



BOOK MARKETING STRATEGIES: GOING FROM A WRITER'S PROMISE TO THEIR READERS TO AN AUTHOR'S BRAND

By:

Kenneth R. Vickery

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Preface

Everyone promotes their presence to people they know, just by living. We are writers, and so have writing skills. It is a leap, but not a big one, to go from these skills to marketing skills that promote our presence to people we don't know. This is now possible due to the wonders of the internet.

Discussing marketing can be as fraught as talking about how long a piece of string is. For some people it is restricted to advertising., For others, it is integral to everything. For writers, we have an effective way to encapsulate it, which I have used in this book. Good marketing presents like a resume. Writing, in contrast, is where we reveal and curate ideas. Good writing, therefore, should be as unaffected and engaging as we would be talking about work with our friends. This distinction isn't perfect, but it is important.

In the time before Google, getting a publisher could be the beginning and end of our plan to publish and market our books, but now self-publishing is practical and self-marketing is essential. To become popular authors, we'll have to venture into the enormous massless playground that is the internet.

The new marketing opportunities on the internet come with risks, because, unlike human publishers, the internet does not love writing and has no interest in our creativity. This means we should not self-market without valuing and protecting our creativity in ways such as the ones I have suggested in this book.

There are many marketing skills, so we can ignore any that need a leap that is too big for us. To become a popular author, however, we'll need to pin down a set of marketing skills we can leap to. We have skills we can leap from, because of our writing, our involvement with community issues, our social networks, the people that trust and count on us, our range of interests and our leadership. In short, because we are alive and don't spend too much time on the couch. I've listed suggestions and questions that you can pick over to find marketing skills that could work for you.

Don't expect to be able to follow this book like a road map. It is more about coaching us to work out how we can be persistent enough to build the

skills we need to become a popular author. I have included in this book a smorgasbord of ideas about how we could do this. Once I started trying out these skills, my dread for marketing stopped, and my marketing skills improved. I know you can use and expand these skills too, because like me, you're a writer, and you won't want to leave the power of story to those who use it to dismiss, distort, distract, and divide.

I have curated ideas from texts on marketing and writing into three steps that will help us to promote our books to the people that are waiting for them. These steps are:

- 1 Prepare your book for its destiny
- 2 Create a name
- 3 Get your book out there.

When we have finished marketing, we should put it away, and leap back to being a creative writer again. If the power of marketing seduces us, we'll become as wraith-like as most modern politicians. We'll diminish ourselves to smoke and sizzle. We are writers. We need to write! To be a popular author we need to be wholehearted with curating ideas, not with producing populist propaganda.

We should keep a firm boundary around our marketing, For example, we should do our marketing in the afternoon, if we are most creative in the morning and when we do marketing at night, we wake up thinking about marketing instead of our stories.

I know, I can rant a bit. The idea for this book occurred when I published my first book and discovered all the marketing opportunities I had missed out on. Even when I published my second book, I was still woefully unprepared for marketing it. I wrote this book for myself so I had a reasonable chance to be prepared for marketing when I publish my third book of fiction. If you wish to join me on my journey, please [subscribe to my website](#). I'd love to hear from you there.

I have used hyperlinks in this work for the bits I couldn't shoehorn into this text. They are intended to expand the scope and depth of this work. I hope you find them enriching rather than distracting.

Marketing and writing have used different terms for similar ideas and skills. This has been helpful when explaining a leap from a writing skill to an analogous marketing one. Understanding these connections can improve

both our writing and marketing skills. This is what we need to become popular authors. I have explained how I have used the corresponding terms when I could. I have included a glossary of these terms at the end of this book.

This book is a spin-off from a [workshop](#) manual on [How to publish an eBook](#) that I wrote with [Andrew J Harvey](#). Andrew's influence in this work is much appreciated. Thanks mate!



Figure 1: Andrew J. Harvey (left) having coffee with me.

Step 1: Preparing for your destiny

At this first step, we leap from polishing our book with editing to polishing our book with passive marketing skills to attract publishers and readers as we progress to becoming a popular author. Passive marketing skills will prepare our books so they're ready to be displayed where people can stumble across them. These are aspects of our book, such as the title, cover design, and blurbs that attract publishers and readers.

We should also be setting up our relationship to marketing on the internet. What works for us in passive marketing will enhance what active marketing is going to work for us in steps two and three.

Persistence is the key

Steven King writes two thousand words a day. When the [NaNoWriMo](#) is motivating me, I can write six hundred words a day. Yeah, I'm embarrassed, but if I could write just ten words a day, that would be fine as long as I can keep it up. If I couldn't, I'd make it five. With my marketing as well, I will do what I can, because I have faith that many people are waiting for what I'm writing and if I can be persistent, then, one day, I'll be a popular author.

I couldn't write this book without joining the dots between writing terms and marketing ones. These connections I have called *leaps* and they have given me insights into marketing that I want to share with you. I am a writer. This is what I do. I challenge you to write without joining the dots that give us insights with themes such as love conquers all, your misfortunes don't need to define you and the criticisms from people like Donald Trump say more about them than who they are criticising.

We don't have to think we're connecting the dots to be good at it, which is why something that should be precious to us isn't valued or even thought of much. Many people are better at this writing skill than you or me. Well, certainly me. For instance, I think [Jane Harper](#) is brilliant at joining the dots to give us insights into human nature. For me, this makes her a wonderful writer.

You'll need to stay with me for a bit because I want us to leap from joining dots in our writing to finding patterns to monitor the progress of our

marketing. Most discussions on monitoring will encourage us to set targets for outcomes, which we can fail to achieve. I don't want us to do that because the most important thing to becoming a popular author is to be persistent. We shouldn't set targets that could make us feel we've failed. Just remember we can only really fail if we stop writing and marketing. There is a lot out there ready to disillusion us. There is no need for us to do it ourselves.

You should, of course, do what suits your skills. If, for example, you can gain insights into the human condition through statistics, then you hardly need my help to monitor your progress.

When you first publish a book, you'll think you will remember everything, but you won't. I didn't, but, when I meet with [Jean Foster](#), my writing buddy, she tells me how impressed she is about how I have progressed as an author since we last met. She has joined the dots for me in a way that all writers need. I certainly need it, because it does not feel as if I'm making progress. I am very lucky to have a friend like Jean, but all writers can have similar encouragement if they monitor positively. All we need to do is write down what we are doing now, so we can compare it with what we will be doing in, say, six months. This comparison will stop us from thinking we are getting nowhere, which can also make us want to give up.

Ignore this paragraph if you don't like theory – I do not find timelines and deliverables any more useful for marketing my books than for winning a lottery. These things can only help me to become average. To be a popular author, I must be as extraordinary as a lottery winner. I use ideas from chaos theory to identify patterns in my performance, based on what it is that I'm proud of, enjoying, or what pleases me. This is similar to the argument for positive psychology in a process called [Brain Rewiring](#) (which is a great TED talk).

To find patterns in our performance, we could write down responses to suggestions below, and periodically update them, to monitor how far we've come in a way that will encourage us to increase our efforts or just be persistent:

- Think about your writing and marketing goals and write down what successes you're pleased with.

- Think about how your plans for publishing, building a brand and promoting your books are going and write down what activity makes you proud.
- Think about the people who are helping, or whom you have helped. Write down what and who you're grateful for.
- Think of the ideas for marketing you've got from other authors or had yourself and write down the ones you enjoy doing and are going to put energy into.

