

How to Publish an e-Book

Presented by
The Bassedean Writers' Group



Facilitators:

Andrew J. Harvey
Kenneth R. Vickery



HOW TO PUBLISH AN EBOOK

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Compiler

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Published by Bassendean Writers' Group at Smashwords

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Acknowledgements

Thank you to the staff of Bassendean Library who provide wonderful support to community projects such as this one.

About the facilitators

[Kenneth Vickery](#)

Kenneth Vickery is a new writer, self-publishing e-Books, and looking for a way to engage in marketing to increase his presence as an author. He realises that getting a published work to find the love and acclimation it deserves, will require delving into marketing, which he is trying to do without losing his creative goals. Kenneth writes fiction and published [Poppy](#) in September 2018 and [Bolas Buys](#) in April 2019. His next fiction novel is due out in February 2020. He also documents his literary journey in his [blogs](#) and is looking to publish [short stories](#) he has posted on his [web-site](#).

[Andrew J Harvey](#)

Andrew J Harvey is the founder and principal of Hague Publishing, an independent publisher of Science Fiction and Fantasy (see following). In addition to writing and/or editing a number of public reports for Parliament, Andrew has been a Principal for the Davies Literary Agency; editor and publisher of The Western Australian Year Book for a number of years; and editor and writer for Afterlife - the on-line magazine for Atmosphere users.

Andrew's first adult SF novel, Nightfall (Book 1 in the Clemhorn trilogy), was published by Zmok Books in February 2019. The first three books in The Portal Adventures (a series of young adult/middle grade SF) will be released by Peasantry Press in the first half of 2020, with Trouble on Teral to be released on 7 January.

[Hague Publishing](#)

Hague Publishing was established in 2011 as an independent Australian publisher of Science Fiction and Fantasy. Registered in Western Australia, it publishes original work by Australian and New Zealand authors. 2019 saw the release of our 14th book by our 7th author.

Hague Publishing is not a vanity press, and adheres to the Independent Book Publishers Association Code of Ethics. It pays royalties to authors accepted for publication. Authors are not charged for any part of the publication process.

EBooks are available through all major international eBook distributors, while paperbacks are available to purchase from Amazon.com, our own webshop, and throughout the world using Ingram's Global Connect Program.

Introduction

This eBook is designed to introduce writers to the skills and resources they will need to make their published work shine. It provides the supporting materials for participants of the “[How to publish an eBook](#)” Workshop, which was facilitated by the Bassendean Writer’s group in October 2019. Participants are expected to have access to this eBook, preferably on a laptop, during the workshop.

This eBook and the workshop have three parts, which are:

- editing and a writer’s passion and potential
- the joy of a finely crafted eBook
- finding a books destiny.

This publication, and the workshop, 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. These technologies should enable a writer to discover ways to publish and promote their writing in ways that suit both their life goals and their current undertakings.

Writers rarely make enough money to support themselves, let alone look successful. So, how can new writers hope to produce a best seller like [J.K. Rowling](#), [Dame Barbara Cartland](#), [Matthew Reilly](#), [John Green](#), or [Tim Winton](#). All these authors are successful in different ways and there are many other ways to be a [successful author](#). [Markus Zusak](#)’s advice to new writers is

*‘Don’t be afraid to fail. I fail every day. I failed thousands of times writing *The Book Thief*, and that book now means everything to me... ‘Of course, I have many doubts and fears about that book, too, but some of what I feel are the best ideas in it came to me when I was working away for apparently no result. Failure has been my best friend as a writer. It tests you, to see if you have what it takes to see it through.... The question is always this: if a ray of light came out of the sky and said, “Your next book will never be published” - would you still write it? If the answer is yes, the book is worth writing.’*

Outcomes

Editing and a writer's passion and potential

At the end of this session participants will be able to:

1. write a position statement for a prospective editor, describing the subject, genre, edge and reading community for their manuscript
2. identify the editorial services that they will need, to enable them to maintain their passion, while achieving their potential as a writer
3. understand why, to achieve their potential, an editor is vital to a writer to successfully publish
4. select an editor who matches their writing goals and can provide the services they need.

The joy of a finely crafted eBook

At the end of this session participants will be able to:

1. describe how an eBook is constructed
2. create a simple stylesheet in Jutoh and/or MS Word
3. understand the limitations of eBook design
4. convert a simple word file to an eBook using Anthemion's Jutoh
5. understand the need to thoroughly check an eBook on a variety of displays before publishing.

Preparing a book for its destiny

At the end of this section of the workshop, participants will be able to:

1. develop their writing goals and publishing plan
2. discuss what makes them as a writer and their book sizzle

Spreading the word

At the end of this section of the workshop, participants will be able to:

- 1 set realistic and measurable marketing goals that are complementary to their writing goals.
- 2 develop strategies for expanding their presence in their reading community.

Resources for the workshop

Required:

If you have any problems getting these resources email Kennethvickery03@gmail.com.

- A laptop or some way to read this document and use its links.
- Jutoh – (<http://www.jutoh.com/>) has a demo version with some restrictions. The full version costs \$39US. If you have problems installing Jutoh due to your virus protection, there's usually a button to click, e.g. More info, in the dialog box that shows when Windows blocks an application. Click this and confirm to allow the program to run. See: <http://www.jutoh.com/faq.htm#installwindows8>. Failing that, you can try: <https://www.technipages.com/blockunblock-programs-in-windows-firewall>.
- Microsoft Word. Pages or a hard copy print out of the exercises that are available with other reference material in a [documents page](#).

