

Excerpt from

***Write to
Publish for
Profit***



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Publish It!

PUBLISHING 101

Publishers today come in several flavors, and before proceeding further with a discussion about writing and publishing for profit, it would be good to provide a menu and brief description of each offering.

Traditional Publisher – You submit your manuscript and wait to hear from one of the many editors or readers; or, if the publisher does not accept unsolicited manuscripts, you submit your manuscript first to a number of literary agents until you find one who will accept your work and represent you to a traditional publisher.

Self-Publisher – You contact a low-cost turnkey online company that rapidly converts your manuscript into a printed and bound book and lets you buy copies back from them. Usually these companies charge extra for editing, proofing, designing, promoting and marketing, but if your budget and goals are limited, you may wish to by-pass those steps and go

for a simple printed and bound manuscript that resembles a book.

Co-Publisher – You work closely with expert editors, design and layout professionals, proofreaders, marketers and promoters. Under their guidance and with their help, you develop a quality product that matches the quality of the work; it meets the highest book industry standards. With this arrangement, you have an opportunity to make excellent profits from the sale of your professionally produced book at the same time you have the advantage of the co-publisher's distribution and subsidiary (foreign rights, film contracts, etc.) capabilities. Production is efficient, based on your time schedule. If the manuscript requires little or no editing and only the standard proofreading, it could be ready for the marketplace within a few weeks.

BECOME AN EXPERT IN PUBLISHING YOUR BOOKS AND ARTICLES

Here's a quick "To Do" list of tips for researching the who-what-where-when-why-and-how of the publishing industry.

Publishing Your Books

- Study the book industry. Learn everything there is to know about publishing.
- Research industries related to book publishing (audio books, ebooks, films, etc.).

- Develop a clear picture of the method you wish to use for publishing your books and articles.
- Visit many publishing websites.
- Become familiar with book industry associations (Literary Marketplace, Publishers Marketing Association, etc.).
- Join writing and publishing forums.
- Learn how to write a book proposal.
- Learn how to develop a media kit.
- Interview authors to learn how they publish.
- Interview literary agents.
- Interview publishers and editors.

Publishing Your Articles

- Submit your articles wherever the guidelines fit your work.
- Add the titles of your published pieces to your resume.
- Post articles freely on appropriate websites.
- Volunteer to be a regular web columnist.
- Start a blog.
- Podcast and post.
- Collect your articles and publish them as a book.
- Stay current with free lance writing classifieds.
- Develop a fee structure sheet; send it when requested.
- Write for off-line media whenever possible.
- Learn how to write publicity, advertising and marketing copy.

WE ARE LIVING IN A DIGITAL, ELECTRONIC MULTI-MEDIA AGE

If you are a writer, you will want to work with a publisher that understands and uses “on demand” printing and distribution.

If a publisher does not have a website and if the key members of the company are unfamiliar with the internet—if they have archaic computer equipment and claim it’s not necessary for their business to be integrally connected to the World Wide Web or use digital technologies, beware! This is a sign that they would have a difficult time completing pre-press and post-press book production processes efficiently and economically. Today almost all publishing pre- and post-press processes are performed digitally.

Today’s online book marketing and promotion capabilities far supersede any type of exposure and publicity that currently exists through other venues, especially for new or unknown authors. It’s another red flag if a publisher is unfamiliar with Web 2.0 marketing technologies and if viral marketing and social networking are not part of their promotion package.

TODAY YOU CAN HAVE YOUR BOOKS WHEN AND HOW YOU WANT THEM

In the book industry, on-demand usually refers to “print on demand” and is abbreviated as “POD.” It is now becoming SOP (standard operating procedure) to print books at the time of purchase, after the customer has paid for them.

At the turn of the century, POD took the book industry by storm and by 2004 it had gained such a stronghold, the handwriting was "virtually on the wall": Gutenberg & Co.--most forms of offset printing using metal plates and rollers, were on their way to the graveyard. Today a small table-top printer can produce *"15-20 library quality paperback books per hour" --a process that only a few years ago used to take days.

*Following is the 2006 announcement from www.ondemandbooks.com about the new Espresso book machine:

On Demand Books LLC. is planning to become the first company to globally deploy a low cost, totally automatic book machine (The Espresso Book Machine), which can produce 15 - 20 library quality paperback books per hour, in any language, in quantities of one, without any human intervention. This technology and process will produce one each of ten different books at the same speed and cost as it can produce ten copies of the same book. ODB has two machines currently deployed (one at the World Bank InfoShop in Washington DC, and one at the Library of Alexandria in Egypt).

ODB is also finalizing technology to access a vast network of content that can be accessed and produced via The Espresso Book Machine Network. The content of this library will reside in numerous locations from a multitude of sources. Our system will accept multiple formats, and fully respect licenses and rights.