If you wish to evaluate how useful this book is for you, try updating your responses to these suggestions when you have finished this book. If it surprises you, then the evaluation has worked. I hope they are good surprises.

Plan to publish

Our plan to get a book out there should include marketing our book to publishers or agents. Self-publishing has advantages and disadvantages. However, the 'gold-standard' remains, get a traditional publisher if you can. To become a popular author, we'll need to engage different publishing plans for different types of work, such as novels and short stories.

Not all publishers are better than nothing. Make sure you've done your research into any publisher you've chosen and get an independent review such as from [The Alliance Of Independent Authors](#). There are many sad stories from authors that have signed up to unscrupulous publishers.

To help you decide on a publishing plan for your book, the strengths and weaknesses of different publishing methods are outlined below.

Traditional publishers

Traditional publishers are important influencers, as they have a much bigger presence in a reading community than a writer. This is a big help in promoting your book to people waiting for it, but traditional publishers refuse many good books and even if they accept your book, you'll have to do most of the marketing if you want to become a popular author.

Many publishers don't accept unsolicited manuscripts and you'll need to attract an agent first if you're interested only in traditional publishers.

Publishers that are suitable for your book may provide a window of time where they accept unsolicited manuscripts. This can be a day in a month, or a week in a year. These windows can be hard to find and if you aren't good at searching the internet, joining a writing group would be a good idea, as these groups should be aware of such windows.

Hybrid publishers

Hybrid publishers can charge for publishing services such as editorial, design, and production work, as well as get their share from profits of book sales. Before we use this kind of publisher, we need to be satisfied that the hybrid publisher we have chosen bears responsibility for producing, distributing, and ultimately selling professional-quality books and that, compared to self-publishing, their services are good value.

For a hybrid publisher to help us become a popular author, they should be good to have in our corner. If it is only a business relationship, we would be better off self-publishing. Not having as big an initial outlay, these publishers can be smaller and give us more individual attention than a traditional publisher, but they have less influence in the reading community and are unlikely to be able to market a book better than we can.

Vanity presses

Vanity press is an old-fashioned term that refers to an unscrupulous publisher that invites authors to send in their manuscripts. They make elaborate promises for the books, charge fees or a co-payment to assess and publish them. If you pay enough, vanity presses will print books of any quality without adhering to professional publishing standards. These publishers will take money, take away rights and give no assistance to make us a popular author. These unscrupulous publishers are preying on our love for writing and are responsible for many sad stories, which were not the ones we want to write.

Only spend money on publishers that adhere to the [Independent Book Publisher's Association Hybrid Publishing Criteria](#). This should avoid Vanity Presses that make money from scamming authors rather than from giving readers what they are looking for.

Self-publishing your book

Web-based publishers such as [Smashwords](#) or [D2D](#) will accept most books, but they have a small following and although they are getting better, don't help much with marketing. Smashwords has a well-written [style guide](#) that gives a useful template in which to write your book. I published my first two eBooks with Smashwords and would certainly recommend them for writers willing to market their books themselves.

In combination with publishing your book, you can also print hard copies of your book using print-on-demand from companies such as [IngramSpark](#). This is a printing technology and business process in which your book can be printed in single or small quantities. Set your price so you can get a single book printed and sent without losing money and don't get too many printed at one time. Around ten is a good number for a new author. (I know, I don't believe that ten is enough either, but it is what people who have done it tell me).

The Amazon platform now has an enormous share of the book market. If they get it all, it could be a disaster for writers and readers, so please don't exclusively distribute books through Amazon. Anyway, I distribute through both Amazon and Smashwords and sell many more books through Smashwords.

Publishing directly to distribution platforms

The algorithms of web-based publishers are excellent at converting a manuscript into formats appropriate for book distributors, but if you have time and an aptitude for iThings, you could do it better through programs such as [Jutoh](#). I'm not using Jutoh, but don't tell [Andrew J Harvey](#). He has explained how to do this in part two of [How to publish an eBook](#). I prefer to use [Calibre](#) and [Smashwords](#), but when I have more experience with block editing on my website, I might change my mind. If you don't know what block editing is, don't bother with publishing directly.

Protecting our creativity

To protect our creativity, we need to understand that if publishing a book was a barbeque, marketing would just be the sizzle. Marketing aims to attract people to us or our writing, but it only sets up the initial encounter with people who want what we write. Whether readers love a book or not, is much more dependent on the experience of reading it and how much they

think about it afterwards. Readers will start with a book’s marketing and progress to its writing. As writers, if we start our book with marketing, we miss our chance to reveal and curate ideas in our writing and limit ourselves to presenting propaganda.

In this step, we leap from increasing our understanding of our writing to how we should market it. To do it the other way around would be like a cook trying to get poaching to sound like a sizzling steak because they like that sound better.

To market effectively we should understand the elements of our writing that correspond to marketing concepts so that we can leap to them. I have done this for this marketing book and set the summarized results in the table below.

<i>Elements of writing (revealing like when having coffee with friends)</i>	<i>Marketing concepts (Presenting like a resume)</i>
Promise to your readers: Curate new and challenging ideas.	Brand: Open doors to contrast creativity, love, loyalty, and kindness, with fear, greed, anger, and hatred.
Takeaway: There is a lot out there ready to disillusion us. There is no need for us to do it ourselves.	Hook: Becoming a popular author in three steps.
	Edge: Make marketing accessible to writers.
Voice: Friendly and encouraging for a fellow writer.	Experience of reading your book: Dread for marketing disappears, as our confidence and marketing skills improve.
Reading community: Writers.	People who are wanting to read what you’re writing: New writers.

Presence: My writing friends.	Following: My mail out lists and followers of my website.
Theme: We are writers. We can do it.	What's special about your book: Makes marketing accessible to writers.
Join the dots: Writing terms have analogous marketing ones.	Patterns: Writing is revealing, marketing presents.

Using the table above, I have written the following descriptions of this book on marketing.

One sentence logline

This should contain the hook.

Three steps for leaping from being a writer to being a popular author.

Short blurb

This should include: the hook, the edge. what is special and the theme.

Good writing is as unaffected and engaging as talking about work with our friends. Good marketing requires us to present like a resume. It is a leap, but it doesn't have to be a big one for writers, to start using the internet to market their book.

Long blurb

This should include:the edge, how will the reader feel.

Marketing is new and frightening for first-time authors. In the time before Google, getting a publisher could be the beginning and end of our plan to publish and market our books, but now self-publishing is practical and self-marketing is essential. To become popular authors, we'll have to venture into the enormous massless playground that is the internet. The new marketing opportunities on the internet come with risks because unlike human publishers, the internet does not love writing. This means we should not self-market without valuing and protecting our creativity in ways

similar to suggestions revealed in this book. This book shows how new writers can confidently leap from writing skills to marketing ones and become a popular author.

Preparing yourself

Like it or not, the destiny of our books is entwined with us. Knowing our own story will enable us to build trust and empathy from our readership, which will build a following for our writing.