Suggested:

- Calibre – (<https://calibre-ebook.com/>) A free eBook reader and editor.
- Sigil – (<https://sigil-ebook.com/>). A free eBook editor
- Scrivener – (<https://www.literatureandlatte.com/scrivener/overview>). Has a demo version that runs for 30 days. The registered version costs \$45US.
- Smashwords (<https://www.smashwords.com/>) or Draft2Digital (<https://www.draft2digital.com>).

Part 1: Editing and a writer's passion and potential

Engaging a capable editor is as important to a writer, as having a good music teacher is to a musician. The act of creative writing can be for the writer only, but editing should be for readers. A writer needs someone with experience to help curate their ideas in a way that will resonate with a readership.

This means an editor needs to preserve a writer's voice and passion for writing, while adding to the writer's creative process. A new writer needs an editor that can be kind and patient. When a writer has developed their skills as well as a thicker skin, they may be able to engage an editor that can be more critical.

This is an important relationship for a writer. Don't be a door mat. A writer needs to be able to polish their story for the people who want to hear it. For an editor to assist with this, they too need to want to hear the writer's story. A prospective editor should provide their profile to a writer that enables them to establish what they specialise in, which should help this. An appropriate editor should be interested in both a writer and their story. If they don't ask questions, don't share a sense of humour or a love of the same authors as the writer, move on. A good question to ask an editor is, *"What books would you recommend I read?"*



Figure 1: Finding a good Editor who will, like the caterpillar in *"Alice in Wonderland"*, ask who R U (https://www.youtube.com/watch?v=_gpt2Zb5V5A) and other good questions

Finding an editor

If a writer wishes to develop a close relationship with an editor or if they're looking for services such as training, they may wish to find a local editor, even though for most editing tasks, an editor's location is irrelevant: as most editors receive and deliver their work electronically.

[Editors WA](#) outlines the [Professional Services](#) available to a writer and provides a list of editors they have [accredited](#). These editors are expensive and may not preserve a writer's voice or passion for writing as much as they should. Word of mouth is the best way to find an editor, so ask. For a new writer I would recommend [Sally Odgers aka Affa the Editor](#). She is lovely and does manuscript assessments, as well as edits quickly and inexpensively. Unfortunately, she doesn't proof-read. Let me know if you've found a good proof-reader.

When a writer contacts a prospective editor, they should be able to describe their book. This can be a book position statement, (see exercise 1) which is mainly about the content of the book, unlike an elevator pitch, which should sizzle with feeling. A books position statement can be in a form:

"My book is [the books genre] written about [books subject and/or theme] and has [this edge] for a [reading community]".

For example:

"Markus Zusak's book is historical fiction, written about children, orphans and foster homes, and feeds the soul of the young and young at heart."

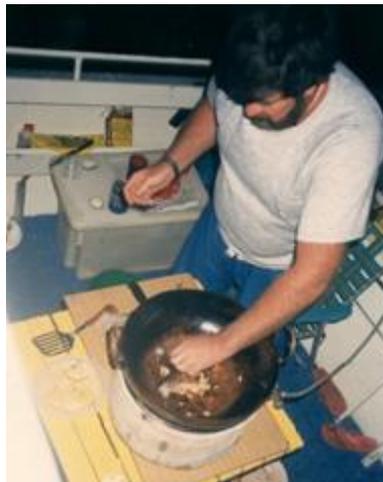


Figure 2: Making a sizzle

To make this statement more appealing a writer can discuss any similar works to theirs (preferably quite recently published), as it helps to establish where the book is intended to fit into the market. An American example is:

"Armstrong's Arrow combines the fast-paced action of the world's top techno-thriller writers with a sense of humour and a feel for snappy dialogue reminiscent of crime writer Elmore Leonard. The satirical elements of the story will appeal to fans of Kurt Vonnegut Jnr and Joseph Heller".

This may seem over the top, but it uses a similar language to an American article on [Literary Agents Seeking Fresh Voices](#).

If the work is unique, then the writer should be able to state why they think the story is special,

for example:

“The book that is now Poppy, started out being written as the sea change story of a good cop whose reputation is at stake, but the story arc was taken over by a teenage drug dealer that morphed the story towards being a thriller. What ended up was a story about what social capital can achieve in the face of the war on drugs. The book is written for anyone who loves detailed, complex plots peopled with eccentric characters.”

A writer should look for many other examples of short descriptions like these to find a style that suits them and their book. To engage an editor, a writer should at least be able to define the book's: genre, subject edge, and reading community (target marketing group).

A book's genre

Genres are meant to classify books into the different tastes of readers. Books are usually sold under their genre. Some editors work on a variety of genres, while others specialise so it is important for a writer to know the genre their book is written in.

A book doesn't need to be marketed in the genre it is written in. This is covered in a later section.

Use the following lists to try to find preferably one genre that describes your book.

Major genres, as defined by topic:

non-fiction; [fantasy](#); [science fiction](#); [western](#); [romance](#); Thriller; [mystery](#); detective story; crime; dystopia; sea change; historical fiction; coming of age.

Genres that describe the type and style of your book:

poetry; drama (play); prose; nonfiction and media; memoir; unreliable narrator; biography; [musical](#); [satire](#); haiku; [horror](#); graphic novel; comic book; DIY (do it yourself); Dictionary; folklore/folk tales/fables; [expository](#), [descriptive](#), [persuasive](#), [narrative](#).

Smashword's categories:

adventure; african american fiction; alternative history; anthologies; biographical; business; children's books; Christian; Classics; coming of age; cultural & ethnic themes; educational; erotica; fairy tales; fantasy; gay & lesbian fiction; graphic novels & comics; historical; holiday; horror; humor & comedy; inspirational; literary collections; literature; mashups; mystery & detective; plays & screenplays; religious; romance; science fiction; sports; themes & motifs; thriller & suspense; transgressional fiction; urban; visionary & metaphysical; western; women's fiction; young adult or teen.