Two pdf files, one for the front and back covers and one for the book interior, are accessed from a large database of thousands of such pdf files that are stored on a chip that is smaller than a postage stamp. The operator presses a button and the printer

produces a trade paperback, completely bound. Digital graphics, photos, etc., are embedded in the interior of the book, eliminating former tedious photographic, reproductive and assemblage processes.

If Gutenberg led to literacy, POD has led to poderacy. Taken to the ultimate, POD dispensed with the need to:

- Warehouse books and pay all the warehousing fees, insurance, taxes, etc., etc. As soon as a book is purchased it is printed from files archived in the digital printing equipment. Within 48 business hours, it is on its way to the customer.
- Pay huge sums of money to an offset printer for large print runs.
- Use wholesalers and distributors for trucking cartons from wholesaler to distributor to bookstore warehouses, and finally to the bookstore, where the customer purchases an often war-torn looking product.
- Force the publisher to take the loss of returned and often damaged books.
- Invest huge sums of money to print a second edition if the author wishes to correct errors or make other editorial changes... and suffer the loss of an out-dated first edition.

Today, most publishers use digital printing unless a book requires a large print run. Offset printing still continues to be more cost effective than POD, but that era is rapidly coming to an end. Also, if a book requires special technical reproductive

work that a digital printer is still incapable of performing to perfection, it will be offset printed. As digital printers continue to become more sophisticated, they will soon replace offset printers for these procedures as well.

Today more than 100,000 books are published annually, and a large number of these products are self- or cooperatively produced by boutique publishers that use POD as well as other digital technologies for distribution, marketing and promotion.

THE MARRIAGE OF INTERNET AND DIGITAL TECHNOLOGIES

The internet is a natural partner for direct marketing on demand publishing and printing. Extensive use of internet resources and capabilities, including direct emailing, indirect large file emailing, phone, fax, teleconference, instant messaging and other specialized web transmission and communication processes are an integral part of most publishers' activities.

From start to finish, my own company, Dandelion Books (www.dandelion-books.com) utilizes digital and on demand design, printing and distribution technologies. Each stage of production is seamless. For example, when designing the front cover, the concept, sketches, description, sample art work, colors, font styles and size choices will travel back and forth electronically from author to publisher to designer to editor to marketing director to publicist to proofreader, etc., as many times as necessary.

The same streamlined digital composition and communication processes are used for revising, editing, proofing and designing the book interior. Possibly a book needs footnotes. The author will deliver these notes in a separate document and the designer, using the latest footnote software, will incorporate this data at the end of each chapter or as a single section at the end of the book (end notes).

An index may enhance the book and make it more desirable for library acquisitions (libraries usually like indexes). The designer will use special indexing software to create this portion of the interior. Imagine having to create an index manually!

Formerly, one had to order bar codes to be sent by post and they were delivered as films that had to be manually positioned on the book cover. Today, designers locate the barcode software on their hard drive, enter the registration numbers and book price on the template, press a button and *Voila!* – the bar code is created to be positioned on the cover wherever desired. One can easily see how digital and computer technologies have transformed almost every aspect of 21st century publishing.

Print on demand (POD) and other digital technologies are here to stay. In fact, the latest POD equipment is pointing toward individual ownership of book-making printers that will cost no more than a laptop or desk model computer. Keyboards as well as monitors will be virtual “ghosts” on tables and walls that the

user taps on and views as if they were real--which, of course, they are!

MORE ABOUT “TRADITIONAL” PUBLISHING

If you still have your heart set on publishing with a “traditional” publisher, it would be good to ask the following questions before placing your name on the dotted line:

Where will my book be sold? Who is your wholesaler or distributor? What is your marketing budget? What is your publicity & promotion budget?

A traditional publisher uses a wholesaler or distributor for placing the book with brick & mortar stores and vendors, such as book clubs. The publisher will be required to have a sizable marketing and promotion budget in order to properly expose the book and draw attention from buyers. The budget will include capital for hiring agents to do media placements for radio, television, print, and the internet. The budget will also include capital for buying ads and renting booth space in trade shows. Other costs are flyers, catalog inserts and promotional pieces that are placed in seasonal book catalogs.

If you are a first author, the publisher may be unwilling to invest a great deal of money in promoting your book. In fact, before signing the contract, they may ask *you* to commit to paying for the book’s marketing and promotion campaign (usually several

thousand dollars). They may even ask you to take charge of that campaign.