This means we must leap from the solitary efforts of our creative writing to getting out there and attracting a community. This is essential in, for example, researching what will make our writing popular. Trends change and the best way to make our brand sizzle is to position our brand just in front of a developing trend. I hope the trend for stories about strong men with swords and horses is coming to an end and the trend for strong female characters with intelligence and technology has started. When I say this to my friends and they don't scoff, I might be right and how else could I know. Hemmingway did this sort of thing without the internet when he went to Paris. Joining bohemia in Paris may not be possible for us, but now the internet gives us many other ways we can create a community, and some of the opportunities will suit us, and our creative goals.

Both good writing and marketing will lead to changes for the better, which is why, to prepare for marketing, we need to explore how we curate our ideas, entertain and influence the emotions of our readers, so we can make the leap to marketing and be able to show readers and publishers how we sizzle. In contrast, saying money and fame motivates us is not creative or unique and can't be made to sizzle.

You're not alone if you think what you do is ordinary and ignore it. It'd be difficult for us to write if we weren't humble, but other people will find what we do extraordinary, simply because they haven't done it. Because you write, you must already have a promise to your readers and an author's voice. All humans who write do. Apologies to any cyborgs that feel left out. This is extraordinary to people who don't write and there will be many things other people will find extraordinary about you, just because your life is unique. To help us reveal what is extraordinary about us, we could answer:

- Who are you grateful to?
- Which issues are you passionate about? (Political issues, spiritual awareness, relationships, art, sport, etc.)
- What general topic areas interest you? (news, impact and innovation, entertainment, lifestyle, voices, advocacy, etc.)
- What do you do to belong to our community? (Write or read literature reviews. email friends about issues, read newspapers and magazines, engage in electronic media, write letters to the editor, attend events and meet people, etc.)
- What things motivate you? (A lived experience, a shared experience, faith or belief, fear. love. Curiosity.)
- How do you commit to your community? (social media, a member of an artistic, sporting, cultural, political or spiritual group, volunteer or advocacy work, email. blogging, maintaining a website, etc.)
- How do you find authors or books you want to read?

Our promise to our readers will be in the parts of our story, which are unaffected and engaging, which add up to our creative goals, our muse, who we're grateful to, and how we write from our true self. This promise is the source of our creativity, and like a sourdough starter, if we look after it, we'll be able to create many loaves of bread from it.

We wouldn't need to know what is in this promise, if for marketing, we didn't need to express why it is extraordinary. To begin to understand how to express this, we should look for the things that make us want to write, such as our love of language, love of ideas, love of place or love of drama. Discussing creative goals with our writing buddy, a writing group, book club, editor or publisher will help us work out how to express this promise. Explicitly knowing our promise to our readers can also protect our creative process.

Once we understand our promise to our readers, it is a small leap to what in marketing is called our brand. A brand develops trust and empathy for us, as does our promise to our readers but presents selectively to publishers and readers what useful odds and ends we can gather that sizzle.

The process of making a brand is more like a bird making a nest or us preparing a resume.

A brand is rarely explicit, but Markus Zusak's promised, for example, to '*write somebody's favourite book.*'

To start the leap to our brand we should prepare the following passive marketing aspects of our book.

About the author

The things about ourselves that we should say to our readers and publisher should sizzle like the work histories we put in our resumes. To find things to put in the about the author section of our books, we should pick through ideas from our understanding of our extraordinary selves and our promise to our readers. Getting people like a mother to read them can be worthwhile. Family members are usually too close to give good advice about writing, but with our brand, closeness can be helpful.

Answering the following questions may give you some ideas about yourself you could use in the "about the author" section of your book.

- Why are you passionate about writing (for example, answer from your love of language, love of ideas, love of place or love of drama)?
- What is exciting about what you write about (for example. answer from what is unaffected and engaging about your writing)?
- Who are you grateful to?
- Who are you and how did you get to be a writer (for example, answer from your creative goals, your muse, and how you write from your true self)?

Contact the author

The big massless playground of the internet greatly enhances opportunities for two-way communication between you and your readership. In this feature of a book, you should outline how you want this two-way communication to happen. This includes your use of webpages, social media and community contacts. Readers, who are likely to love your book,

probably use social media and community contacts in a similar way you do, so it is not a good idea for you to change from communication practices used for the people you know, when reaching out to the people you don't.

Readers may be interested in your private details, but if you don't want to reveal your private life to people you don't know, you should set up a parallel stream for writing in your social media that stops your private life becoming public.

Acknowledgements

Acknowledge the people who have helped. One of the following questions is often answered in an acknowledgement section.

- Who or what has helped you, in your wonderful literary journey?
- What amazing person has been the wind beneath your wings?

Preparing your book

Selling a book is as difficult as selling sand in a desert. When polishing a book for publication the passive marketing for our books will need to grab our readers. Our ability to reveal ourselves to our reader will enhance the experience of reading it. However, to market the book we need to leap away from revealing to presenting as we would in an application for a job.

Marketing is not for us. It is for our readers. What grabs a reader will be about something our readers want and are looking for, not what we think they need.

To work out how to do this, we should first identify the takeaways of our book. Our takeaways are the ideas that pierce our reader's heart. Readers will take away something different, depending on their nature, experience, and mood, but we'll recognize a takeaway when we experience a chill or a deep level of connection. It is when we need to put the book down to allow a powerful idea to sink in. It could also be an epiphany, eureka or a penny dropping moment.

If our book's marketing is to grab our readers, we also need to understand our author's voice. This is our style, the quality that makes our writing unique. Our characters' voices should also be unique, but a unique

author's voice is vital in fiction and essential in non-fiction. Our author's voice and the book's takeaways are what readers will love about our book, but they may be too revealing of the story, the author or the reader to be used directly in marketing.

To get our marketing to grab readers, we should leap from our takeaways to our book's hook and edge and leap from our author's voice to create marketing that evokes the experience of reading the book. The edge is what a reader thinks about when they have finished the book and what made the experience of reading the book get them to want to continue. A hook is what grabs the reader when they first start reading the book. The two things don't have to be the same, but I often say edge when I mean both. We'd break our promise to our readers, however, if we used a "who-done-it" hook to start a book with a romance edge.

What grabs readers won't be your ideas, but the strong reaction your ideas give them. This can be as hard to define as what makes our favourite shirt special.

To develop your understanding of your book's hook or edge, try describing your book's takeaways, in your author's voice, using words, such as breathless, riveted, amused, purposeful, motivated, celebratory, proud, nostalgic, replenished, inspired, spiritual, intrigued, touched, on edge, tense, relieved, challenged, enlightened, stimulated and refreshed.

Presenting an edge for books that evokes the experience of reading it is hard, but we're writers. We can do this. Writing book reviews has helped me to develop this side of my craft. Editors should also help us with developing a book's voice and takeaways and this should develop our understanding of our book's edge and the experience of reading it. For more information on the edge, I would recommend Seth Godin's "[This Is Marketing: You Can't Be Seen Until You Learn to See](#)".

J. K. Rowling doesn't need my help with marketing, but I thought that her edge for the Harry Potter series was how inspiring the developing friendship and loyalty was between her main characters. I thought the edge for *The Casual Vacancy* was the dread of tragedy in a dysfunctional community. The different edges would make a difference to the marketing used for these books.

You should use your developing understanding of the marketing potential of your book, to enhance the following passive marketing aspects of it.

The title

We'll need to research how to balance the title between being unique and creative, while fitting in with the book's genre. The title is for the reader, not for us. For the reader, it should evoke the same emotions as the edge and not undermine our brand with false promises.

