

INDIE AUTHORS & THE TEMPLE OF DIY



April L. Hamilton

WHO THE HELL AM I?

- Author
 - 2 novels & 2 nonfiction titles in print
- Founder & Editor In Chief, Publetariat.com, the Publetariat Vault
- Blogger
- Technorati BlogCritic
- Popularized the term “indie author”
- Self-published books contest judge
- Speaker on topics related to indie authorship

MY EMAIL

□ indieauthor@gmail.com

MY EMAIL — NO CAN DO

- ❑ Critiques, consulting
- ❑ Book blurbs
- ❑ Referrals to publishers or agents
- ❑ Advice on foreign markets or publishing services

HOUSEKEEPING

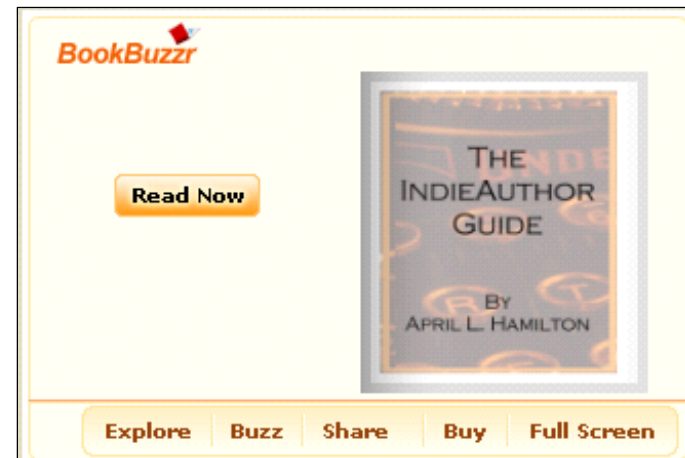
- Tweeting? Use hashtags
#WDC09, #IADIY
- One, 15-min. break in the middle
- Hold questions till the end,
email me if time runs out

COVERING THE BOOK

- 16.67 seconds/page
- BookBuzzr on my blog & site

<http://www.aprillhamilton.com/iaguides.html>

<http://aprillhamilton.blogspot.com>



COVERING THE BOOK

Read The IndieAuthor Guide: A Comprehensive R...

Explore Buzz Share Buy

197 / 300

Promotion

11.3 A SIGNATURE LOOK

First things first: IT'S important to cultivate a signature look across all your promotional materials. This means using the same font(s), color scheme, and graphic elements wherever possible in everything from your business cards to your website. It doesn't mean all your book covers should look alike, however. The consistency you're after is like that employed by McDonald's, where you can tell at a glance that all their print ads, TV ads, food wrappers and even employee uniforms came from the same place.

Choose a font that's easy to read both onscreen and in print, all the way down to the 9-pt size you'll need on business cards. Choose classic or muted colors, nothing faddish. You hope to be working with your chosen font and colors for decades to come, so don't select anything that could look dated, or that you'll be sick of, in just a few years.

If you intend to have an author website—something I strongly recommend—it's a good idea to let the site set the tone for your signature look. This is because only a limited number of fonts, graphics file types, and even colors can be used on websites, whereas the possibilities in print are virtually limitless. If you start by setting up promotional materials for print and then find your chosen font, graphics or colors don't readily transfer to the web, you'll have to start all over again. Beginning with the website is even more crucial if you'll be using templates to build your site, since the fonts, colors and graphic elements will be dictated by the templates.

11.4 SYMBOL KEY

Going forward, this chapter will indicate the amount of time, money, skills and confidence required for each promotional item or technique using the clock, money bag, tool and lightning bolt symbols, as described in the table below.

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Promotion

COUNT	TIME ⌚	MONEY \$	SKILLS ⚡	CONFIDENCE ⚡
0	N/A – at least a little time is always needed	Free!	Amish person can do it	Alphabetic hermit can do it
1	≤ 1 hour	≤ \$10 US	Person who knows what a computer, the internet and a word processor are can do it.	Mildly insecure, but curious, loner can do it.
2	≤ 2 hours	≤ \$20 US	A person with basic computer, internet & word processing skills can do it.	Person with average written and verbal communication skills who feels OK about self can do it.
3	≤ 3 hours	≤ \$30 US	Person with moderate computer, internet & word processing skills can do it.	Person with above-average written and verbal communication skills and strong self-esteem can do it.
4	≤ 4 hours	≤ \$40 US	Person with advanced computer, internet & word processing skills can do it.	Person comfortable with public speaking can do it.
5	> 4 hours	> \$40 US	Bill Gates can do it.	Donald Trump can do it.

Where amount of time, money or confidence required can vary, a range is provided.