THE ROLE OF INTERMEDIARIES IN THE BOOK INDUSTRY

Wholesalers and distributors are intermediaries or “go-betweeners.” They keep databases for book titles, warehouse the books, send out orders from retailers when they come in, and truck the books to the retailers’ warehouses. The procedure is as follows:

- The publisher sends books to the distributor.
- The distributor sets up the book in its database and warehouses the book.
- The distributor sends out information to wholesalers announcing latest releases.
- The wholesalers place this information in their database and send this seasonal catalog to the retailers (stores and libraries) whom they represent. The buyers review the book list or catalog and present it to their Board of Directors, if they are corporately owned. The Board, marketing director and other members of management determine which books they will purchase and display.
- Sometimes the corporation is so large, buyers are divided into territories and each territory is autonomous in making acquisition choices.

- If the book is accepted for retail placement, the buyer will send a request to the wholesaler for 1-5 copies per store, to be shipped to each retailer.
- The wholesaler will send the order list to the distributor and the distributor will send the requested number of books to the wholesaler's warehouse. The wholesaler will keep a database and inventory of books received and books shipped out.

So far, no money has exchanged hands, since no books have been sold. All of this ordering and shipping is on consignment only, although these transacted activities are called "distributors' purchases."

The books are shipped to each retail store where they are placed on the shelf for a period of 30 or possibly 60 days. If they do not sell, they are then sent back to the wholesaler's warehouse. The wholesaler will keep them there for awhile, in case there's a call for the book from one of the other stores. If, after a short time, it is clear that the book isn't selling, "remainders" will be shipped back to the distributor's warehouse where they may be re-sold to book remainder companies.

All of this transporting and data processing takes place during a period of approximately six months from the time the book is printed. The cost for this service is 60% of the retail price for every book that is sold. Returns are discarded if they are damaged and cannot be sent out again as "fresh inventory."

Meanwhile, during the entire time that all of this activity is taking place, the publisher is paying for warehousing of the books.

The first compensation a publisher receives for any book sales, approximately six months from the time the book is printed, is one-half the sales compensation for the first month of bookstore sales. From that time forth, the second half of the first month's compensation plus one-half of the second month's compensation is delivered to the publisher.

If the book is selling well, the publisher must have enough money on reserve to pay for a second print run. This is another Catch-22 for many independent publishers and often it has ruined the opportunity to have a best seller. Books that are printed must be paid for: one-half the amount up front and the other half immediately upon printing and shipping. For a small publisher with a limited budget, the cost of even a small print run of 5,000 copies is yet another financial challenge.

If the book doesn't stay in the stores longer than 30 to 60 days, chances for good sales will only happen if the book catches on. And here we have the backward chain of dominoes:

If the book is not publicized well and if the author cannot be booked for prestigious appearances—if a hefty sum of money isn't spent launching an ambitious book campaign--no one will hear about the book. If the publisher cannot afford to pay for display space in the stores, it will get lost among the thousands

of other new titles. If the publisher has a limited budget for developing promotional materials, the book will appear in tiny print usually at the back of the buyers' catalog.

THE BOOK REVIEW PROCESS

Book review "galley" or preview copies of the book must be sent to the media before the book even appears in print, to allow for reviewers to read it and write the reviews.

[*Note:* On demand books do not require a long waiting period between the time the publisher and author review the proof. In fact, a proof is usually a digitally printed book itself. This rapid delivery shocks the system because it doesn't give the reviewers their usual time frame for reading the book and writing the review. Therefore... maybe you guessed it already: most of the major book review journals and newspapers will not review on demand books because "they consider the books inferior or below market standard." Some are now beginning to relent and change their rules, since they're discovering they may be missing an opportunity to review some outstanding books.]

I think you can see how quickly and easily a book campaign can be ruined if, for example, book reviews don't coordinate with the "street appearance" of the book in the stores; if the books don't arrive in the stores in time for a major media appearance; or if the publisher doesn't have a large enough budget to pay for a second print run.

CO-PUBLISH WITH DANDELION

Another option is to co-publish with Dandelion Books. I invite you to browse on my websites, *www.write-to-publish-for-profit.com* and *www.dandelion-books.com*.

No one can hold back a revolution. In 2000 when we started publishing books using digital print on demand technologies, the whole world laughed at us. Incredulous, this primitive technology! The laughter was understandable, since the internet was still new and no one ever thought it would be able to successfully use it for marketing products. Brick & mortar books stores were here to stay forever and could *never* be superseded by online or virtual ones. So people thought.

Today, Dandelion is among the first online publishing companies to offer *quality* pre-press, printing, marketing and promotion that incorporates the latest and greatest Web 2.0 and Content 2.0 technologies.

When we accept a manuscript for publication, we include in our quote the option to develop a website through *http://www.sitesell.com/publishing8.html*. This extraordinary marketing software provides all the tools for creating a website specifically for the author and their book(s) and for developing a loyal readership. For the first time in history, authors have a chance to take charge of their own precious commodities. In the next chapter we will discuss SiteSell in greater detail.