The best way to achieve this is to come up with several options while working on other aspects of a book's passive marketing strategies. Search for books with similar titles. If the titles are unique enough, try them out on friends and editors.

A title can often be a quote from your book. Find some lines, settings, themes or characters in your book that jump out at you. See if you can express this as a dilemma or a pun.

Some writers prefer a more random approach such as Freewriting or searching for words in the dictionary, song lyrics or lines from poems and other books. Flip to a random page or line and write down anything that stands out.

Selecting a genre for marketing

A book doesn't need to be marketed in the same genre as it was written. Your editor should know what genre it is written in, but your publisher may only know how it is to be marketed. Genres are meant to classify books into the different tastes of readers. Books are usually sold under their genre.

Distributors and publishers will allow you to use many genres. Check what genres other books are using to find appropriate ones for your book. Look for popular genres as well as unusual ones. A popular genre will give you a wider exposure, while an unusual one will help improve the ranking of your book as it is easier to be a best seller in a genre that isn't overcrowded.

The cover

Along with a professional editor, you should engage a professional to do your book's cover design. You need to be able to explain to the designer what the edge for your book is so that the cover evokes it. You also need to look at other covers from books in your genre. Here are my covers and expressions for the edge of my books as examples.

An expression for the edge of *Poppy*:

Bernard isn't a challenge for Poppy. She thinks Bernard is a galah and, with her drug syndicate, she uses the lazy bigotry of his police colleagues to destroy him. Her father is encouraging Poppy to kill people who get in their way. Poppy knows her father has her best interests at heart, but she has never killed, and she is disappointed to find that becoming a killer is testing for her.

An expression for the edge of *Bolas Buys*:

Sir Martin is a rich and ruthless Perth entrepreneur, who dies while celebrating with his admiring friends after making a load of money from a takeover bid. He becomes a ghost and from limbo, is horrified to witness the aftermath of his shady business deals. He dangles sticky opinions into the living world to try and stop his daughter's ethical corporate conduct from destroying his fortune.

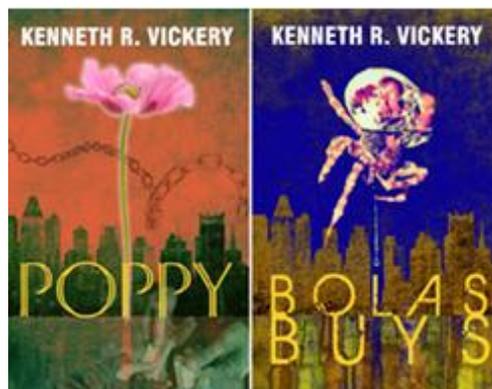


Figure 2: My book covers.

Tags

Tags are another way we can classify our books for potential readers. Tags are one or more keywords which name the themes, subjects or ideas in a book.

The subject of the story is an idea or ideas explored in the book's contents. The theme of the story is how the meaning of a story is given context. For example, in *Bolas Buys*, the subject was greed, while the theme was greed makes you forgettable.

In a non-fiction book, the subject is normally made explicit in the book. With fiction, the subject may be elusive even to the writer. It may need to be interpreted through the analysis of character, setting, plot, and symbolism. Answering the following questions may help you to identify tags for your book:

- Where did your title come from?
- What is the title's meaning?
- What subject is a persistent concern for the main protagonist?
- What is the subject of the story's pivotal event, paradox or conflict?

A maximum of ten tags per book is usual. Use your [SEO](#) (Search Engine Optimising) program or your prospective publisher's website, to find or get suggestions for common tags used by other authors.

Blurbs and synopses

Distributors use blurbs to describe a book to potential readers. A synopsis is written for editors, agents, publishers, or writing competitions that have requested them. A synopsis is a combination of a long and short burb, and it can specify the subject, genre, and potential readership and must include details on how the book ends.

There are likely to be ten times as many people reading a book's blurb as will read the book and then only if the blurb can grab readers. To the best of our ability, a blurb should evoke the same feelings as the book's edge and be in our author's voice.

Different distributors require different sizes for a blurb. You will need at least a short blurb, a long blurb, and a synopsis for your book.

Short blurbs

This is sometimes called an elevator pitch, and it is what I use to express my book's edge in the section about the book's cover. To get it to grab readers, you could use answers to questions like the ones below, to help you explore what drives the story such as the main protagonist, relationships and the story's world. Curate the ideas you come up with to write a blurb of about 400 characters.

- What grabs the reader at the opening of the story (the hook)?
- What will readers take away from the story (the edge)?
- What would a reader find interesting about the theme (What is special to you and your readers)?
- How is the theme of the story relevant to our world?
- What is the pivotal event, paradox or conflict in the story?

Long blurbs

The long burb must stand alone and not repeat too much of what is in your short blurb, as distributors often display both. With more words, you can use the protagonists in a book to explore the story arc. Try answering the following questions, to help you with ideas to write a long blurb of about 4000 characters:

- What will readers take away from the story (the edge)?
- How will the book's edge make the reader feel?
- What drives conflict in the story?
- Where is the paradox of the story?
- How are characters likable or horrible, weak or strong, amusing or dry, mature or immature, etc?
- When and where is the story set?

Questions for book clubs

This is an aspect of your book that encourages readers to recommend the book or the author to other readers. You should have open-ended questions you want the reader to think about. If you get stuck writing them, try writing questions like the ones below.

- Who is right or who do you have sympathy for?
- How does a theme of the story relate to the reader?
- What do you think would happen if...?
- What do you think of a character?
- What other books did this remind you of?

Including other books by the same author

The more books we write, the more opportunities we have to make a big presence in our reading community. People who enjoy reading one of our books, now know us and are ten times more likely to read our other books. It can be a good idea to include a small excerpt from another published or unpublished book. Wait until the cover design is ready unless the book is part of a series when you should plug as much of the series as is not likely to change.

Including a disclaimer or a disclosure in a book?

Readers should not be offended or need to face their demons alone. Disclaimers are everywhere, warning us of something. Letting readers know something about our writing, which is in the interests of their wellbeing, is a disclaimer.

If topics in a book may distress people, a recommended place that a reader can get help, such as from helplines, should be included in the front of the book. This can be complicated if a book is for a global market. Details for at least the Australian, US, Canadian, and UK markets may be needed.

Whether or not you've used a real name, if a portrayal in your writing could make readers feel defamed, a disclaimer, such as the one below, should be included in the front of your book.

“The story, all names, characters, and incidents portrayed in this book are fictitious. No identification with actual persons (living or deceased), places, buildings, and products is intended or should be inferred.”

The wording of this disclaimer varies, and differs from jurisdiction to jurisdiction, as does its legal effectiveness.

Copyright statement

To protect your work from being exploited, a copyright statement should be included in the front of a book, such as: “

*Copyright 2020 Kenneth R Vickery
Published by Kenneth R Vickery at Smashwords*

Step 2: Create a name

In this second step, we will leap from passive marketing into the world of active marketing. Developing our passive marketing skill should have expanded our awareness of our promise to our readers and helped us choose what we want to present to our readership in our brand. I have described this as analogous to a bird making a nest. Our brand should develop trust and empathy for us. A well-built brand will make our leap to actively marketing it successfully.