11.5 TRADITIONAL TACTICS

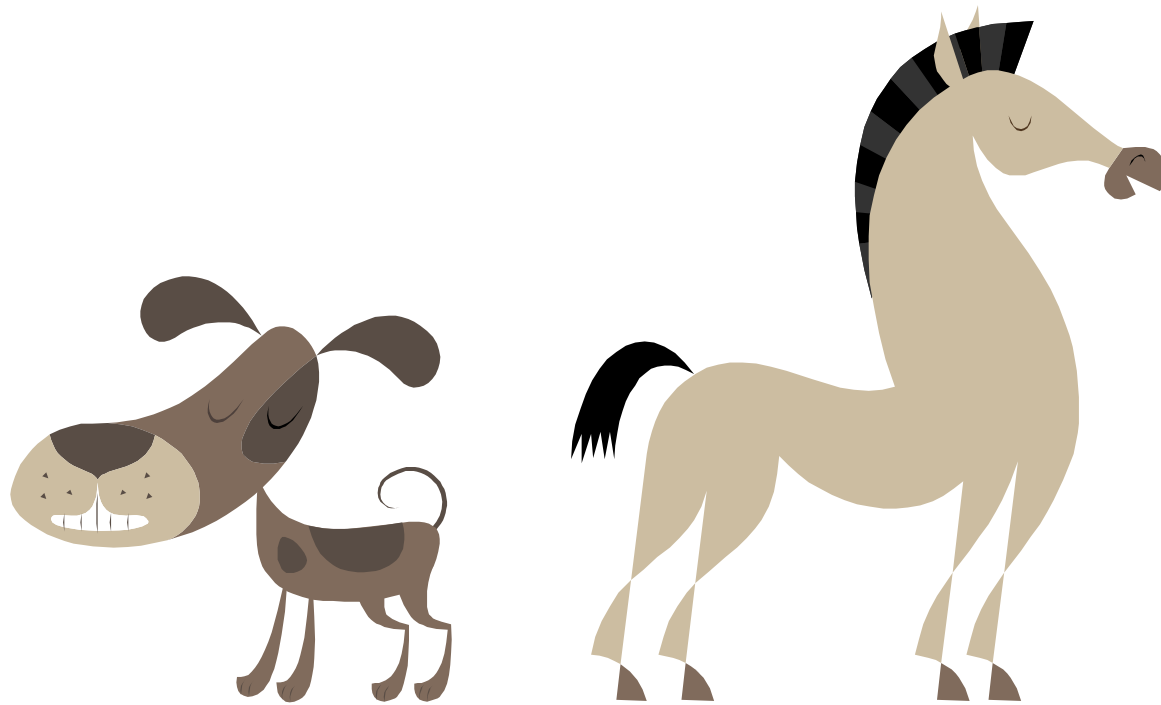
Even in today's technology-driven world, some of the tried and true marketing strategies of the past can still be the most effective, depending on your individual needs and circumstances.

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Done Internet | Protected Mode: On 100%

<http://www.bookbuzzr.com>

COVERING THE BOOK



HOW CAN I HELP YOU?

- Laying The Groundwork
 - What's an indie author, is indie authorship right for you, tools of the indie author trade, publishing options, how to choose a publisher, creating your author brand
- Publishing
 - When & how to hire out for pro services, ISBNs, copyright, manuscript formatting for POD and ebook publication, working with a POD publisher, using Smashwords, Scribd & Amazon DTP to publish ebooks
- Promotion
 - Introduction to Author Platform, traditional & new media promotion strategies



LAYING THE GROUNDWORK

Sept. 19-20, 2009

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WHAT'S AN INDIE AUTHOR?

- ❑ An indie author is an author who, after careful consideration, makes the conscious decision to self-publish
- ❑ An indie author manages every aspect of the process of bringing her book to market, from writing to editing, from cover design to soliciting blurbs, from distribution through sales and promotion
- ❑ An indie author is a small businessperson, and the most successful ones have an entrepreneurial spirit

MAINSTREAM MYTHS

- ❑ Big advance
- ❑ Big marketing/promo support
- ❑ Earning a living as a writer
- ❑ Lengthy career in authorship/fame
- ❑ Respect/legitimacy as an author
- ❑ Quality book production
- ❑ See your book on store shelves

EXPECTATIONS & GOALS

- 05/08 Zogby poll found just 32% of respondents said they bought “most” books in a brick-and-mortar chain
- Data released at the end of '08 shows Amazon is now the #1 book retailer

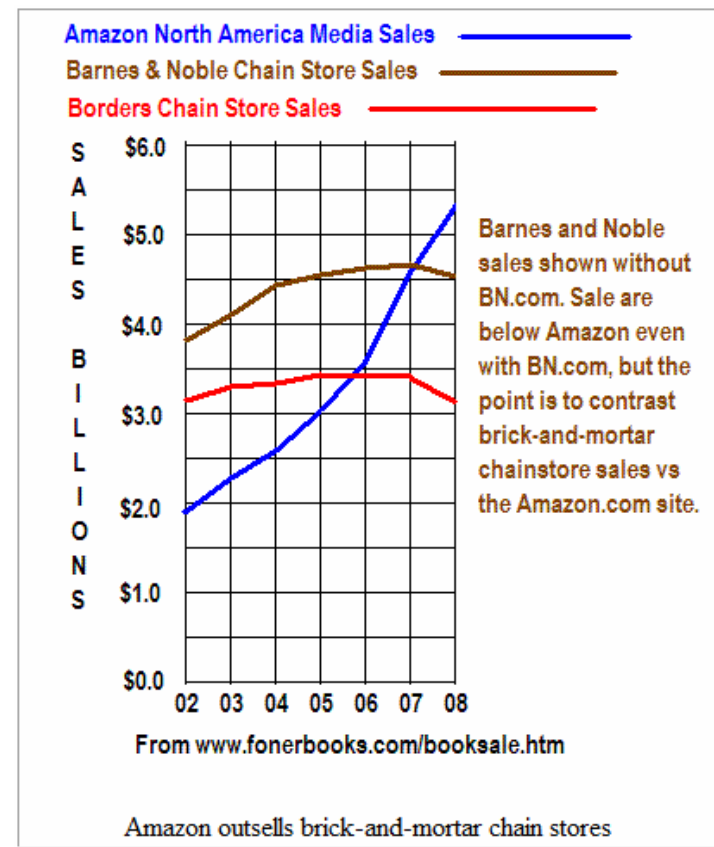


Chart credit: Morris Rosenthal

EXPECTATIONS & GOALS

- Reach a readership
- Total control
- Gain mainstream publisher attention
- Earn a second income
- Establish yourself as a subject-area expert
- Earn enough to quit your day job