DANDELION BOOKS SUPPORTS EDITORIAL FREEDOM AND INDEPENDENT THINKING

My publishing vision in 2000 was to open the playing field to every individual who had a written manuscript that they wished to publish, and to make it possible for them to realize their dream of getting top sales for their work. Realizing that many of these writers needed coaching, tutoring, book doctoring and editing services in order to produce a work that would be considered finished and ready to be published, I included all of those services in my business model.

Dandelion qualifies "valuable manuscripts" as works that are:

- Truthful but possibly not believable because of the power of current propaganda machines that use a number of often successful tactics for convincing the public that they "pulp conspiracy" works written by lightweights that are not to be trusted
- Controversial, causing people to think and ask questions
- Provocative--a wakeup call or fresh perspective on a controversial issue
- Emotionally compelling, uplifting or inspiring
- Rich with spiritual teachings that have the potential to guide people to "do the inner work" and make positive changes in their life
- Highly entertaining and pithy
- Having great human interest
- Intellectually or artistically nourishing

- Skillfully written from a literary perspective, which implies meat, or substance

In 2000 I'd already been involved in the book industry long enough to know that many writers who fit those qualifications had little or no chance for getting their books published. Two lions guarded the Palace Gates:

- Overt or subtle censorship (religious, political, social, corporate, etc.)
- Political correctness, including self-righteousness

Acceptance and publication just weren't going to happen for individuals who spoke the truth or had something unusual to say that would raise eyebrows or cause most people to run as if "from the devil."

I decided that Dandelion would publish books that fit both of those categories as long as the works had value, *based on my list of qualifications*. My model was Grove Press, founded in 1951 by independent thinker and literary genius, Barney Rossett.

Some of you may recall that Grove Press published some of the wildest and most creative writers of the mid- and late twentieth century, including: Albert Camus, Lawrence Ferlinghetti, Bertolt Brecht, LeRoi Jones, Edward Albee, Alain Robbe-Grillet, Jean Genet, Eugène Ionesco, Jack Kerouac, William Burroughs, Allen

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Adler, Carol - Write to Publish for Profit: how to write non-fiction, fiction, poetry & memoirs... and more, ISBN 978-1-934280-57-7, 1-934280-57-7

Ginsberg, Robert Duncan, Samuel Beckett, J. M. Coetzee,
Salman Rushdie, Colm Tóibín, Harold Pinter, and Kenzaburo Oe.

DANDELION'S VISION

Dandelion welcomes books of literary and artistic excellence that are rejected by other publishers. Our catalog reflects our independence as well as our outrageousness. A brief tour of our website and review of our catalog delivers the message that we are determined to awaken and enlighten. "The truth may hurt, but it will also set you free."

Dandelions are often considered weeds, but in fact, they are known among herbalists and healers for their extraordinary medicinal properties. Don't ever try to mow them down or pull them out of your lawn; usually they find a way to reappear.

Dandelions also seem to have a way of ending up in the strangest places. Maybe that's because whenever you pick them, especially when they've gone to seed, their white-ish-gray fluff will immediately disperse far and wide, replicating themselves in even greater numbers.

DANDELION'S POLICIES & PROTOCOLS

As a full service independent publisher, Dandelion delivers "the whole enchilada" from start to finish!

Full service publishing includes but is not limited to the following:

- Manuscript evaluation
- Contract negotiation and customization when necessary or requested
- Registration of title with Copyright office and Library of Congress; assignment of ISBN number, etc.
- OCR scanning of a hard copy manuscript to MS Word for line editing and proofing, when necessary
- Book doctoring when necessary
- Line editing of the MS Word document (revising a manuscript line by line, in its delivered form)
- Proofing of the MS Word document
- Design and layout of book interior
- Front Cover design
- Front and Back Cover layout and design
- Proofing of pdf files
- Setup for printing
- Printing
- Setup for distribution
- Distribution
- Promotion
- Marketing
- Publicity launch
- Foreign rights solicitation
- Subsidiary rights solicitation

We like to make sure our clients participate in and understand every step of the publishing process. Personal consideration is one of the factors that leads to successful completion and delivery of a project. Since its inception, Dandelion has remained faithful to its policy to personally address client and customer questions and concerns.

Part of the process of publishing is having a full understanding of what a publisher can and cannot do. For example, "full services" includes professional marketing, promotion and publicity, but a publisher cannot guarantee sales numbers. This is very important for every writer to understand prior to signing a publishing contract.

Dandelion Books is not part of a corporate conglomerate; no one controls Dandelion's business activities or interferes with editorial policies and activities. We are fully autonomous.