In marketing, our presence in a reading community becomes our following. A following is an engaged fan base, who have a lifetime of loyalty that give our readers the confidence to buy and recommend our work to their friends. This step develops skills to reach out and promote our talent and style to our following. These active marketing skills will take us from our promise to our readers to promoting our brand, which builds a following among people who are waiting for what we write.

Show up generously

Increasing a following in both the internet and in the world of flesh requires quality more than quantity, as the number of people we reach out to is not as important as what people say about us. This makes showing up generously key enough to have a heading of its own and repeat. To attract a loyal following, we need to be loyal ourselves, which means for years and years we need to show up—regularly, consistently, while always being helpful happy, and interested. If our marketing spreads our kindness or warmth thin, we will also have a thin brand.

To be effective, people who are full of hate, also need to show up generously, and dismiss, distort, distract, and divide to build their brand. Marketing is a powerful tool. It is just as effective for foulness as it is for making changes for the better. We all should take no notice of these dark blemishes on humanity.

Anyone who has written popular blogs, literature reviews, a regular newsletter, or any other form of published content will say that only over

time can you build a true and lasting relationship with your readers. Over time, we deepen our relationship to our craft, and the values we share with our community. The ongoing conversation we have with people is a demonstration of our commitment to our values and our willingness to lead and to influence change for the better.

Who should we reach out to?

We should be judicious about who we reach out to for actively marketing our brand as well as our book. We should only reach out to people who are:”

- Wanting to read what we are writing, (our reading community).
- People we admire or are grateful to.
- Early adopters who look for what is new rather than what’s popular.
- Influencers, who are well-connected, able to create an impact, have active minds and are trendsetters.

Different writers have different reading communities. These communities are the people that want what we are writing, not the people who need what we are offering. We should reach out to people who love the things we do, such as our use of language, ideas, place, or drama. These people who are waiting to read what we are writing are most likely to be reached using communication practices we already use. To reach out to them we may only need to build up these practices. We should reach out using our author's voice and be as unaffected and engaging as we are in our writing. This is easiest to do when we reach out to people we admire or are grateful to, or when we are asking people to support our creative goals.

We should not waste our energy on people who are not ready for what we are writing. If, for example, you thought the previous paragraph was a load of old goat gonads, we should not waste time following each other and I can only admire your persistence to have read this far. If you found the ideas in the previous paragraph interesting and enjoyed the way I curated them, then it would be worth reaching out to each other. I hope so anyway.

Most people in a potential readership will be cautious about committing and only look for what is popular through word of mouth, retailers, or store visits. Most are likely to ignore an unknown author like us. As a rule of thumb, of the people who know us, about one in ten (the early majority), will become followers. If we are not known to the people we have reached out to, only early adopters will follow us, which means something like one in one hundred.

The people who are not satisfied with what is popular and are looking for a new writer like us, are curious, dissatisfied, or bored. They are the early adopters and they will not be loyal enough to become a follower but may make us popular enough to attract the early majority. To engage with enough early adopters to create interest from the early majority, we should:

- Use our author's voice in our marketing.
- Show how our brand has uniqueness, courage, and leadership.
- Seek feedback and share our resources.
- Make our writing "shareable" on social media so it is easy to recommend to others.

Influencer marketing is a form of social media marketing involving endorsements and product placements from influencers, who are people and organizations who possess a purported expert level of knowledge and social influence. Influencers are people that are involved in campaigns like reduced carbon emissions and more public libraries.

Influencers are the best marketing tool around, using word of mouth to create spirals of influence. With word of mouth increasingly important, they're the main reason why marketing now must be much more than mass-message advertising.

To develop our brand involves increasing what we do and how it influences others. We can achieve this if we:

- increase our involvement with our community, through things like political movements, charities, and art promotion,
- expand our social networks,
- be there when we are needed,

- increase our range of interests,
- be interested in trends and be an early adopter.

Getting your brand out there

If you have prepared your passive marketing, know who you want to reach out to, and are willing to show up generously, you are ready to actively market your brand and develop a following. This is likely to take years and will be made up of many small efforts from whatever odds and ends you can make use of.

Whatever marketing skills we choose to include in our life, we will take time to make them effective enough to engage a following big enough to support our writing. We should select marketing options which are compatible with our developing presence in our reading community, as well as which ones fit in with the way we live.

There are many opportunities to get your brand out there, but you should pick through the following list of suggestions as carefully as a bird selects twigs for its nest. Select the ones you'll be good at as you need to be generous with your time and energy and it's hard to do that if you are doing it badly. Your brand needs to look after your book until the book can take off with a following of its own.

Generosity with money isn't needed, as these suggestions are cheap. Do them for love and be faithful to your brand when you present yourself to the people who are waiting for what you write.

Choose from the suggestions below or come up with ideas of your own for putting a brand out there to develop interest, trust, and empathy for you.

Blogging

Blogging is a direct way to publish your writing. As you are the only one distributing your blogs, it can take three years to build up a readership, so if you want to blog, but haven't started already, stop reading this and start blogging now.

Posting and emailing on issues that you are passionate about should develop your following. Blogs should be well-written and edited with a

recommended length of 2,000 to 2,500 words. Having a keystone blog that all your blogs refer to as if it's a major city on a map is also recommended. The advantage of blogging is two-way communication, but my friends and followers are almost as recalcitrant with making comments on websites as I used to be before I got interested in marketing. I could have blogged sections of this book, but I now prefer to blog book reviews or event invitations. and publish this sort of writing in a book. I don't recommend this; it is just a confession.

To be successful with a blog page, a writer also needs to fit in with Google's search algorithms. This requires learning about Search Engine Optimisation (commonly known as SEO). For example, the computer algorithm likes wordiness and repetition much more than your readers will.

Some websites will offer free blogging, but the quality of these blog pages is not as good as if blogging is set up on your website and used for advertising.

Other help for getting followers are [Blog tours](#), [iRead](#), or [Book Junkie Promotions](#) which are worth a look, as is putting blog tours into Google. [Andrew J. Harvey](#) found although it doesn't get book sales, you do get reviews, and people will follow you on social media. Other references include [Virtual tours](#), [Historical Fiction Virtual Book Tours](#), and [Passages to the Past](#).

Guest posting

Making comments on other popular blog sites is a good way to get a feel for what readers enjoy, but before you put your name out there. be careful to choose sites where your author's voice and brand will fit in. Work out, for example, if comments on blogs are just supportive, or are they making original and interesting points and arguments.

Posts and blogs can be submitted to websites that are providing news and commentary, such as [The Huffington Post - Pitching Strategy Guide](#), [Miscreants](#), or [ShoutMeLoud](#). There are many such sites and you should find sites you like as they are likely to have a presence in your reading community. These sites have been reported as a good way to improve your following.

Writing reviews

This is a great way to influence readers and can also make many writing friends. If you like reading them, then you should look for writers who have reviewed books like yours and look up reviewers whose work you have enjoyed and start writing reviews like them.

Reviews are about the edge of a book. Writing them has improved my ability to find the edge in my work.

Interviews

When making an author interview request with a popular author, you should tailor questions and make it personal, like a chat in a coffee shop. If the interview is posted on the web, you'll both get more exposure, and you have connected with a writer, who may have otherwise seemed in another league as well as connecting to a big new following of potential readers.

Getting an interview in the media would be great for your brand, particularly if you can talk about your book. People who produce shows are deluged with requests for interviews, so just asking for an interview won't work. Usually, it is who you know rather than what you know that gets you a spot but try topics that are a how to discussion that can help the show's listeners or hot and current news (Newsjacking).