TOOLS OF THE TRADE

Item	Required For
Computer	Almost everything
Word processing program (i.e., MS Word, Open Office Writer)	Manuscript preparation, promotional activities
PDF creator program	Manuscript conversion for upload to publishers
Graphics editor program (i.e., Microsoft Digital Image Pro, Corel Draw)	Cover art design, promotional activities, author photo
Clipart (comes with graphics editor program, additional collections can be purchased separately)	Cover art design, promotional activities
File archiving program (i.e., WinZip, WinRar, etc.)	Compression of manuscript and cover art files for upload to publisher
Internet access & skills (i.e., email with attachments, ability to post to online discussion groups)	Upload of manuscript and cover art files to publisher, promotional activities, correspondence
Basic HTML knowledge	Online promotional activities, author platform stuff—don't worry, there's an HTML primer in The IndieAuthor Guide
Digital camera	Author photo

Free tools: www.openoffice.org www.primopdf.com

INDIE PUBLISHING OPTIONS

- Subsidy (traditional, small print run model)
- Print On Demand
- Ebooks
- Podcasts (e.g., Podiobooks)

SUBSIDY PUBLISHERS

- The traditional “vanity” publishing model
 - Costly – author must order minimum print run
 - Author must pay publisher to distribute, or else hand-sell
 - Author must store and ship books
 - Publisher retains some or all publication rights
 - Christopher Paolini’s experience notwithstanding, generally only makes sense for authors with a built-in audience, such as college professors, ministers, counselors, and the like
 - May be necessary if you want to publish in hardcover/full-color edition

PRINT ON DEMAND

- Book is stored as a digital file, copies are printed, bound and shipped only when ordered
 - Little to no up-front investment
 - Green – books are only printed when ordered
 - POD service handles distribution channels
 - Per-page costs much lower than short print-run
 - No need to store, ship or hand-sell books
 - Author typically retains all rights to material
 - Most POD printers don't offer hardcover option

POD GOTCHAS

□ Full color

- Per page costs typically require author to set a list price most buyers aren't willing to pay

□ Tiny page count

- If your book has less than 40pp, per-page and per-copy costs may also require author to set a list price most buyers aren't willing to pay; consider going e-only, or going minimum print run and releasing the book as a special edition--the latter option will still have a high cover price

POD GOTCHAS

- POD Printer vs. POD Publisher
 - Who is the “publisher of record”?
 - Must you sign away any rights?
 - Are you allowed to publish the same material in different formats elsewhere?
 - Are you being asked to sign a contract?