A book's subject and reading community

A book's subject

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 defined. For example, the subject could be love, while the theme could be love can overcome all obstacles.

In a nonfiction book, the subject should be made explicit in the book (see [Editors WA](#) for a list of subjects).

With fiction, the subject may be elusive even to the writer. It may need to be interpreted through analysis of character, setting, plot, and symbolism. Try answering the following questions and then come up with a subject 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 book's reading community

Thinking that all people are, or should be the same is a big mistake as is confusing wants with needs. A readership needing a story, doesn't mean it wants it. A new writer should identify a reading community that wants to hear their book. To enable it to shine, a book needs an editor that belongs to its reading community, which is why I recommended that a writer ask a prospective editor about which authors they'd recommend. Choose from the reading communities below or come up with your own that is appropriate for your book: young adults, children, adults interested in erotica, Australians or Americans etc., environmentalists, political groups, war buffs. professional groups, religious groups, action lovers, plot lovers, character lovers, people that Trump is building a wall to keep out, lovers of a sense of place, lovers of challenging ideas. There are many more possibilities.

The book's edge

Selling a book is as difficult as selling sand in a desert. When polishing a book to attract readers, a writer needs to start thinking about what it is about their work that sizzles enough to stand out from the rest. This is the book's edge or what grabs the reader. Ideas won't grab readers. It is the feeling ideas give them, which attracts readers.

The edge of a book is a difficult thing to identify, let alone get right. You should get your editor to help you with it. For more information on the edge see Seth Godin's "[This Is Marketing: You Can't Be Seen Until You Learn to See](#)".

The 'edge' can be many things. It is what would cause readers to have strong reaction with feelings like, for example, purposeful, motivated, celebratory, proud, nostalgic, replenished, inspired, spiritual, intrigued, touched, out there, fear relieved, challenged, enlightened stimulated and refreshed.

Services provided by an editor

To select an editor, a writer should know which editorial services are needed for their book. The following are services that [Editors WA](#) has specified. The four most common services below are not discrete, and all four can be done in three steps. These services are:

Manuscript assessment

An assessment needs to provide feedback on how the ideas in a story are curated and how they could be given more impact. Often this involves listing the strengths and weaknesses of the manuscript.

A writer should also request an assessment of the story's 'edge', as well as an indication of how ready their manuscript is for publication.

A writer should receive a synopsis to the story from the editor. If this does not reflect the ideas that the author intended, the writer needs to decide if this is the fault of their manuscript or the editor.



Figure 3: Structural editing

Structural editing

Also called developmental, substantive or content editing, this type of edit checks the manuscript for factual errors, contradictions, and inconsistencies. In fictional manuscripts, it checks for discrepancies in the plot, character, or dialogue. It should involve reporting how well the story's theme has been developed, and how well the sub-plots are blended into the story line.

Copyediting

Copyediting involves correcting the language of the text to improve the manuscript's accuracy, clarity and consistency.

A writer should expect to be shown where their manuscript needs consistent tense, more plain English, and less clichés and lazy grammar.

Proofreading

Proofreading is sometimes known as verification editing. The author should expect this will make their manuscript ready to be published. It includes making sure that, the house or other set style has been followed, and all spelling or punctuation errors have been corrected.

Other specialist services

Other specialist services available through [Editors WA](#) include:

LANGUAGES

Some writers will need editors, who are capable of working languages other than English or have experience working with authors from a non-English-speaking background.

ILLUSTRATION/PHOTOGRAPHY

Locating suitable photos and/or artwork. May include obtaining camera-ready reproductions; preparing descriptions, working sketches and/or artist's references or co-ordinates for illustrations, maps and diagrams; supervising production of final artwork; obtaining releases from and/or conducting financial negotiations with picture sources and artists; preparing labels, captions and sources for typesetting.

INDEXING

Producing an alphabetical list of names and places and/or subjects and concepts that appear in the writer's manuscript.

LAYOUT/DESIGN

Are introduced in the next part of the workshop. Desktop publishing services such as formatting, layout and design for print and/or electronic publishing. This might be in Microsoft Word or a specialist program such as InDesign.

PRINT/PRODUCTION MANAGEMENT

Writers can use an editor's experience in production supervision and coordination. These services could include pre-press proofing and liaison with designers and printers, including specifications, scheduling and costs.

PROJECT ANALYSIS/MANAGEMENT

If you are self-publishing, you may want an editor/publishing consultant to manage all or part of the process on your behalf. Some editors offer full self-publishing assistance and will oversee the entire production process. They can liaise with designers and printers.

RESEARCH AND FACT CHECKING

Can help an author to avoid the embarrassment of – for example – a misattributed quote or a scene that features a character smoking a cigarette before they were invented.

TRAINING/COACHING

Some editors deliver training, coaching or mentoring, either to individuals or to groups, on topics such as writing for the web or writing in plain English, and basic or advanced grammar and punctuation.

Part 2: The joy of a finely crafted eBook

The following information is only a brief summary of the PowerPoint presentation created for this session. Contact either of the presenters for a link to the presentation.

The parts of a book

The Chicago Manual of Style 16th Edition identifies the following parts of a book:

- Cover
- Front Matter
 - Half Title Page (not normally included in an e-book)
 - Title (less subtitle)
 - Title page
 - Title
 - Subtitle
 - Author
 - Name and location of publisher
 - Copyright page
 - Information including copyright notice, ISBN, publisher etc etc
 - Dedication
 - Table of Contents
- Text
 - Chapters, scenes, paragraphs
- End Matter
 - Glossary
 - About the Author

What is an eBook

“An ebook is a text presented in a format which allows it to be read on a computer or handheld device.... Ebooks are also used to make out-of-print work available, or to bypass print altogether, as with new works by aspiring authors.” The Guardian Dec 19, 2001

An eBook is a series of electronic folders and files that have been ‘zipped’ into a single folder, and presented as a single ‘file’. If you copy the eBook and change its file type from .epub to .zip you will actually be able to open it and view its contents.