Provide services to writers

If you are good at editing, proofreading, promotions or training, use these skills to increase your following.

Writing groups

The writing groups I have joined have been wonderful for my literary journey. As well as become a much better writer, I have increased my writing community and my understanding of what grabs a reader about me and my writing.

Submit a short story to a literary magazine or a short story anthology

If you enjoy reading a literary magazine or a short story anthology, submitting a short story to the publisher is a great opportunity for you to get

your name know in literary circles and expand your writer's profile, but please, don't submit to a magazine or anthology you don't like. To find a suitable magazine, try [Category: Australian literary magazines](#). A way to find an anthology publisher is [Literarium](#).

A website

Our website should be built from the essence of who we are. It should reflect on how we choose to show up in the world. It needs a domain name and a website builder. Making it attractive takes a lot of time unless you can pay a web-builder to do it.

My website introduces people to me and my writing. I use photos to promote my ideas, writing, and singing. So far, it has not reached many people I don't know, but there's always that chance that I'll go viral at any minute, and without a website, I won't.

Growing your email list

Our email lists for readers should include more than just friends. If you are keen on newsletters, offering something useful, insightful, or entertaining, in an email newsletter, can gradually build a following of people, who look forward to hearing from you.

We can also use letter style emails, to talk about what we're doing and help us launch our books.

Websites are good at creating and sending out emails and make it easier to manage the subscriber list. Alternatively, check out sites like [MailChimp](#), as a possible way to manage your mailing list:

Organising events

Organising book launches, or literary events is a good way to increase our presence in a reading community. Word of mouth is the number one reason people give for purchasing books. If you are good at entertaining or pressing the flesh, go for it!

Social media marketing

A social media following can reveal our desired way of life and frame of mind to our friends. It is not a big leap from this to social media marketing

where we present our brand. This makes us more accessible to those waiting for our books, without the astronomical budgeting of advertising in traditional media.

A big advantage of social media is that it is two-way communication. Through social networking sites, we can keep in touch with individual followers. This personal interaction can instill a feeling of loyalty from followers and build a following of people that can express their wants, values and culture.

We should appreciate the comments from our readers, particularly the critical ones. Be happy, helpful and interested, but don't engage with trolls. There are people out there that would like to disillusion you. Don't help them. This is what I meant when I said we all should take no notice of people who are dark blemishes on humanity.

Building a social media presence means we should post regularly. Posting on social media sites is more like just keeping in touch. Unlike blogging, the posts on platforms such as Facebook can be short and imperfect, but they must be at least weekly.

Readers may be interested in private information about us, but if you would not like to present your revealing communications to the world, you should set up a parallel stream for social media marketing that stops your private thoughts from becoming public.

Grants, residencies, competitions, and awards

You should use applications for these options to practise your marketing. The chances of success are low, but if you can get your application to grab the organisers enough, the rewards can be fantastic. [Fremantle Press and an all-star line-up of guests get to grips with what authors should know before applying for grants, residencies, and awards.](#)

Step 3: Get your book out there

This final step of marketing your book can be all that some authors will try to do and all that some marketing books cover, but we know better. If you have been through the previous steps you should realise that before you try to get your book out there, you should have an idea of how to develop your book's takeaways and how to express this as the book's hook or edge. All your passive marketing should grab readers and publishers. You should know your promise to your readers and be building a following for your brand. This will mean you have established a basis from which you can launch your book promotions. This is our final step on our literary journey to become a popular author.

Now, we need only to work out how we are going to let people know that their wait for our book is over. If only it was easy! But learning to be a writer is hard and we've done that. Both curating ideas and trying to engage with people who want to read what we have written may often feel wrong and frequently will be, but now we should know enough about writing and marketing to be persistent and believe that in the great internet playground, interested readers *are* within reach.

As with our brand, for our book, we need to reach out to the early adopters, influencers and people we admire or to whom we are grateful, in our reading community. We shouldn't waste our energy on people who are not ready for what we are writing.

The influencers you find in your community for your book can be involved as third parties, such as from the book industry, retailers or publishers or just have a value-added influence such as journalists, academics, book reviewers, and editors.

If you get an endorsement from an influencer, who has a million followers, you'll theoretically get one hundred thousand sales and you'll be launched. This is why they can be so expensive. If you aren't rich, there are three approaches to using influences. The first is to put yourself out there and, as explained previously, build your brand to become an influencer yourself. The second is to put yourself out there and find influences in your community. The last strategy is to find friends who are influencers. If, for

example, you are popular in a student alumnus, a sporting, cultural or professional group, then inviting people to a book launch may be all that is needed to get a critical mass of influencers, who'll recommend the book to the rest of your reading community.

Some options for actively marketing a book will be cheap and some expensive, but they will rarely be cost-effective until the following for our brand is big enough for the books to market themselves. As a rule of thumb, of our followers that hear about our book, about one in ten (the early majority), will purchase it. If we are unknown to the people we have reached out to, only early adopters will purchase our book, which means something like one in one hundred. This is why, without a strong brand and following, we would have to reach out to thousands if we want to generate many sales.

What's special?

What's special about your book? This is often the first thing an interviewer will ask. You need to be ready with an answer. Active marketing of our books can be either written or spoken. We should use our author's voice where we can, but the formality of our language must suit the audience. Spoken marketing needs a less formal language. In passive marketing, we leapt from our book's takeaways to its edge. With spoken marketing, we can be less formal if we leap from the theme of our book to what is special about it.

The theme of the story is how the meaning of a story is defined. It can be an opinion on the subject, the main idea or an underlying meaning behind our book.

What is special in a book is how the book's tone, subjects, and themes are related to the reader or, if this relates to you better, how the subjects and themes convey an insightful knowledge of human existence in all of its wonderful variety. This can be expressed with our feelings in the hope that the reader or listener will empathise. For example, the subject could be war and the theme: war is a curse for humanity. What is special could be how this relates to why we are still making military commitments in the Middle East.

Whenever someone asks us what our book is about, we should practise our verbal skills. I have the short blurb for Poppy under the section on book covers. My version of *what's special* is:

'I wrote Poppy because I wanted to look into lazy bigotry and other causes of foul things like racism, sexism and the war on drugs. Writing helps me understand.

'I thought the story and characters in Poppy were outlandish, but after I read Johann Hari's wonderful book, Chasing the Scream, I discovered that his truths were much stranger than my fiction. Both our books blame fear and hatred for causing the lazy bigotry that fuels the devastation that drugs inflict. '

Promoting our books

Expectations of a free tee-shirt are a powerful marketing tool, whereas embarrassing obligations or having ideas rammed down our throats are not. If we understand our takeaways and know what our book's edge is, our book promotions can be made to sound like a free tee-shirt to the people that are waiting for it. Don't waste your time trying to compel people who are not waiting for your book.

I know it's hard to be patient when in a day we could be a published author, but breaking into a market is most likely when we've set a release date for when we can make a concentrated effort. For example, leave time for presales and get reviews for our book. We need to have attracted many early adopters for us to look popular enough for the early majority to start buying our books.