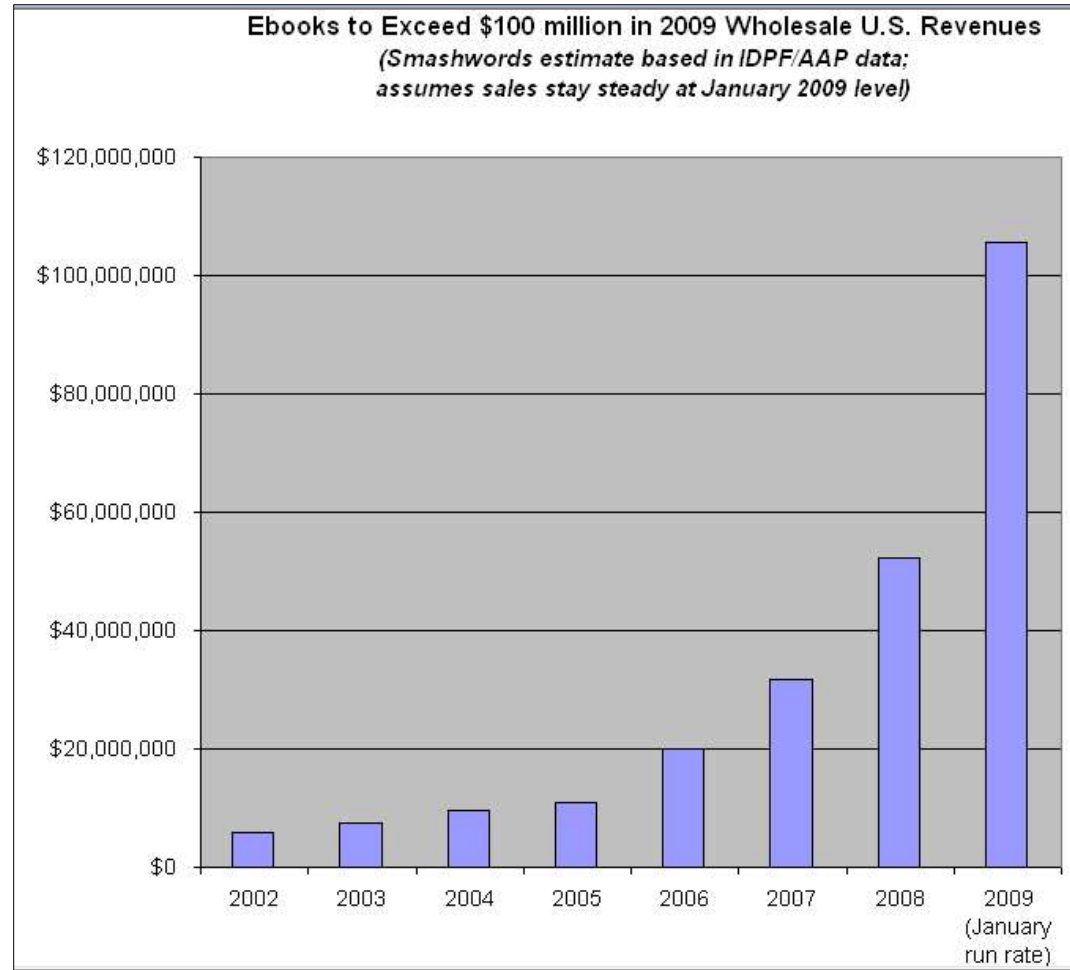
EBOOKS

- Business model is generally the same as that of a POD service provider
 - Ebooks are always provided “on demand”
 - Ebook service providers generally have their own online stores (Smashwords store, Scribd, Amazon’s Kindle store)
 - Some provide distribution through other outlets (e.g., Smashwords titles are made available to iPhone Stanza readers & can be offered for sale through BarnesandNoble.com)

EBOOKS – WHY?

- The International Digital Publishing Forum (IDPF) reported wholesale ebook sales in November of '08 were up over November of '07 by 108%.
- IDPF reports that per the American Association of Publishers, wholesale ebook sales for January of '09 were up over January of '08 by 173%.
 - This means the rate of growth in ebook sales is accelerating sharply with each passing month

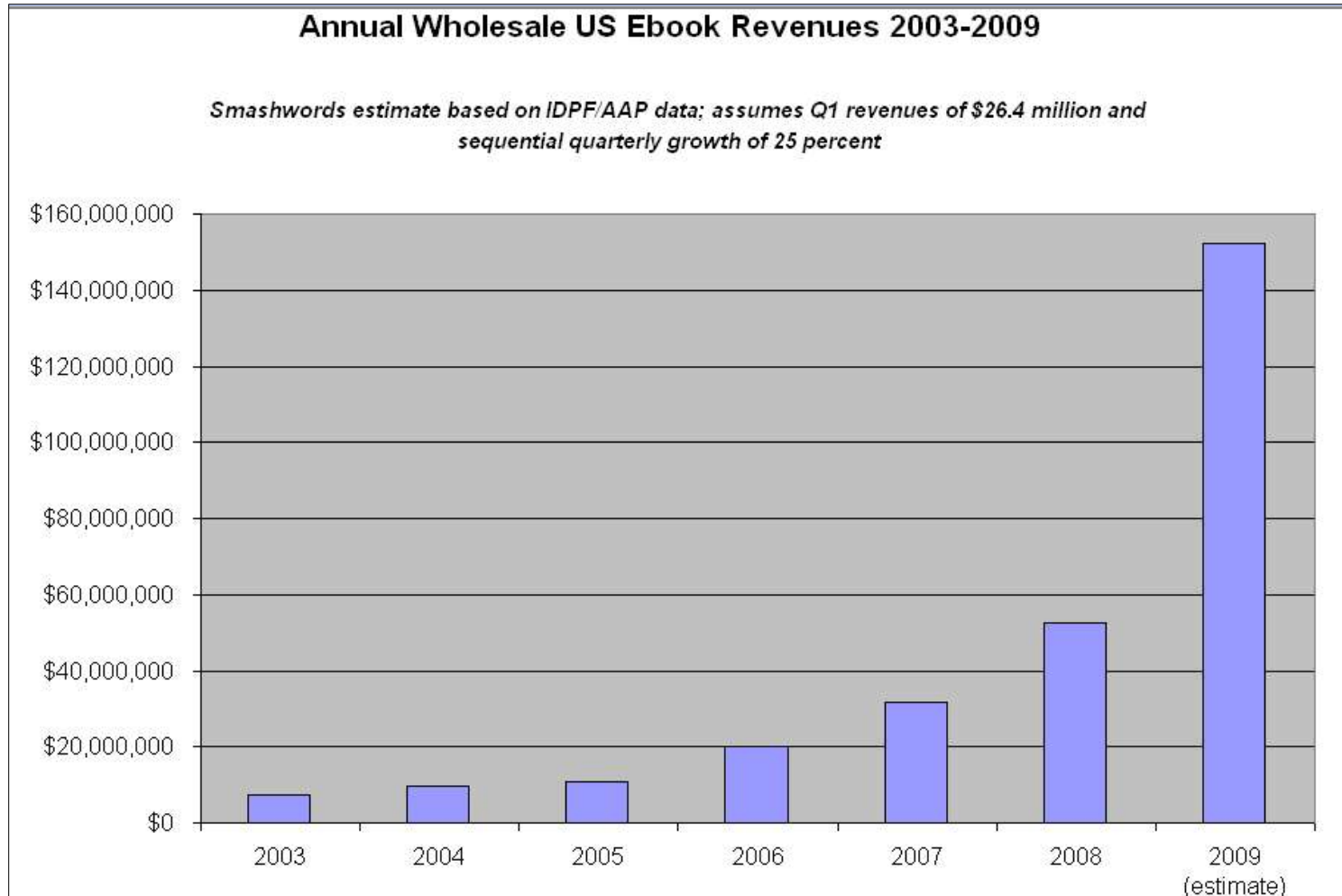
EBOOKS — WHY?