The ePUB container must contain:

- At least one content document.
- One navigation document.
- One package document listing all publication resources. This file should use the file extension .opf. It contains metadata, a manifest, fallback chains, bindings, and a spine. This is an ordered sequence of ID references defining the default reading order.

The ePUB container may contain:

- style sheets.
- PLS Documents.
- media overlay documents.

HTML and CSS

EBooks are, like a professionally designed website, written using a combination of HTML and CSS (HyperText Markup Language and Cascading Style Sheets). This separates the text (the story) from its appearance (how it appears on the screen).

EBooks are generally flowable, so as the reader increases the size of the text, text is pushed off onto the next page. And this creates a problem, because like a website, an eBook must be designed to be read on different sized screens – from phones to computers. Unfortunately, this places severe limitations on what you can do when designing your book.

As a result, you should carefully consider what styles you **are** going to use, and whether you are going to use any illustrations or not.

Stylesheets

One thing I must stress is that if you are intending to produce your own eBook you really need to use and understand stylesheets, and use them consistently. If you can use MS Word styles then you will be able to easily handle CSS. If you can't then google: 'an introduction to style sheets MS Word'. If you're interested in CSS then feel free to google 'an introduction to style sheets'.

A good introduction to Word styles is Charles Kenyon's "Understanding Styles in Microsoft Word" at: <http://www.addbalance.com/usersguide/styles.htm>

A BASIC STYLESHEET

Your basic stylesheet could include information on:

- information about font size, in em, (but not the typeface)
- whether the font is in bold and/or italics
- whether, and by how much, a paragraph is spaced and indented

With just this basic information you can create a unique 'style' for your book, with a style sheet that relies on just the following paragraph styles:

- Title (Heading 1)
- Chapter Heading (Heading 2)
- First paragraph
- Normal paragraph (Second and subsequent)
- Centred text
- Scene break (centred)
- Vignette
- Other

Jutoh

Our recommended tool for creating an ebook is Anthemion's Jutoh. Jutoh is available from: <http://www.jutoh.com/>. There is a demo version with some restrictions. The full version costs \$39 US.

Jutoh can walk you through creating an eBook in ten, easy steps, that only take a few minutes. These steps are:

1. Enter metadata
2. Choose your project location
3. Choose reflowable or fixed layout
4. Choose import options

5. Choose an existing book
6. Specify how to split your book
7. Design your cover
8. Compile an Epub file
9. Edit project properties
10. Edit and create new sections

Check, then check again

Whichever tool you use to create your eBook (whether Smashwords, Jutoh, or another means) it is vitally important that you then check that eBook on as many platforms as you can. Hague Publishing now tests its eBooks on:

- A computer: using multiple programs, including: Calibre, Kindle Previewer, and Adobe Digital Editions
- A Kindle eBook reader
- A Kobo eBook reader
- An android phone: using Kobo and Kindle readers
- An android tablet: using Kobo and Kindle Readers

And also validates against the relevant eBook standard (Jutoh does this automatically)



Figure 4: Finely crafted

Part 3: Preparing a book for its destiny through Marketing

What sizzles about the author and their work is also what is interesting enough to grab the attention of readers and publishers. An author's ability to get their book to sizzle and shine, will depend on their creative goals, their muse, and their ability to write from their true self. This is like a promise to their readers and should be kept consistent for all a writer's published work, While the 'edge' can be specific to a book, a promise to a reader is from the author. In marketing this is called the brand and develops trust. I have explained my [goals for writing](#) in the phrase "books open many doors". This helps me keep my creative processes separate from the marketing processes I use. [Markus Zusak](#) says he doesn't believe that mystery is important to keep his readers engaged, nor does he follow the cardinal rule of creative writing – show, not tell. "*I just try to write somebody's favourite book.* Promises to the reader like this are about the feeling it evokes.

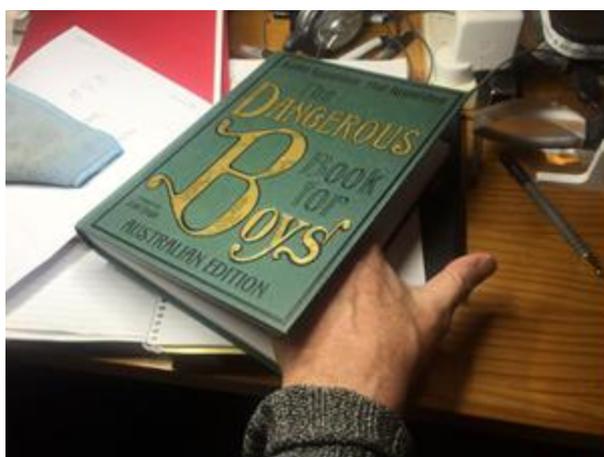


Figure 5: What makes a book grab a reader

Be chill about marketing

Living promotes a writer's presence to the people they know. Marketing is just a change agent that helps to promote our presence to people we do not know. This section aims to help identify and tweak those promotion activities, which are already part of our lives, to enable a writer to find a bigger impact in a wider following. This will give us many new opportunities to publish and promote writing, curate ideas and find ways to lead changes for the better. Some writers may not like to think of themselves as leading change, but a well written book should at least influence the emotions of the reader. Leading change doesn't have to mean more than that. Books can also give readers confidence in their beliefs and better ideas and vocabulary to express it. Books can and do change minds, but that is rare.