The different reading communities for different books should be reached out to in different ways. We should reach out to readers the edge of our book can attract, who enjoy reading our genre and are interested in the subjects or tags for our book. A writer of literary fiction, for example, may develop an interest in their book through book reviews that emphasize the nostalgic war-time family life in the book. A readership for romance may be best accessed by discussing how touching the love between vampires is on social media. Thrillers can be highlighted by communicating how intriguing the murder is through email lists. For non-fiction, try discussing

how enlightening it is about first nation people through websites. To attract science fiction readers, speak of how out there the gadgets are, through blogging sites.

Below I have listed ways that we can let people know that their wait for our book is over. Choose a selection you'd like to do. I'm always adding to this list. Many books, as well as the internet, are full of promotional ideas like these and I hope you find more ideas you can use without compromising your brand or your creativity.

A presale

A presale allows our followers and friends to purchase and read our next book before it goes on sale to the public. It uses our book and its edge like a free tee-shirt to promote our brand as if we were popular authors.

This is different from pre-orders, where readers must wait until the general release date to read our book.

Reviews

Good quality book reviews can convince readers this is a book they are waiting for. Next to word of mouth, online consumer reviews are the most trusted recommendation for a book. After the editing, proofreading and passive marketing are finished, and before we publish, we should plan to give three to four months to find reviewers for our book. Good places to go are [Amazon's list of top reviewers](#), where we should look for reviewers who have reviewed books similar to ours and also lookup reviewers whose reviews we have enjoyed.

Don't expect too much from encouraging friends to write reviews. Some friends may recommend our book to others, but even among our writing friends, few of them will write a review. Well, mine didn't.

Reviews can be purchased from the [Independent Book Publishers Association](#), which have discounts for members. [Netgalley](#) is expensive but has given useful reviews. [The San Francisco Book Review](#) could give a book free reviews but may just leave us hanging. To be certain, we'll need to pay.

If everyone likes our book, we must be doing something wrong. Bad reviews should not surprise us, but they do, and worse; they have the

potential to wreck our confidence to write. Some authors will not read reviews of their books. If you're sensitive to criticism, you should get your publisher or your writing buddy to read them and give you positive feedback. I have thick skin and find reading a bad review only as debilitating as a bad cold. I need to be kind to myself, feed my ego chicken soup and not try to write until I recover.

Virtual or traditional book launches

Before the internet, publishers focused on their front-list titles, books they marketed hard on launch before they moved onto the next book. The turnover in a bookstore was twelve weeks if you were lucky. With eBooks and print on demand, your book will not need to sell its first thousand copies in the weeks or months after its release. The launch's success is not as crucial as it used to be. The launch period is now mainly about overcoming the inertia that a new book with no sales history has, so it is now only pivotal.

To become a popular author, the launch period will need to have enough impact to generate the interest from early adopters and influencers that would be needed to attract the early majority to your book. Devote a big part of our promotions to thanking and acknowledging the people for supporting us in the release of your book. We should attend or enrol in the sort of book launches we plan for our book and see for ourselves what works before we try it.

Traditional book launches are expensive, but if you are good at organising events and have many friends and are well-connected, this is well worthwhile.

A virtual book launch is a scheduled set of promotional events on the internet that coincides with the release date for your book or some other event with which you can associate your book. Events could include interviews with other people, guest spots, and giveaways.

Planning and executing a book launch are big jobs and you need to stay focused on how it can increase your social networks rather than how many books you sell. To stay in touch with people you spend time with during your launch, make sure you capture email addresses, whether it's a subscribe button, a sign-up sheet, or a bowl for business cards.

Giveaways and prizes

If you have enough writing friends, giving a prize for the best review of your book could create interest and get you some reviews. Showing your appreciation could also be through preparing giveaways – signed copies of your book, gift vouchers for coffee shops, or interesting homemade gifts such as iTunes songs that inspired you as you wrote. Such prizes need to be emailed or mailed out to the winners.

Your followers will appreciate the giveaways more if they reveal something about you, such as exclusive details about you or your books, or the back story of writing the book. The best gifts will reveal your area of expertise to your readers.

Publisher's sales and promotions.

Find out what promotions your publisher will do for your book. If your publisher has a big presence in our reading community, your promotions can generate sales. Publishers that don't have a big presence may not be able to help. Either way, you might as well engage in these promotions, as they can reach people you don't know, and every bit of exposure is useful. These promotions are not likely to achieve your marketing goals by themselves, but they must be worthwhile if they get more people to read your book.

If you haven't already offered you book in a presale, after you publish, you can contact your friends and followers telling them they are on a free list for a new book, because of their support in the past. This creates your own "publisher's giveaway".

Business cards for books

Getting one sale for every ten cards that are given out is a good result. This recoups the cost of the cards and moves you incrementally towards your marketing goal. Cost neutral marketing for a new author is great and even better, it is so cool, when meeting people, to be able to say, *I'm a writer*, and if they show interest, offer a business card for one of your books!

Promoting your book through social media

If you have built a social media presence you can create a visually appealing banner for your social media sites that promotes your books and can link them to where they can be purchased. Social media marketing can then connect you to the people that are waiting for your book. If you choose who to follow on these sites, your book can reach the early adopters who will like what sizzles about your writing.

Using digital semantic analysis tools such as [Google AdSense](#), you can reach out to very specific demographics, such as people who are interested in your book's theme.

Most platforms also provide free analytics which you can use to work out the best times to post and the best content for the people that are waiting for your book. From these analytics you can get the number of reactions, shares, comments on a post; as well as days of the week, and times of day that your users are most active; how many clicks a link received' and demographics of your audience: (age, sex, location, interests).

Look for sites that have either specialised in books or are sites that deal with the theme or genre of your book. Even sites like Goodreads don't seem to expose you to many early adopters. Smashwords has generated more interest in my books because there are more early adopters using it.

Interviews

If you are good at public speaking, seek people who will interview you and post or broadcast interviews about your book.

Creating an email funnel

I'm not sure this fits in with my brand, but an email funnel is an automated set of emails you create to go to a new person who has become a follower. The funnel includes a seven-day course with ideas from your book and it offers explicit calls to buy the book in half of the emails. For the rest of the year, creating content for your brand should send new readers into your funnel.

Advertising and press releases

Even if you don't get media coverage, a media-kit, or a press kit, is a good thing to have on hand, so that you can give important people a succinct

overview of who you are and what your book is about. Sometimes a business card will not be enough.

A marketing adage is that you need to convince a prospective buyer several times before they purchase. If you have lots of money, paid advertising will be most useful for promoting your brand and book when it supports other initiatives, such as a book launch or winning an award. Advertising on its own hasn't been found to increase book sales.

Book-to-screen agents

If you have contacts in media, you should ask for their help, but more than any other option, this can cost a lot and achieve nothing. Vanity presses are fond of making false promises about putting your book on the screen. I'd love to be wrong, but if we aren't a popular author, our chances of getting our books on the screen are non-existent.

Lodge publications with the National deposit

[NED](#), the National eDeposit is designed for publishers, including self-publishers. Under the legislation, publishers must lodge their works with certain national, state and territory libraries. An eDeposit will also reach a wider audience through discovery services including Google, Trove and national, state and territory library catalogues.

Congratulations!

If not already, you'll soon be a published author and you are on your way to becoming popular. I hope the ideas in this book will be a useful part of your journey and help you make this world a better place or maybe just stop it going mad quite as fast. I'd love to hear from you and not just because it's good marketing. Hemmingway's trip to Paris was not just good for his writing. It must have been great to mix with many people like you there. It isn't Paris, but I'd love to meet you on [Kenneth's Website](#), or if you prefer, send me the airfare for Paris.