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EBOOKS — WHY?



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EBOOKS – WHY?

- Opportunity to reach a target demographic
 - Anyone who owns a dedicated ebook reader is a voracious reader, has money to spend on books, and is also an early adopter
 - Romance/erotica readers are top ebook buyers
 - According to Kassia Kroszer of Booksquare, Harlequin was first publisher to launch an online community; romance readers are early adopters
 - (Erotica is also most-pirated type of ebook)
- Wave of the future
 - Teens and young adults have been raised on digital media, and many universities are in the process of switching from hard-copy to electronic textbooks; reading from a screen will no longer be an issue for students
- Low- to no-cost publishing option
- Easily-targeted audience for your promotion efforts

EBOOKS – HOW?

- Conversion services (e.g., Ebook Architects)
- Add-on option for print books
- Smashwords
- Scribd
- Per-vendor conversion
- Amazon DTP (Kindle)
- DIY

PODCASTING – WHY?

- ❑ Cover every market sector mainstream publishers can – release your own audiobook editions
- ❑ Podcasts are a very, very popular medium for disseminating short audio content
- ❑ You can make your podcasts available for free or for sale on your site, iTunes or on sites like Podiobooks
- ❑ Simon & Schuster picked up John Lenahan's *Shadowmagic* based on popularity of the "Podiobook"
- ❑ Seth Harwood and Scott Sigler made names for themselves via podcasting

PODCASTING – HOW?

- Narrate yourself or hire voice “talent”
 - Can often recruit beginning actors for free
- Obtain public-domain music/sound effects, or purchase rights to some selections
- Use your computer as the recording studio, together with a purchased or freeware sound recording/mixing program, a quality microphone and headphones
 - Be prepared for a learning curve
 - Ensure you have the necessary time & quiet space to work with
 - www.podiobooks.com (“Authors” link)

HOW TO CHOOSE A PUBLISHER

- Services publisher provides
 - Sales, distribution, pro services, etc.?
 - Beware the Package Deal
- Publisher Terms of Service/User Agreement
 - Do they retain any rights to material?
 - Who's the Publisher – you, or them?
 - Exclusivity requirements?
- Publisher fees
- Your goals
- Your available resources, monetary and otherwise

DO THE MATH

- To determine what it will really cost you to self-publish, and how much you stand to earn on a book, you must calculate all of the following:
 - Up-front costs
 - Author copy costs
 - Net “Royalty” per copy sold
 - Break-even point

UP FRONT COSTS

- What does your publisher charge for:
 - Project setup
 - Add-on services & premium options you've selected
- Some POD and digital outfits don't charge anything for basic project setup
 - Createspace
 - Smashwords
 - Scribd
 - Lulu
 - Wordclay, more

COST FOR AUTHOR COPIES

- Per-copy cost includes:
 - Per-copy manufacturing cost
 - Per-page printing cost
 - Shipping expense

“ROYALTY” CALCULATIONS

- What you net per sale after paying:
 - Per-copy manufacturing cost
 - Publisher percentage, if any
 - Bookseller percentage (40% is standard)

COMPARING COSTS

	Pub A	Pub B	Pub C
1. Set-up cost	\$0	\$0	\$50.00
2. Per-copy cost	\$.85	\$1.25	\$.45
3. Per-page cost	\$.035	\$.030	\$.02
4. Shipping, per book	\$5.60	\$7.00	\$5.50
Cost per author copy = #2 + (300 x #3) + #4	$$.85 + 10.50 + 5.60$ = \$16.95	$\$1.25 + 9.00 + 7.00$ = \$17.25	$$.45 + 6.00 + 5.50$ = \$11.95
Cost per copy sold = #2 + (300 x #3)	$$.85 + 10.50$ = \$11.35	$\$1.25 + 9.00$ = \$10.25	$$.45 + 6.00$ = \$6.45

SETTING YOUR PRICE

The vast majority of booksellers, both online and brick-and-mortar, charge a flat 40% of your book's retail price as their seller fee.

To calculate how high you must set your book's retail price, start with a price of \$20 and work backward through this calculation:

Retail Price – (Retail Price x .40) – Per-copy cost = net profit

40% of \$20 is \$8. The costs per copy sold from the previous slide are \$11.35, \$10.25 and \$6.45, respectively; here's what you would earn as net profit, or "royalty", per copy sold working with each company based on a \$20 retail price:

- A) $\$20 - \$8 - \$11.35 = \0.65 (3.25% "royalty")
- B) $\$20 - \$8 - \$10.25 = \1.75 (8.75% "royalty")
- C) $\$20 - \$8 - \$6.45 = \5.55 (27.75% "royalty")

But before you get all excited at the prospect of a 28% royalty, which is FAR more than most mainstream authors get, remember that most books don't cost \$20.

SETTING YOUR PRICE

Go to a brick-and-mortar store to find the typical retail price charged for a book like yours: same format and approximate page count. Don't use Amazon as your guideline, since Amazon typically offers discounted pricing.