Authors can submit a manuscript to Dandelion Books and be assured that the content will not be "tampered with" or revised in any way without the author approving of those changes. It should be self-evident, however, that Dandelion will not consider works whose subject matter is not in alignment with basic humanitarian principles or that compromises universal spiritual laws.

Dandelion believes that freedom of the press one of our inalienable rights.

SHOULD I SIGN ON THE DOTTED LINE?

Following is an article that I wrote for website distribution that I would like to include here as a mini-guidebook for any writer who has been offered a publishing contract.

What Every Writer Needs to Know That Every Publisher Should Tell Them BEFORE Signing the Contract!

Authors are entitled to know exactly what to expect before signing in with a publisher.

An author's written works are like their children. If they've spent years, possibly even a lifetime developing a quality work and it is finally accepted for publication, this is cause for a great celebration.

A publishing contract is a legal document, and by now you know "legal" means "review carefully before signing on the dotted line... and ask lots of questions"!

Print out the questions that I have provided below, and add your own to this list. You may wish to consult an attorney and ask them to add their questions as well.

Enthusiasm for your acceptance is wonderful and I don't intend to rain on your parade—but you must be cautious. Remember, this work is one of your children. If you were sending them to a summer camp, you would be asking lots of questions before you deliver Johnny and Mary into the hands of the staff and counselors. You may be visiting the camp before the session begins, to meet some of the staff members, and if possible even spend a day or two observing a session.

If you have any feelings of desperation, wash them away. Release them. This is not your only opportunity to get this work published. There is ALWAYS another way to get your book before the public, especially today.

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Adler, Carol - Write to Publish for Profit: how to write non-fiction, fiction, poetry & memoirs... and more, ISBN 978-1-934280-57-7, 1-934280-57-7

The future of your work may depend on your prospective publisher's answers to the thoughtful questions you ask.

Questions to ask before signing the contract

- Where will my book be sold?
- Who is your wholesaler or distributor?
- What is your marketing budget?
- What is your promotion/publicity budget?
- Will I have to bear any of the costs of publishing, marketing or promoting my book?
- Is my royalty payment negotiable if sales are higher than you anticipate?
- What is your policy concerning subsidiary rights, such as foreign rights, audio books, film and television rights, etc. (if this information is not included in the contract)?
- How long is the contract in effect (if this information is not included)?
- What is the termination agreement (if this is not included)?

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Be Your Own Best Marketer and Publicist

Thanks to the internet and social network technologies, it's now easy and fun to promote and market your own books.

No longer is it necessary to pay those hefty marketing, publicity and advertising fees for getting exposure, placement (media reviews and interviews) and all the other trappings that at one time were considered basic to every author's book promotion campaign.

No need to put a hole in your calendar (and budget) every few months with book fair or convention displays and appearances. My legs ache just from recalling those long hours on the convention floor handing out flyers and business cards... putting up and taking down booths, etc., etc. It's a wonderful experience having a chance to meet other members of the book industry, but after awhile, common business (dollars and) sense delivers a reality check. Are these conventions worth the time, effort and money?

And then the hefty web design fees... hosting, maintenance...

News Bulletin: A beautiful website is dead in the water if it's not designed and developed at the outset to be powerfully linked to the search engines. Ask anyone who's been through this dance a few times and paid hefty sums for worthless websites, how important this is.

THE BEST WAY TO MARKET AND PROMOTE YOUR BOOKS IS THROUGH STRATEGIC (TRACKABLE) SOLUTION-DRIVEN ONLINE MARKETING

Finally, publishers and authors have a first-class low-cost solution to authors' and publishers' marketing headaches. During the time your book is being published, build a strategically positioned website with SiteSell:

<http://www.sitesell.com/publishing8.html>

By far, SiteSell (SiteBuildIt) is the best online direct marketing and promotion that money can buy—at affordable rates.

SLIDE YOUR PERCEPTION BAR FROM COMPETITION TO COOPERATION AND YOU'RE ON THE ROAD TO SUCCESS

Twenty-first century "social networking" through the implementation of internet digitally driven Web 2.0 and Content 2.0 technologies has revolutionized the book marketing and promotion industries.

The name of the game is cooperation instead of competition. Fake pressurized sales pitches are still around and you'll find plenty of them on the internet, but most of us are already aware that these are flash-in-the-pan strategies that seldom deliver anything more than the seller's desperation. Authenticity is finally replacing transparency—and it's about time!

The first item of business with a potential customer is no longer "Buy my product!" but "How may I help you?"

By introducing ourselves as *real people* and by demonstrating a genuine interest in the people we're communicating with, we take a huge giant step toward creating a community of sharing and caring individuals.

Pre-selling with a "pay it forward" attitude is a much softer and more graceful way to do business. If you can help people by showing them how they can enhance or enrich their lives (not yours first!) they will be eager to express their gratitude somewhere down the road. The reward of their loyalty and friendship far exceeds the *ching-a-ching-ching* of the cash register.