A new writer is unlikely to get their book to find its destiny without marketing. A successful author has a big presence in their target market group, which, in this publication, is called the reading community. This big presence makes marketing for them different than for a new writer. A new writer may only have a presence among their friends and family, and this could be the only people that buy their book.

Nothing will sell itself, but marketing can seem like the dark arts at times. To help to be more 'chilled' about marketing, many marketing terms have been re-labelled in this publication (perhaps I should have said changed).

Curation of ideas and stories are a precious part of our culture, and a writer should promote their ideas without being put off by marketing processes that, for example, get children to eat more fat and sugar. Marketing is now much more than advertising. Marketing is a change agent, which

can be for better or worse. To be for the better it should help readers find their hopes and dreams. A writer should believe that readers are waiting for the story they tell and not leave marketing to people that are only making selfish changes.

To find out if a writer can get marketing to fit in with their creative goals a standard marketing process has been re-framed to come up with ways that marketing can be tailored to suit the creative goals of a new writer. The marketing process that has been adapted for books, has three stages. The stages are: knowing your own story, spread the word, and show up generously. Seth Godin's "[This Is Marketing: You Can't Be Seen Until You Learn to See](#)" is recommended further reading.

The art of marketing is different from the art of writing. Creative writing involves revealing. Creative marketing involves presenting. This is like the difference between talking about work with your friends and writing a resume. Keep the marketing process distinct from writing. When a writer has finished marketing, they should put it away, and be a creative writer again. I do my marketing in the afternoon, because I am most creative in the morning and if I do marketing at night, I will wake up thinking about it instead of my stories.

If publishing a book was a barbeque, marketing would just be the sizzle. Marketing aims to attract people to a book, but it only sets up the initial encounter with a community of people who feel that they are going to love it. Whether readers will actually love a book or not, is much more dependent on the experience of reading it and how much they think about it afterward. A cogent argument for this is offered in [Why Do Readers Love Some Novels? Results of a Survey](#).

On my [website](#), there are useful [documents](#) that I have found or written. If you are reading this as a participant in the "How to publish an eBook Workshop" you will need to download the "[Exercises for the Workshop](#)" document.

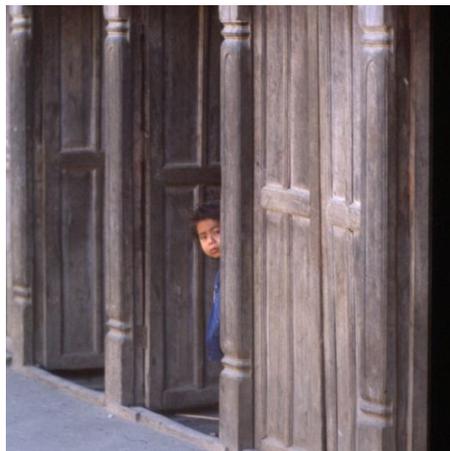


Figure 6: Books open many doors

Knowing your own story

A writer must know their own story and be true to it. For example, young adults are a great community of readers to market books to, but if writing young adult literature doesn't suit the writer's muse, then they shouldn't write for that reading community. A writer of alternative histories could get feedback saying there is too much character development. If this doesn't add their creative process, perhaps they need to change genre.

For a writer to develop a presence in a community of readers, which they don't know personally, requires a lot of effort, but most of the effort can be in tweaking their current presence in their community so that it extends out to people they don't know. (see Exercise 2). Most people think what they do is ordinary, when other people will find what they can do is extraordinary.

Discussing these creative goals with a writer's writing buddy, a writing group, book club, editor

or publisher will help to protect the creative process and a writer's promise to their readers.

Who's it for?

A new writer should identify a reading community for their book, so they can develop their presence in it. Different books have different reading communities, which need different marketing options.

A writer should be able to obtain a big presence in their reading community. If the writer is popular in a student alumni, a sporting, cultural or professional group, for example, inviting people to a book launch, may be all that is needed to get a critical mass of readers, who will recommend the book to the rest of the reading community. Gaining popularity in the great internet playground, takes time, just as it does in an earthly one. If you don't have a following, the time to start getting one is now. Humans are lonely. They want to be seen and known. People want to be part of something. Give them something to join.

How do people find books they want to read?

A writer should research how their reading community can be accessed. A writer of literary fiction could reach influencers through book reviews. Influencers for romance may be best accessed through social media, thrillers through email lists, non-fiction through websites, and science fiction readers through blogging sites.

A writer should examine how they choose books to read, because this is likely to be how readers will look for their book. This should become the basis of how they try to spread the word about their book.

Word of mouth for a book is more influential, than perhaps any other product. Once a writer's reading community is defined, marketing to an influential section of that group should be all that is needed to reach the whole reading community.

Plan to publish

A plan to get a book out there should include how to submit successfully to publishers and/or agents. Self-publishing has advantages and disadvantages. However, the 'gold-standard' remains, get a traditional publisher if you can. See "[How Credible is Self-Publishing?](#)" for a discussion on this. To help a writer decide what publishing method would be best for publishing their book, the strengths and weaknesses of different publishing methods are outlined below (see Exercise 3).



Traditional publishers

Traditional publishers have a much bigger presence in a reading community than a writer, and they could be a big help to achieve book marketing goals, but they refuse many good books and even if they accept a book, they may do very little to market it.

One way of attracting a publisher is by doing a [Market Position plan](#). I found an illustration of the importance of marketing to a publisher in the article [Literary Agents Seeking Fresh Voices](#).

Here is a [template](#) for submitting to a publisher, but different publishers require different formatting, so check what they want.