If it's a trade paperback, chances are you'll find the price point is somewhere between \$13.99 – \$15.99. You must set your price somewhere within this range, and the lower you can go, the better. So let's assume a retail price of \$14 and look at those calculations again. 40% of \$14 is

- A) $\$14 - \$5.60 - \$11.35 = -\2.95 (net loss per book sold)
- B) $\$14 - \$5.60 - \$10.25 = -\1.85 (net loss per book sold)
- C) $\$14 - \$5.60 - \$6.45 = \1.95 (13.93% "royalty")

If you do some more number crunching, you'll find that you must set the retail price of your company A book at about \$19 and your company B book at about \$17.75 just to break even on seller and per-copy costs. That means if you want to net just \$1 per copy, you'll have to set the price even higher.

PER-COPY COSTS CAN BE DEALBREAKERS!

BREAK-EVEN CALCULATIONS

How many books must you sell to recoup all of the following expenses?

- Hired services
- Up-front costs
- Promotion costs
 - Paid ads, promo materials, online author platform, giveaways, review copies, paid listings (e.g., AuthorsBookshop.com, Indiereader.com, Publetariat Vault, etc.)

ESTIMATING SALES

- ❑ Authors who promote heavily and wisely can reasonably expect to sell between 80–300 copies per month in hard copy and digital formats combined
 - The difference between 80 and 300 copies is *how* heavily, and *how* wisely
- ❑ Authors who promote heavily but unwisely, or who promote modestly, can reasonably expect to sell between 10–20 copies per month
- ❑ Authors who do very little promotion can reasonably expect to sell between 2–5 copies per month

YOUR AUTHOR BRAND — WHAT IS IT?

- Your brand is the name that stands for the public image encompassing both you, the author, and the body of work affiliated with that name

YOUR AUTHOR BRAND — WHY?

- ❑ Establishing a known, consistent and reliable brand is key to marketing success
- ❑ A brand becomes a placeholder in the mind of consumers, a bucket containing all the positive and negative associations the consumer has with a person or product
- ❑ Branding draws like-minded consumers to your work, and discourages consumers who aren't part of your target demographic
 - Consumers who aren't part of your target demo are likely to be dissatisfied with your work, and probably won't keep their opinions to themselves

YOUR AUTHOR BRAND — WHEN?

- Establish your brand, and online presence, long before you want to sell something
 - Building interest and trust takes time
 - Get your feet wet, tackle the learning curve and refine your brand *before* you're in the spotlight
- Become the Master of Your Domain as soon as possible – even if you don't intend to have an author website
 - You don't want someone else to claim it before you can, then use it to sell porno or run a pyramid scheme

YOUR AUTHOR BRAND — SAME AS YOUR NAME?

- Should your name be your brand? Depends on you, your work and your future plans:
 - Is your given name so common you'll be lost in the crowd?
 - Have the same name as a celebrity?
 - Comfortable with public exposure?
 - Writing a tell-all, or something controversial?
- Have a conservative job, or live in a conservative community, but write steamy romances?
 - Plan to run for office, lead a Boy Scout troop, or become a church elder someday?

YOUR AUTHOR BRAND — CHOOSING A PEN NAME

- Evokes associations you want consumers to make about your work
 - Bambi Love-Waverly is great for romance or kids' books, but maybe not for accounting books
 - If that's your real name and you feel strongly about keeping it, consider going with a variant, like B.L. Waverly
- Google your candidates
 - Beware the common name
 - Adjust as necessary
 - My brand is April L. Hamilton because there's already a fairly well-known Aussie athlete named "April Hamilton" with a significant web presence
- Consistency is key
 - Don't release one book as Bambi Waverly, another as B.L. Waverly, a third as B. Love Waverly, etc.
 - This only makes sense if you have multiple "product lines" and intend to maintain separate brands for each, but this is generally more trouble than it's worth because it splits your efforts and audience



PUBLISHING

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INDIE AUTHORS DON'T *PUBLISH* BOOKS, THEY *PRODUCE* BOOKS

- Managing the processes of:
 - Content editing
 - Copyediting
 - Page layout/design
 - Cover design
 - Blurbs/reviews
 - Distribution
 - Marketing & Promotion
- For each item, you can choose to hire out or go DIY

HIRE OUT, OR DIY?

- Most first-time indie authors won't need to pay a professional for:
 - Page layout/design
 - Blurbs/reviews
 - Distribution
 - Marketing and promotion
- Many will choose to pay for:
 - Editing
 - Cover design

TYPES OF EDITING

- Developmental
 - Earliest stage, when all you've got is an outline and/or synopsis
 - Will help you focus your story, tighten your plot, flesh out your characters, cut the fat even before you begin writing
 - Output is a more fully-realized, better outline or synopsis
 - Type of editing most authors would benefit the most from, but are least likely to seek out
- Content
 - AKA, “workshopping”
 - Based on reactions to a complete, but rough, draft
 - Output is still a rough draft
 - IMO, you can get all the content editing you need from quality readers
- Copyediting
 - Correcting mechanics of grammar/format – *only where needed*
 - Turns a rough draft into a polished draft
 - Amount of copyediting needed depends on you
- Proofreading
 - Correcting typos & similar oversights
- Last stage of editing before publication/release
 - All manuscripts need a thorough proofreading from a pair of fresh eyes

HOW TO HIRE AN EDITOR?