Then at a later time if you tell them about a service you're offering or a product you'd like to recommend, what type of response do you think can you expect?!

It's so easy to reverse the marketing and promotion process. All we have to do is get out of the way of ourselves and open our minds and hearts to ***others first***.

Why would we ever want to pressure people to buy something they may not want or need? Why would we ever want to *force* people to read our books?

Wouldn't it be better to give them an opportunity to be our friends first and then possibly (or maybe never) our customers? This is the best way to build a loyal consumer base, one person at a time. And guess what? Word of mouth still works. A person's name and reputation are indeed as precious as rubies.

'PROMOTING MYSELF SEEMS DISTASTEFUL'

At one time, authors shied away from promoting themselves. It was not only considered bad taste but also a sign of vanity. "I can't do *that!*" older (pre-internet) authors may still declare—especially if they've already published a book with a traditional publisher. Often that book is out of print or it's not getting sales, so the publisher has dropped them. If they land at Dandelion's virtual doorstep for co-publishing, I'll tell them that self-promotion with their own website is the best way to get their bang for the buck.

"But I can't do *that!*" they may repeat.

It's a well-known and equally proven belief that if you say you can't do something, you are delivering a strong message to yourself that indeed, you cannot. The reason for failure has more to do with a person's will than with their lack of ability. That *you will not do something*, and not that *you cannot do it*, is what the subconscious hears.

Suddenly, however, the tables are turned and it's become very much "in" to self-publish and self-promote one's books and articles. Languaged as two "isms": entrepreneurialism and info-preneurialism, authors are now taking pride in managing their own careers.

This reversal did not happen overnight, and as with most business transitions, it has little to do with attitude and emotions and a great deal to do with reality—hard cold facts--in the marketplace.

Here's what's happened:

Digital technologies that make it easy and low cost for anyone to self-publish are revolutionizing the book industry. This is healthy and honest. Why should only a "select few" be given a chance to publish their books?

Today, with stiff competition of close to 200,000 books published annually (if not more), personal attention along with publicity budgets has shrunk to almost zilch... especially for a new author.

Ironically, if authors wanted to be honest with themselves, they would have to confess what every publisher and book marketing person has always known, i.e., that *the author is their books' best promoter.*

Today, even successful best-selling authors are terminating their publishing contracts with the big guys and opening up their own publishing companies. The internet has leveled the playing field, offering the greatest marketing and promotion opportunity authors have ever had. Imagine being free to make direct contact with your readers—to develop your own community of people who *really like you and your books and are eager to read (and buy) more!*

MAKING THE DIRECT CONNECT

Until recently, creating that internet direct-connect between the global reading public and authors was costly, tedious and next to impossible. On demand printing and selling, direct marketing and promotion may have sounded great as theoretical solutions for the competent author who was feeling like a needle in a haystack, but in reality, no one had a tried-and-true method of making it work.

Certainly the integrally linked traditional publishers, mainstream media, wholesalers and brick & mortar retail outlets were only too willing to let those digitally published books rest somewhere

in a dusty corner and go unnoticed. Why would they permit outsiders to invade their well-protected (and financially padded) turf?

Then along came Ken Evoy, an enterprising internet genius who discovered how to make it easy, fun and low-cost to build websites for delivering information and selling products and services. Thanks to Ken and his company, SiteBuildIt.com, we publishers and authors have now been given the best possible opportunity for marketing and selling our books to the largest global public possible.

It's all up to us, and that's the good part. Doesn't it sound like good clean fun to be in charge of our destinies, rather than having to wait on some "marketing specialist" to be the drivers of our van—and their vanity?

SiteSell and SiteBuildIt have developed a comprehensive, IT based turnkey model for building successful web businesses that are user and people friendly. And... most important of all: they work. For more information, I invite you to click below, where you will meet Ken Evoy in person:

<http://www.sitesell.com/publishing8.html>

SUMMING IT ALL UP: HERE'S HOW TO MAKE IT HAPPEN

Your goal is to be a successful professional writer. What does that Success Picture look like? *Sales... Recognition... requests for interviews... film contracts... commissioned works...*

Insight Number One: No one can market and promote your work better than you can.

Create the buzz yourself, and focus on repeat sales and customer satisfaction... YOUR OWN FOLLOWING.

Insight Number Two: Learn from the winners. Find out how top-selling authors market and promote their books. Don't be surprised when they tell you they did most of the work themselves. Model your own success story after theirs. Pay attention to what they tell you to do, and then do it! You don't have to spend a lot of time and money attending live marketing seminars (transportation, hotel, etc.) when you can get the same information plus even more personal attention on the internet (through websites like *www.write-to-publish-for-profit.com* and others)--free or for a lot less!