To find publishers in Australia, look at [The Writing Cooperative](#). For a publisher in a Western Australian reading community, [Fremantle Press](#). For publishers by genre, [Publishers Accepting Unagented Manuscripts](#), and for agents, [Australian Literary Agents' Association](#).

Hybrid publishers versus vanity presses

Hybrid publishers behave just like traditional publishers in all respects, except when it comes to business model. Hybrid publishers use an author-subsidized business model, as opposed to financing all costs themselves, and in exchange return a higher-than-industry-standard share of sales proceeds to the author. In other words, a hybrid publisher makes income from a combination of publishing services and book sales.

Although hybrid publishing companies are author-subsidized, they are different from other author-subsidized models in that hybrid publishers adhere to professional publishing standards. Regardless of who pays for editorial, design, and production fees, it is always the publisher that bears responsibility for producing, distributing, and ultimately selling professional-quality books.

Avoid Vanity Presses, which take your money, and provide no assistance to marketing. And if seeking an Hybrid Publishing enquire whether they adhere to the Independent Book Publisher's Association Hybrid Publishing Criteria <https://www.ibpa-online.org/page/hybridpublisher>.

Researching and getting an independent review such as from [The Alliance Of Independent Authors](#) can save a writer from a disappointing experience with a publisher.

Self-publishing a book through Web-based publishers

Web-based publishers such as [Smashwords](#) or D2D (<https://www.draft2digital.com/>) will accept most books, but they have little presence with a potential readership and don't help much with marketing. I published my first two books with Smashwords and would certainly recommend it for writers with small reading communities or who are willing to do their own marketing.

Publishing directly to distribution platforms

The algorithms of web-based publishers are excellent at converting a manuscript into formats appropriate for eBook distributors, but as discussed in the previous part of this eBook, Writers can do it better.

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.

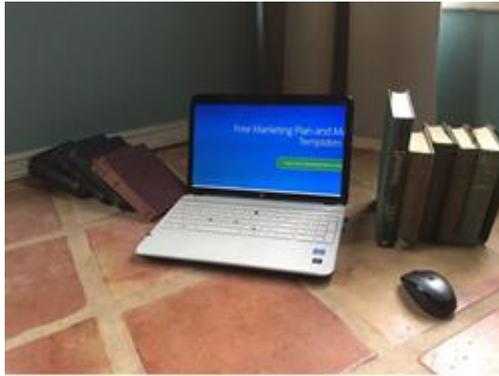


Figure 8: Getting a book out there

What is it about an eBook that needs to sizzle?

If some aspects of an eBook, such as cover design and blurbs, sizzle, they will attract publishers and readers, but if they're humdrum, it'll put them off. A writer needs to start preparing these foundations of getting a book to sizzle, months before they intend to publish. These are called passive marketing strategies. Here are aspects of a book that need to sizzle, and ways that a writer could use to achieve this.

The cover

Along with a professional editor, a writer should engage a professional to do their [book's cover design](https://abda.com.au/) (<https://abda.com.au/>),

Book position statement

This is a description of a book that includes the genre, subject, edge and reading community (target marketing group). How to write this statement is covered in Part one.

Selecting a Genre for Marketing

A book doesn't need to be marketed in the same genre as it was written. Distributors and publishers will give you the opportunity to use many genres. Check what other books are in the appropriate genres for your book and look at the popularity of the genre. Choosing popular genres will give you wider distribution while unusual genres will help improve the ranking of your book. Use genres from both for your book.

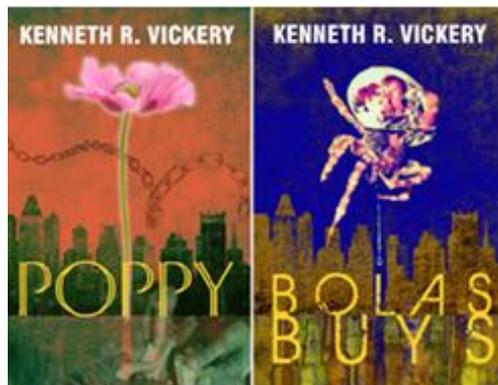


Figure 9: My book covers

Tags

Tags are one or more keywords with which to help readers find books about subjects they're interested in. A maximum of ten tags per book is usual. Use your SEO program or your publisher's website to find or get suggestions for common tags used by other authors. Tagging creates a 'folksonomy' that will make it easier for readers to find books. Tags may contain letters, numbers and spaces, e.g. change agents, drug dealers, gang and drugs, social capital, social divide.

Contact the author

In this feature of a book, a writer should outline how they want to communicate with their reading community. This includes their use of social media and community contacts. Readers, who are likely to love a book, probably use social media and community contacts in a similar way to the author, so it is not a good idea to change from communication practices used for the people you know, when publishing.

Readers would be interested in private information about an author, but if an author would not like to expose their private lives, they should set up a parallel stream for social media that stops their private lives becoming public.

About the Author

The author should try to explain why they sizzle (see Exercise 4). To enhance this creative process, they could answer these questions and then used their creative skills to make the ideas they identified sound great and put them in the About the Author section of their book. Getting people like a mother to read it, can be worthwhile. Family are usually too close to give good advice about writing, but here closeness is helpful.

- *Why are you passionate about writing?*
- *What is exciting about what you write about?*
- *Explain what your "promise to the reader" is?*
- *Who are you and how did you get to be a writer?*



Figure 10: Using creative skills

Blurbs and synopsis

Distributors use blurbs to describe a book to potential readers. 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 sizzles enough to attract readers (see Exercise 5). A position statement is about content a blurb should be about feeling.

Different distributors require different [sizes for a blurb](#). Here are questions that enhance the creative process to help make short and long blurbs sizzle.