- ❑ Remember that personalities and work styles will come into play; try to find an editor whose approach and personality are a match with yours by conducting an interview with each candidate
 - Ask pertinent questions based on your priorities, communication preferences, work preferences and the like
 - Get your work agreement or contract with the editor down in writing, and ensure it lays out everything from fees and deadlines to communication preferences; hope for smooth sailing, but plan for troubled waters
- ❑ Ask for referrals from other authors you trust, whose books are in the same genre as yours and are well-edited
- ❑ See WD's own Jane Friedman's There Are No Rules blog entry
 - Go to <http://blog.writersdigest.com/norules/> and search on "hiring a professional editor"
- ❑ Predators and Editors
 - <http://anotherrealm.com/prededitors/>
- ❑ Writer Beware Blog

EDITING SOFTWARE?

□ Leading Options

■ Autocrit

- \$47-\$117 per year, depending on type of editing, for proofing an unlimited number of documents
- A WD 101 Best Web Sites For Writers winner

■ Ghost Reviewer

- Word Add-in, \$115 for “Author” edition

■ ErrNET

- Sliding per-page pricing scale; would cost \$105 for a 300 page ms

- All provide marked-up draft, you choose which edits to accept or reject

HOW TO HIRE AN ARTIST?

- ❑ Contact other indie authors whose covers you admire, compliment them on their cover art and ask for an artist referral
 - Be sure to ask if the artist was easy or difficult to work with, and if the author was satisfied with the artist overall
- ❑ Do a Google search on “book cover design” to locate services for hire; ask for, and check, customer references
- ❑ Attend community art shows and contact students whose work you admire; note that it’s not enough for the artist to draw or paint well, he or she must understand how to create a digital image (you’ll need to upload it to publisher and bookseller websites), how to lay out a page for print and how to work with both text and images
- ❑ As when hiring any professional service provider, get the work agreement or contract in writing and ensure it covers every aspect of how, when and for what price the work will be done

ISBNs

- ISBN stands for International Standard Book Number
- ISBNs are a publisher/bookseller/library tracking device, not a legal requirement
 - Catalogs (like Ingrams) won't list a book that has no ISBN, most booksellers won't stock books without ISBNs, and an ISBN is required to register your book with the Library of Congress (which is optional)
 - All ISBNs in the U.S. are created and managed by Bowker
 - Once an ISBN is used, it must never be re-used, even if the book to which it was originally assigned goes out of print
 - Books made available for retail sale in Europe also need a European Article Number (EAN)

ISBNs

- To buy or not to buy your own ISBNs:
 - Owning the ISBN isn't the same thing as owning the publication rights for a book; it just affords certain, specific rights with respect to dealing with booksellers and libraries
 - Only the ISBN owner can register the associated book with catalog companies or the Library of Congress; if you don't intend to do either type of registration, ISBN ownership may not matter to you
 - ISBN ownership generally establishes the “publisher of record” for legal purposes, but again, the “publisher of record” doesn't necessarily have any current or future publication rights to the book in question
 - Affords legal standing to the publisher in the event of litigation related to copyright infringement, piracy, etc.
- See also:
 - The Truth About Createspace ISBNs, on Publetariat
 - Provides an overview of ISBNs, plus details about Createspace's free ISBNs
 - Go to www.publetariat.com and do a site search on “ISBN” to find it

COPYRIGHT

- Per the United States Copyright Office:
 - *Your work is under copyright protection the moment it is created and fixed in a tangible form that is perceptible either directly or with the aid of a machine or device.*
 - *In general, registration is voluntary. Copyright exists from the moment the work is created. You will have to register, however, if you wish to bring a lawsuit for infringement of a U.S. work.*
 - *Registered works may be eligible for statutory damages and attorney's fees in successful litigation.*
 - *If registration occurs within 5 years of publication, it is considered prima facie evidence in a court of law.*
- Go to <http://www.copyright.gov> to learn more, and to register your copyright online

MS FORMATTING

- Use a similar mainstream book as your guide, but *only* as a guide
- Take a minimalist approach, especially if you plan to release ebook formats
- Use a word processor that allows you to create Styles, such as MS Word
 - OpenOffice.org – a free suite of “Office” type programs which includes a powerful word processor and pdf converter

INDUSTRY STANDARDS

- ❑ Industry standards were created to streamline publishing processes and reduce printing and manufacturing costs; most are unnecessary or irrelevant in a POD/digital book world
- ❑ Follow industry standards only to the extent necessary to make your book indistinguishable from a mainstream book by the typical, non-publishing industry reader
- ❑ Publishing pros will immediately recognize your book as self-published based on minutiae that go unnoticed by the typical reader (e.g., gutter width, font face, line spacing, character spacing)
 - Since publishing pros are not your intended audience, their industry standards have no bearing on your book

USING SHELLS

- Shells are templates you create once, then re-use for each new book
 - Keeps your formatting consistent
 - Saves you time when starting or publishing a new book
 - Allows you to easily format your manuscript as you create it

CREATE AN MS SHELL

- A manuscript shell is a book template with pre-formatted front matter and back matter, and a placeholder for content
 - Front matter includes copyright page, title page, dedication page, table of contents
 - Back matter includes About the Author / Also Available From [author name] page(s)

CREATE A CHAPTER SHELL

- Chapter shell contains formatting for:
 - Chapter titles/headings
 - Body paragraphs
 - Font face
 - Font size
 - Line spacing
 - Offset blocks (e.g., quotations)
 - Headers and footers
 - Page numbering
 - Appearance of book/chapter titles