Insight Number Three: Be innovative and enjoy the pioneering spirit. Try new marketing ideas and if you fail, what have you lost? Nothing. What have you gained? You now know what doesn't work. Create buying incentives that are different from those that are already being used and over-used. Build these incentives into your marketing plan.

Insight Number Four: Start promoting your book before it's published. If you are not self-publishing, don't wait for your publisher to start the marketing campaign. Ask permission to start promoting your book as soon as you've signed the publishing agreement.

Insight Number Five: Use as many freebies as possible. A large advertising budget does not guarantee huge sales. YOU and your book will generate the sales. If people like what they read, they'll spread the word.

Insight Number Six: Be authentic. Nothing sells faster and better than sincerity. Agendas, even the most subtle ones, are usually transparent.

TIPS ON MARKETING YOUR BOOKS WHEN WORKING WITH A TRADITIONAL OR CO-PUBLISHER

- Support your publisher's marketing efforts.
 - If possible, publish with a company that is digitally savvy and using the internet for book exposure.
 - Augment your publisher's marketing efforts with your own. Volunteer to write articles for their newsletters (if they have one), for example.
 - Create different ways to promote your book, using your publisher's resources: websites, blogs, etc.

- Use all forms of media: radio, TV (live, satellite, internet, etc.). Get known. Do as many talk show interviews as possible.
- Welcome to the digital world! Learn everything there is to know about internet marketing.
- Take advantage of every marketing and promotion tool that Amazon.com and other online website bookstores have to offer.
- Build a website for your book(s)
(www.sitesell.com/publishing8.com)
- Start a newsletter and build a data base of subscribers.
- Become interactive on the internet. Devote large portions of your time to finding groups of people who fit your targeted readership. Submit review copies to these individuals. Ask for reviews.
- Collect testimonials and use these in newsletters and on your blogs, etc.
- Learn everything there is to know about viral and guerilla marketing.
- Enter the world of give and take... community support. "I'll review your book on Amazon.com if you review mine. I'll promote you if you promote me."

DIRECT MARKETING VS. INDIRECT MARKETING

If the publisher does not distribute through one of the major wholesalers or distributors, brick & mortar bookstores will be reluctant to carry their books. Most self-publishing print-on-

demand authors have learned the hard way that large chain brick & mortar stores, for example, will not stock their books. They can't afford to because:

- 1) They'd have to pay for them. Only books (whose printing is already paid for by the publisher) that are with distributors can be obtained "free" or "on consignment." No money passes hands until the buyer actually pays for the book. On demand books are printed as they're sold; someone always has to pay for the printing of a book and that "someone," if working with a distributor, is the publisher. When printed in small quantities, the unit cost is much higher than printing several thousand books at one time. On demand printing is not structured for delivering books on consignment and returning them to the publisher if they don't sell. Therefore:
- 2) Most often, on demand publishers do not allow for book returns. It makes sense. Large print runs can afford to dispose of returned books that are damaged because they have a greater profit margin. This margin does not exist for books printed on demand. Every on demand printed book is a precious commodity and when it is destroyed, the publisher takes a loss.
- 3) There's not enough profit margin. The distributor usually requests 55%-60% of the retail price. The balance must cover the printing cost, author's royalty and publisher's profit. Print costs are too high for the publisher to deliver a 55%-60% commission to a distributor. This means that a

win-win game for an on demand publisher is a direct sale with no intermediaries. Everyone benefits; the only downside is loss of the brick & mortar retail venue. And since I've previously explained, with limited shelf space and time for exposure, this may not be such a huge sacrifice after all.

Miracles can happen. The book may "hit" and sell hundreds of thousands of copies, requiring additional print runs from the publisher and requests from brick & mortar stores to carry the book. At this point, it's possible that one of the corporate-owned publishers will ask to acquire the rights. They go where the money flows... and why not?

You may even sell your book's film rights to a Hollywood or NY film or TV producer. Foreign publishers may wish to acquire the rights to publish the book in many languages. Libraries may clamor to purchase copies.

How do you know if these miracles will happen for *you*? You don't. The publisher doesn't, either. It is important to understand that wholesalers and distributors are merely database keepers and truckers; they truck books from one warehouse to the other. They do not market and promote you or your books.

If you ask them about this, they will be quick to tell you that the only way they can help give your book *exposure only*--not marketing and promotion--is if the publisher pays them to develop catalog inserts and displays that are handed to bookstore buyers at their seasonal meetings. They will also give your book exposure in their media materials at book fairs and other book sellers' events if the publisher pays the design and printing costs of these flyers, brochures, inserts, etc.

Your book will appear on Amazon.com if the distributor places it there, or if the publisher, not having a distributor, works through some other source that is supposed to do it for them.

