zealand, satisfied within 48 hours and shipped locally as quickly and as easily as a book order placed here in Chicago, South Carolina, New York, or L.A.

BookSurge expects to open offices in Singapore and Japan in 2004.

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**ATG: You have come a very long way in a very short time since May 2000. Any plans for staff expansion?** Like many young Internet companies, BookSurge relies on venture capital. Since you are privately held, who are your investors? How much money did you raise to get started? Do you plan to sell or go public in the near future?

BOOKSURGE: BookSurge is internally funded. Our growth has been due to the company's success in creating an ongoing revenue stream. We are profitable because we live within our means. Because of the increase in our business to business market and addition of new products and services, we are increasing our B2B Sales operations.

The company is growing quickly because it is well managed and we have no loss leading products. In the world of global business, our type of company is often attractive to larger conglomerates but our mission from day to day is always to provide affordable cutting edge services to authors and publishers wherever we can and so that's our mission and we are sticking to it.

**ATG: Thank you.**

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**ATG Interviews Marcia Bartusiak**

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by Katina Strauch  (Editor, Against the Grain; Phone & Fax: 843-723-3536) <kstrauch@comcast.net>

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**ATG: Marcia, you are an accomplished science freelance writer. Tell us about yourself. How did you get into this and what's your training?**

MB: From childhood I always had an intense interest in science—playing with models of atoms, taking my telescope out to the backyard during clear nights, or concocting weird and colorful brews with my chemistry set. But by the time I got to college in the late 1960's, I got diverted. It was at the height of the Vietnam war and politics was all-consuming, especially in Washington, D.C., where I was attending American University. I majored in broadcast communications, imagining myself as a future Walter Cronkite (the female version, that is). Women were only then entering television news, and upon my graduation in 1971, I joined WVEC-TV (the ABC affiliate) in Norfolk, Virginia, as the station's first female reporter and anchorwoman. I conducting a campaign to be allowed to wear pantsuits on the job!

After four years general reporting got routine, but I never tired of journeying to the nearby NASA Langley Research Center in Hampton, Virginia, to report on their latest projects, such as the plan to land a probe named Viking on the planet Mars in 1976. Those assignments rekindled my old love for science and encouraged me to leave my TV job to enter Old Dominion University in Norfolk for a master's degree in physics. My plan from the start was to combine my journalistic skills with an academic training in the topics I wanted to cover, physics and astronomy (influenced, perhaps, by the example set by scientists/authors Carl Sagan and Isaac Asimov). My graduate research at Old Dominion involved the effects of radiation on materials sent into space as part of orbiting astronomical observatories, including the Hubble Space Telescope (then being planned) and the International Ultraviolet Explorer.

Upon receiving my master's degree in physics in 1979, I started my science-writing career as an intern at Science News magazine and then as a charter member of Discover magazine's writing staff. In 1982 I became a freelance writer and have never looked back, reporting on astronomy and physics for a variety of national publications, including Astronomy, Sky & Telescope, Science, Popular Science, World Book Encyclopedia, Smithsonian, Technology Review, and The Sciences. For many years I was a contributing editor at Discover but am now on the editorial advisory board of Astronomy magazine. I also regularly review science books for both The New York Times and The Washington Post.

For the 1994-95 academic year, I was a Knight Fellow at the Massachusetts Institute of Technology and for several years following was an adjunct professor of journalism at Boston University's graduate science-writing program. This fall I return to MIT for a year as a visiting professor in their graduate science-writing program. Students, I have discovered, keep you from getting stale or complacent about your writing.

**ATG: How many books, articles, etc., have you published? What's your latest endeavor? Of special interest is your book "Einstein's Unfinished Symphony" published by Joseph Henry Press and winner of the American Institute of Physics science writing contest. Tell us about this.**

MB: For most of my twenty years as a science writer, the bread and butter of my trade has been writing for magazines. My total output of feature articles, columns, and reviews probably runs in the hundreds by now. But more and more I am focusing on books, which gives me the opportunity to completely explore a topic over many months (even years). It enables me to dig deep and acquire a depth that magazine articles just can't provide.

I published my first book, Thursday's Unfinished Symphony, in 1995. It was about quantum physics, a subject that was completely new to me but one that I explored in depth. I've also published a book on the theory of relativity, a subject that was completely new to me but one that I explored in depth. I've also published a book on the theory of relativity, a subject that was completely new to me but one that I explored in depth.