MS FORMATTING FOR EBOOKS

- This type of formatting is more like un-formatting
 - Do a “Save As” to create a separate ms file
 - Remove blank pages
 - Remove page and section breaks
 - Remember, on an e-reader your book will look like one, REALLY long webpage through which the reader scrolls while reading
 - Remove most custom formatting & most graphics
 - Ebook formats will only support basic formatting
 - As a rule, if the type of formatting you want to use can be used in HTML, you can use it in your ebook; if not, not.
 - There’s an HTML primer at the end of The IndieAuthor Guide
 - Ebook formats will not support most graphics, and even if they do, they will not automatically resize the images and reflow the text when the user enlarges the typeface on their ebook reader
 - Insert a grayscale image of your book cover at the front of the ms file



PROMOTION

Sept. 19-20, 2009

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BEST WAY TO PROMOTE?

- Your skills?
- Your resources?
 - Time
 - Money
 - Skills / Tools
 - Confidence
- Your comfort level?
 - Shy vs. extrovert
 - Entrepreneurial spirit
 - Willingness to step outside your predefined labels and boundaries
 - “I’m not a marketer”
 - “I’m just a _____”
 - “I’ve never _____”

PROMOTION IS ABOUT COMMUNITY

- ❑ The hard sell is a turnoff, so don't worry you'll be forced to Sell, Sell, SELL!
- ❑ Today's savvy promoter knows it's about:
 - Building trust – cynicism is king
 - Authenticity – being the 'real deal'
 - Solving problems
 - Entertaining
 - Engaging consumers in a two-way conversation
- ❑ Bait and switch at your peril
- ❑ Think longterm before you act

ADVANTAGE: INDIE!

- ❑ We can take risks, we can experiment
- ❑ We are, by definition, the Little Guy
 - We're people, not faceless, money-grubbing corporations
 - Don't throw away the pre-existing assumption of authenticity
- ❑ We can put our work out there in as many formats and forums as we like
- ❑ We can manipulate everything from price to cover images to zero in on what works
- ❑ We aren't dependent on a Marketing department to tell us how we're doing
- ❑ We aren't beholden to anyone; no one can force us to promote in ways we don't like or threaten to drop our books if the sales numbers aren't big enough quickly enough

TRADITIONAL

- Press kit
 - One-sheet
 - Author photo
 - Press releases
 - Editorial reviews
 - Articles / article reprints
- Appearances
- Live readings / book signings
- Media tie-ins
- Handouts / merch
- Word of mouth
- Paid advertising

TRADITIONAL

□ Pros:

- Tried and true
- Familiar to mainstream media
- Familiar to mainstream publishers
- Straightforward
- Little tech-savvy required

□ Cons:

- More expensive than New Media techniques
- Ignores online audience
- Old school methods tainted with “old school” image
- Difficult to track success

NEW MEDIA

- ❑ Author website
- ❑ Author blog
- ❑ Amazon author page / blog
- ❑ Make a free excerpt available
- ❑ Online communities
- ❑ Comment forms
- ❑ Online press releases
 - PRLog.org, openpr.com, i-newswire.com
- ❑ Keywords and tags
- ❑ Podcasting
- ❑ YouTube – book trailers
 - Can be as easy as an online slide show – screenjelly.com
 - Search Publetariat.com for “book trailer” to find Joanna Penn’s 11 Steps To Make Your Own Book Trailer
- ❑ Online social networks (Facebook, Twitter, etc.)
- ❑ Link tracking networks (Digg, Reddit, StumbleUpon, etc.)
- ❑ Link Trading
- ❑ Amazon customer reviews
- ❑ Amazon Listmania!
- ❑ Web promo rings

NEW MEDIA

- Pros:
 - Require little to no budget
 - Cast a global net
 - Amazon is #1 bookseller worldwide
 - High-tech, but easy-to-use tools
 - Much free help available
 - “New School”
 - Meet young consumers where they congregate
 - Easy to track success, in real time
 - Avoid public appearances, if desired
 - Technology and the internet are the future
- Cons:
 - Learning curve for some techniques
 - Computer & internet access / skills required

WHAT ABOUT AUTHOR PLATFORM?

- Your author platform consists of every facet of your public presence, whether online, in the ‘real world’, or a combination of both
 - Generally, when the term is used, people are talking about online components only
 - Author website
 - Author blog
 - Book trailers
 - Podcasts
 - Facebook, Twitter, etc. accounts
 - Goodreads, Shelfari, etc. accounts
 - Articles published online

WHAT ABOUT FREEMIUMS?

- Freemiums are items you give away
 - Ebooks made available for free download
 - Excerpts made available for free download
 - Free podcasts
 - Handouts, giveaways
 - Anything else of value for which you're not charging

DO FREEMIUMS WORK?

- Freemiums are an excellent fit for books
 - Give away short stories to get readers to take a chance on your longer works
 - Give away the first 1/3 to 1/2 of your book to get readers hooked enough to want to buy the book
 - Make your entire book available for free, online viewing; if readers like it, but don't like having to read it online, they'll buy a copy
 - Give away helpful how-to articles to establish yourself as a subject area expert
 - Freemiums can establish authenticity and trust

THESE SLIDES:

- Available as a pdf file at:
 - <http://www.aprillhamilton.com/WDC2009.pdf>



QUESTIONS?