If you're thinking of self-publishing your book and want to sell it on Amazon.com, you can open an Amazon Advantage account. I advise that should you choose this route, first you check your profit margins. You don't want to take a loss every time Amazon deep-discounts the book.

Lightning Source, which is an on demand printing company owned by Ingram Book Company, offers distribution through Ingram, in a separate digital on demand division. For a small fee, this distribution division will place your book(s) in the online bookstores, (the Amazons worldwide, bn.com, borders.com, etc.).

MORE QUESTIONS AND ANSWERS ABOUT MARKETING AND PROMOTION

I'm aiming for the best seller list. I know this book can sell over a million copies. Can you do this for me?

Yes, and no. For every book that is accepted for publication, the publisher must be prepared to spend at least a quarter of a million dollars promoting it in order to get top sales in a highly competitive marketplace. Even then, there is no guarantee that your book will become a best-seller.

For a large sum and under the supervision of the publisher's publicity and marketing staff, book promoters, advertisers, marketers and publicists will team together to launch a massive publicity campaign. They'll do everything they can to sell that book, using all available multi-media capabilities.

My book has sensitive material and could be censored by the media. What can I expect in terms of sales and promotion?

"Censorship" is usually not blatant and outright. You may never know why the local television station didn't do a feature story about you or why the book review section of your local newspaper probably tossed your press release and review copy in the incinerator.

If the subject matter of your book is sensitive, i.e., "censorable," expect nothing and be surprised. From one day to the next, an author can have zillions of major media

interviews lined up, and then, WHOP! The book can get the axe from a powerful political lobby or special personal interest group that doesn't want the public to have access to that information. Media bookings will be cancelled and the book will disappear from bookstore shelves and window displays. It's shocking when this happens, especially when the publisher has made a significant investment in print runs, publicity, marketing and promotion.

Instead of going against the system, work with it.

SUMMARY: HOW TO WIN AT THE BOOK-SELLING GAME

- Direct marketing is the best and fastest way to make money.
- Authors are the best promoters. Publishers can never know your book the way you do, and therefore, they can never represent it with the same panache and expertise as you.
- Build your own web site and link to your publisher's web site. Work together to build a social community.
www.sitesell.com/publishing8.html is the answer to social networking. It's low-cost, all-inclusive and user friendly. This company understands internet marketing and leads you, step by step, through the process of building your loyal client base and diversifying your income stream. A carefully planned strategy for building your name and your

career is much more sensible than the flash-in-the-pan Hollywood approach; it is also much more real.

- Don't expect brick & mortar bookstores to honor any type of arrangement that forces them to pre-pay for a book or pay for any book that is not linked to a purchase order. Let them play in their own sandbox; remember: they're struggling to keep up with online bookstore sales. Books are one of the best selling commodities on the internet.
- If you're self-publishing, the best way to work with Amazon.com is to set up your books "on demand" with Amazon.com, through Lightning Source/Ingram.
- If you're considering a publisher that uses intermediaries (wholesalers and distributors), don't expect to get top sales unless that publisher has a budget of a quarter of a million dollars to market and promote your book. Be aware of the consequences of a publisher's limited promotion budget beforehand.
- If your book falls into the censorship category, play the cards you're dealt and seek alternative solutions. It's best to go with a co-publisher that knows the ropes and is selling directly, rather than through an intermediary.
- Be in it for the long haul. Build for sustainability. Dandelion publishes books with lasting value for exactly that reason. Our books never go out of style.

If you choose to publish with a co-publisher, be a team player. Give them as much support and help as possible. Be there for them.

If you can't sell books on a talk radio program, it is not the fault of the publisher or promotion team that booked the interview. *It is your fault!* Accept responsibility. You are the one who makes sure the listeners know how to order your book. You are the one who gets them so excited, they're ready to pick up the phone and make that call.

It is certainly understood if the talk show host doesn't cooperate and fails to point the listener to sales, even after being primed by the publisher and promotion team. Neither the author nor publisher can be blamed if the telephone order line doesn't ring. It is a rare instance, however, when a talk show host will not want to cooperate with the author, publisher and promotion team to sell books during the interview. [Recently, a talk show host did tell me they are not in the business of selling books; he was adamant when he said they would not mention a phone ordering number or even advertise the book during the interview. Why on earth, I wondered, should we send him a review copy... so we can help him fill one of the vacant spots on their program list?]

- Expect to devote large amounts of time and as much money as you can afford, to promoting your book. If you feel shy about promoting yourself, get over it, or find someone who will do it for you. Work closely with that

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Adler, Carol - Write to Publish for Profit: how to write non-fiction, fiction, poetry & memoirs... and more, ISBN 978-1-934280-57-7, 1-934280-57-7

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