Don't forget to update your performance patterns to evaluate this book. I'd love to know what you found.

Glossary of terms

Corresponding terms

Writing	Marketing
Promise to your readers	Brand
Takeaway	Edge or hook
Voice	Experience of reading your book
Reading community	wanting to read what you're writing,
Presence	Following
Theme	What's special about your book
Join the dots	Patterns

Active marketing: Active marketing reaches out to your readers

Brand: In marketing texts, a promise to your readers is called your brand.

A brand develops trust and empathy for you, as does your promise to a reader, but achieves this through many small efforts from whatever odds and ends can be made use of. The process of making a brand is like a bird making a nest

Edge: What a reader thinks about when they have finished the book and what makes the experience of reading the book special. This is what makes a book sizzle enough and stand out and grab its readers. This should be developed from what is called the “takeaway” in writing. What grabs readers won't be our ideas, but the feeling your ideas give them. The ‘edge’ can be many things, such as the turning point or what

readers take away from the story, but generally, it's what would cause readers to have a strong reaction with feelings like, breathtaking, riveted, amused, purposeful, motivated, celebratory, proud, nostalgic, replenished, inspired, spiritual, intrigued, touched, on edge, tense, relieved, challenged, enlightened, stimulated and refreshed. This can be as hard to define as what makes your favourite shirt special

Experience of reading your book: A marketing expression, which is used in a similar way to voice. It is one of the main reasons that people will love your book

Following: A marketing term for your presence in your reading community. A following is an engaged fan base, who have a lifetime of loyalty that gives your readers the confidence to buy and recommend your work to your friends.

Hook: What a reader thinks about when they start reading the book and what expectations they have for the experience of reading it.

Join the dots: A writer connecting two ideas that give their writing the ability to convey insights on human nature in all of its wonderful variety is called joining the dots in this text.

Passive marketing: Passive marketing puts you and your book on display for your reading community to stumble across

Patterns: In apparently random states of disorder and irregularities such as marketing a book, there are underlying patterns. This is part of chaos theory, which also postulates there is a sensitive dependence on initial conditions. The butterfly effect means that a post on a website could result in your book becoming a number one bestseller, but you can't predict the power of the post before or be able to attribute the post after.

Presence: Your presence is a writing term, which corresponds with the marketing term following. It is your involvement with both your flesh community and your internet one. It includes your involvement with community issues, your social networks, the people that trust and count on you, your diverse range of interests and your leadership.

Promise to your readers: An author's promise to their readers is a writing term, which is similar to their brand. It is what is consistent with all a writer's published work. It adds up to their creative goals, their muse, and how they write from their true self. While the 'edge' can be specific to a book, a promise to a reader is from the author. It should be revealing and be consistent for all their published work. It is what makes a writer want to write, which could be their love of language, love of ideas, love of place or love of drama. This makes it like a sourdough starter, from which if it is looked after, a writer can create many loaves of bread. In marketing, this is called the brand and develops trust and empathy for the writer. Markus Zusak's promise, for example, is to 'write somebody's favourite book.' These promises are about the feeling the author's writing evokes.

Reading community: People who want what the author is offering. In a marketing text, this is called a target market, target group or target audience.

Sizzle: If it sizzles, it's good marketing. It is what shows potential publishers and readers how creative and unique you and your book are. This will grab their attention. To make it sizzle you need to use writing skills to enhance your marketing skills. For example, use your promise to the reader to create an effective edge for your book. or use your writing voice in promotions, to exhibit the experience of reading your book.

Special: What is special in a book is how the book's tone, subjects, and themes are related to the reader or, if it relates to you better, how the subjects and themes convey an insightful knowledge of human existence in all of its wonderful variety. This can be expressed as the author's feelings in the hope that the reader or listener will empathise

Takeaway: The takeaway is a writing term, which is used in a similar way to how the edge of a book is used in marketing. It is a reflection that pierces the reader's heart. Stories and books are personal to each reader. Readers will take away something different, depending on their nature, experience and how they are feeling at the time they're reading it. You'll recognize a takeaway when you experience a chill, a deep level of

connection. It is when you need to put the book down to allow a powerful idea to sink in.

Theme: The theme of the story is how the meaning of a story is defined. It is the main idea or an underlying meaning of your book, which may be stated directly or indirectly. For example, the subject could be love, while the theme could be love can overcome all obstacles

Wanting to read what you're writing For marketing, this is often called a target market, target group or target audience. Although these terms are more succinct they do not take in the idea of community, which is an essential part of marketing a book. In writing this corresponds to the book's reading community.

Voice: Your author's voice is what evokes what it is like to read your book. It is your style, the quality that makes your writing unique. Your characters' voice should also be unique, but a unique author's voice is vital in fiction and essential in non-fiction.

About the author

Kenneth R Vickery loves to create outlandish characters and put them in bizarre situations, to see what happens. It is part of his joy of storytelling. It often lets him embrace social issues from a new and humorous perspective.

He doesn't like to stick to a literary genre. His characters have driven stories that are thrillers, sea changes, ghost stories, and science fiction. He admits he is a bit of a tart. These stories contrast, love, loyalty, and kindness, with greed, anger, and hatred. He hopes that this will expose the lazy bigotry that can mar our society.

His female characters always get a lot stronger than first envisioned, sometimes taking over the whole story. There are often strong father-daughter themes. He can't explain why, but when he seeks warm and witty characters, it just happens.

Kenneth retired from the mental health field to concentrate on his writing in 2017. He has been working on his writing for over twenty years and recommends writing groups and book clubs. He also reads many books, now using audiobooks due to his failing eyesight.

Kenneth lives in Perth, Western Australia, with his wife. They have two adult sons.

Contact the Author



[Kenneth's Website](#)



[Facebook](#)

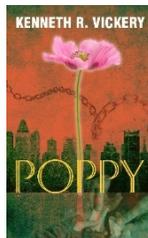


[Goodreads Profile](#)

Other books by this author

[Poppy.](#)

Bernard isn't a challenge for Poppy. She thinks Bernard is a galah and with her drug syndicate, she uses the lazy bigotry of his police colleagues to destroy him. Her father is encouraging Poppy to kill people, who get in their way. Poppy knows her father has her best interests at heart, but she has never killed, and she is disappointed to find becoming a killer a challenge for her.



[Bolas Buys.](#)

Sir Martin is a rich and ruthless Perth entrepreneur, who dies while celebrating with his admiring friends after making a load of money from a takeover bid. He becomes a ghost and from limbo, is horrified to witness the aftermath of his shady business deals. He dangles sticky opinions into the living world to try and stop his daughter's ethical corporate conduct from destroying his fortune.



[How to Publish an eBook](#)

Andrew J Harvey and I wrote, "How to Publish an eBook". This eBook aims to give writers confidence when venturing into the enormous massless playground that is the internet. It will provide them with new opportunities to publish and promote writing, curate ideas, and find ways to lead changes for the better.

It was written to provide a training manual for participants of the “How to publish an eBook” Workshop, which was facilitated by the Bassendean Writers group in October. 2019.

**How to Publish
an eBook**

Presented by
The Bassendean Writers' Group



Facilitators:
Andrew J. Harvey
Suzanne G. Vialacy