SHORT BLURBS

This is sometimes called an elevator pitch. To identify what sizzles in their book a writer should use whatever drives the story (the main protagonist, relationships, the alien world) to answer these questions and use this to write a short blurb of about 400 characters.

- *What grabs the reader at the opening of the story (the hook)?*
- *Why would a reader find the story special?*
- *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 is often what a potential reader will see when they click more, but it can also be all they see, so it must stand alone and not repeat too much in the short blurb. Use the protagonists in a book to answer these questions, then use the answers to write a long blurb of about 4000 characters:

- *Why would the story excite a reader?*
- *What drives the 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?*
- *What will readers take away from the story?*
- *When and where is the story set?*

SYNOPSIS

A synopsis is written for editors, agents, publishers, or writing competitions that have requested them. These are a combination of a position statement, a long and short burb, and they must include details on how the book ends.

Questions for book clubs

This is an aspect of a book that encourages readers to recommend the book or the author to other readers. The writer should have questions they want the reader to think about, but if they get stuck or when they've finished, they could check that they had asked questions like the ones below. and then, if they are inspired, write more questions about their story:

- *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?*

Including other books by the same author

The more books an author writes, the more opportunities they have, to make a big presence in their reading community. If people enjoy reading one of an author's books, they are more likely to read other books by that author. 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 the author 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 for their own good, is basically 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 since an eBook is for a global market so details for at least the Australian, US, Canadian, and UK markets could be needed.

The statement below is designed to reduce the possibility of [legal action](#) for [libel](#) from any person who believes that they have been defamed by their portrayal in a work of fiction, whether portrayed under their real name or a different name.

“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 copy right statement should be included in the front of a book, such as: “

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This eBook is licensed for your personal enjoyment only. This eBook may not be re-sold or given away to other people. If you would like to share this book with another person, please purchase an additional copy for each recipient. If you’re reading this book and did not purchase it, or it was not purchased for your enjoyment only, then please return to Smashwords.com or your favourite retailer and purchase your own copy. Thank you for respecting the hard work of these authors.”

Acknowledgements

One of the following questions is often answered in an acknowledgement. Answering one of the questions, may assist a writer to write their own acknowledgement.

- *Who or what has helped the writer, in their wonderful literary journey?*
- *What amazing person has been the wind beneath the writer’s wings?*



Figure 11: Acknowledging people who helped

Part 4: Spreading the word

This second stage introduces active marketing strategies to increase a presence in an author's reading community, which should involve:

- Promoting your brand (creating a name)
- Promoting your book (getting a book out there).

A new author should have realistic and measurable ways to increase their presence, based on how they have built their presence among the people they know. (see Exercise 6). Engaging with your reading audience may often feel wrong and often will be, so be persistent and remember that in the great internet playground, interested readers *are* within reach.

A writer should find people, within their reading community, who are waiting for their story and engage with them. The people who are satisfied with what is popular, aren't looking for a new writer. The only people new writers can attract are curious, dissatisfied, or bored. They are the early adopters. Everyone else in their potential readership, are likely to opt out and refuse to pay attention.

A writer should be judicious about who they reach out to. They should choose people"

- Who want what they are offering
- Who are most open to hearing their message.
- Who influence the writer's potential readership.

Early adopters look for uniqueness, courage and leadership. .As with all exchanges between people, showing leadership always requires seeking, connecting, solving, asserting, believing, seeing and testing.

Some options for a new author are free and some are expensive. Until the author has broken into the market, these options will rarely be cost effective. An Author should select marketing options based on which are compatible with their developing presence in their reading community, as well as which ones fit in with the way they live.

Whatever strategies appeal, they will take time to be effective and until a book has broken into a market, they are not likely to be a money-making endeavour.

Quality is much better than quantity. Don't try to use every one of the opportunities listed below. Remember, increasing a presence in both the internet and in the world of flesh means you need to show up. If an author is spread thin, they won't.

An author should consider some of these options for spreading the word (See Exercise 7).

Creating a name

Creating a name promotes the author's writing and their talent with curating ideas, but it is not directly about a book. The options suggested in this section should develop the writer's brand or to put it another way, develop interest, trust and empathy for the writer. This means the writer needs to be generous with their time and energy as what they sell is less important than what people say about them. Generosity with their money isn't needed as these opportunities are cheap. They should do them for love and be consistent with their promise to their readers.

Blogging

Blogging is a direct way to get your writing to readers, and a writer that is posting and emailing on issues that they are passionate about should start putting this writing in a blog and develop a

following. It can take three years to build up a readership, so it is a good idea to have started doing this well before the writer is ready to publish a book. Blogs should be well written and edited with a recommended length of 2,000 to 2,500 words. A writer should have keystone blogs that all their blogs refer to, like a major city on a map.

The sort of ideas that work well in blogs are outlined in “[28 Ideas to Cement Your Writing Habit](#)”. Websites such as [Goodreads](#) offer free blogging, but the quality of these blogs pages are not as good as if blogging is set up on an author’s own website.

Commenting on other popular blog sites is a good way to get a feel for what readers enjoy on that site. Work out if comments on blogs just supportive or are they making original and interesting points and arguments? A writer should be careful to fit in with the mood of the site before they put their name out there.

To be successful with a blog page, a writer also needs to fit in with Google’s search algorithms. This requires learning about [SEO](#). For a website, look at [Optimizing SEO on WordPress](#). For example, the computer algorithm likes wordiness and repetition much more than your readers will.

Other help for getting followers are [Blog tours](#) (eg <https://www.ireadbooktours.com/>) or [Book Junkie Promotions](#) which were worth a look, as is putting Blog tours into google. [AJH](#) 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](#) (<http://hfvirtualbooktours.com>), and [Passages to the Past](#).

Guest posting

Posts and blogs can be submitted to Web sites that offer news and commentary, such as [The Huffington Post - Pitching Strategy Guide](#), [Mythcreants](#), or [ShoutMeLoud](#) (<https://www.shoutmeloud.com/join-shoutmeloud>). There are many such sites and a writer should find sites they like as these sites are likely to have a presence in their reading community. These sites have been reported to be a good way to improve your following.

Writing reviews

This is a great way to influence readers and will also make many writing friends. If a writer likes reading reviews, then they should look for reviewers who have reviewed books like theirs and look up reviewers whose reviews they have enjoyed and start reviewing.

Provide services for writers

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

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

If a writer enjoys reading a literary magazine or short story anthologies, submitting a short story to the publisher, is a great opportunity for them to get their name know in literary circles and expand their writer’s profile. But please, a writer shouldn’t submit to a magazine or anthology they don’t like. To find a suitable magazine, try [Category: Australian literary magazines](#). A possible anthology publisher is [Literarium](#).

A website

A website should be built from the essence of who the author is. It is how the author chooses 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 have money and can pay a web-builder to do it.

My website (<http://www.kennethonbooksandwriting.com/>) introduces people to me and my writing. I use photos to promote my ideas, writing and singing. So far, it has not reached much past people I know, but there's always that chance that I'll go viral at any minute, and without a website I won't.

Attending Events

Word of mouth is a strong influence for purchasing books. Organising events, such as book launches, or book or poetry readings, should be a good way to increase your presence in a reading community.

Growing an email list

A writer's email lists for readers should include more than just friends. By offering something useful, insightful or entertaining in an email newsletter, a writer can gradually build an engaged audience who look forward to hearing from them, but the writer must be keen on newsletters.

Writers can also use letter style emails, to talk about what they're doing and help launch their books.

Websites are good at creating and sending out emails, and make it easier to manage the subscriber list.

Check out MailChimp as a possible facilitator to manage your new mailing list: <https://login.mailchimp.com>.

Social media presence

[Social media marketing](#) should promote the book and author's desired social media 'culture' and 'tone'. A big advantage of social media is that it is two-way communication. It makes the author accessible to those interested in their book and makes them visible to those who have no knowledge of them, which unlike advertising in traditional media, does not require astronomical budgeting.

Getting a big following on social media, must increase a writer's presence in a reading community. Building a [social media presence](#) means you should post regularly. To find subjects to post see Blogging. Posting on social media sites is more like just keeping in touch. They can be short and imperfect, but they must be at least weekly.

Grants, residencies, competitions and awards

A writer should use their applications to these options to practice their marketing. The chances of success are low, but if the writer can make their application sizzle 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.](#)



Figure 12: Finding money for your project

Getting a book out there

Book promotion options in this section should make an author's book, both:

- easier to discover and
- expose the book to people the author doesn't know.

Providing free lists and coupons to readers

Expectations of a free tee-shirt is a powerful force, whereas embarrassing obligations are not. Offering discounts should sound like a free tee shirt. Saying that a reader is on a free list for a new book, because of their support in the past is one way to achieve this.

Publisher's sales and promotions.

An author should make the book free in a publisher's promotion, if it means more people will read it. If an author's publisher has a big presence in a book's reading community, their promotions can generate sales. Publishers that don't have a big presence, may not. Either way an author might as well engage in these promotions, as they can reach people the author doesn't know, and every bit of exposure is useful. These promotions are not, however, likely to achieve the author's marketing goals by themselves.

Reviews

Good quality literature reviews can compel readers to buy books. A writer should not expect too much from encouraging friends to write reviews for their books. Some friends may recommend the books to others, but even among writing friends, few of them will write a review.

After the editing and proofreading are finished and before a writer publishes, they should plan to give three to four months to find reviewers for their book. Good places to go are [Amazon's list of top reviewers](#), where the writer should look for reviewers who have reviewed books similar to theirs and also look up reviewers whose reviews they have enjoyed.

A writer can also get professional reviews from the [Independent Book Publishers Association](#), which have discounts they provide members, some are very significant: [Netgalley](#) is expensive but has given useful reviews. [The San Francisco Book Review](#) could give a book free reviews, if the

writer is feeling lucky, or the writer could pay and be certain.

Reviews have the potential to wreck an author's confidence. Some authors will not read reviews of their books. A writer that can't read their reviews should get their publisher or their writing buddy to read them and give them 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 don't try to write until I recover.

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 the author incrementally towards their 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!



Figure 13: Increase your presence

Advertising and press releases

A marketing adage is that you need to convince a prospective buyer several times before they purchase. Paid advertising is most useful to get the author's name and book out there, when it supports other initiatives, such as winning an award.

Book-to-Screen agents

If a writer has contacts in media, they should ask for their help, but read [About Literary Film Agents](#). More than any other option, this can cost a lot and achieve nothing.

Lodge publications with the National eDeposit

[NED](#), the National eDeposit is designed for publishers. Under legislation publishers have an obligation to 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.

Monitoring progress

Getting a presence in a writer's reading community can take years. It can be depressing if you don't have a way of measuring progress. The goals should enable the author to determine when to

reduce and increase efforts in marketing. They should also be relevant to the marketing option used, such as the number of followers on your blog site or the number of hits your book reviews are receiving. Goals should be easy to measure progress against and success should at least be a step towards a book finding its destiny.

Show up generously

This last stage is often overlooked. An author needs to show up—regularly, consistently, and generously, for years and years—if they want to organize, lead and build confidence in the changes they seek to make and earn permission to curate ideas through their writing.

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 you deepen your relationship to your craft, and to the goals you share with your community. The ongoing conversation you have with people is a demonstration of your own commitment to your values and your willingness to lead and influence change.