



## AUTHOR HANDBOOK

2016

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## COMPANY OVERVIEW

She Writes Press (SWP) was founded by Brooke Warner and Kamy Wicoff in June 2012 for the purpose of providing an alternative publishing option to women writers. She Writes Press is for authors who want the freedom, control, and financial rewards of investing in their own books up front, without sacrificing the credibility and status that come with publishing under a highly selective imprint.

SWP is unique in the world of publishing for three distinct reasons: its vetting process, the fact that the press has traditional distribution through Ingram Publisher Services, and its mission and built-in community of women writers and readers at [SheWrites.com](http://SheWrites.com)—a social networking site founded by Kamy in 2009—as well as the fact that it offers a much-needed alternative in a rapidly changing publishing landscape. Unlike self-publishing platforms, which publish whatever comes through regardless of quality, SWP works with our authors to ensure that their books will be well received in the marketplace. Unlike traditional publishing houses, which buy the majority stake in your book but often don't deliver when it comes to providing the editorial and marketing help you need, SWP gives authors a traditional house experience, complete with traditional distribution and an experienced editorial and production team, while allowing you to retain full ownership of your project and earnings.

In October 2014, SWP became part of the SparkPoint Studio, LLC, family. This move gives SWP the added advantage of having an in-house publicity solution for its authors. Founded by Crystal Patriarche in 2004, SparkPoint Studio does PR, marketing, social media, branding, content, and publishing. As CEO of the parent company SparkPoint Studio, Crystal oversees the operations of both the press and BookSparks, which offers publicity options for interested SWP authors.

SWP is now multi-city based. Brooke lives in Berkeley, Kamy in Brooklyn, and the BookSparks team in Tempe, Arizona. Lauren Wise is a full-time She Writes Press project manager working in the Tempe office, and Cait Levin, SWP's other project manager, lives and works in New York. Our primary mission is to provide our authors with a helping hand in the process of publishing and to ensure that each author publishes a book she'll be proud of for years to come. We are

community-based and driven by the belief that women don't let women write alone. This was something Deborah Siegel, cofounder of SheWrites.com, once said, and it's been a driving force behind both SheWrites.com and She Writes Press.

On behalf of our entire staff, to whom you'll be introduced in these pages, we welcome you to She Writes Press. Once you receive this handbook, you will be considered an interested author and you will be invited to monthly author calls hosted by Brooke Warner to further elucidate the publishing process for you and to help you stay on track and on deadline. Working with She Writes Press is more than just a publishing experience; it's a team and a community. If you are not already a member of SheWrites.com, please go there and become a member so you can make the most of your experience as a SWP author. We look forward to helping you bring your book baby into the world.

Many authors ask for information about the press to share with friends or on social media or your website. Here's our recommended language:

She Writes Press is an independent publishing company founded to serve members of SheWrites.com, the largest global community of women writers online, and women writers everywhere. She Writes Press is both mission-driven and community-oriented aiming to serve writers who wish to maintain greater ownership and control of their projects while still getting the highest quality editorial help possible for their work. In 2014, SheWrites.com and She Writes Press became part of SparkPoint Studio, LLC , creating a powerful combination that no other hybrid publisher brings to the table, including a strong editorial vision; traditional distribution; two award-winning hybrid imprints (She Writes Press and SparkPress) and an in-house marketing and publicity team through its publicity division, BookSparks, which has become a leader in traditional and innovative book PR, marketing, content strategy, branding, platform building and social media for authors and publishers. In 2016, the She Writes Press imprint signed its 200th author. The SparkPoint Studio family is a female-run company with a strong vision, passion, and work ethic.

## EDITORIAL

While the exact schedule for each book is unique, all books follow the same general process. If you are receiving these guidelines, you have been placed on either Track 1 or Track 2 by SWP's assessment team, or you're considering publishing with us. If you're Track 1, your book has been deemed ready to be proofread by a She Writes Press proofreader. If you are Track 2, you are entering into an arrangement to have your book copyedited by a She Writes Press copyeditor.

Following is the order in which you can expect your book to be developed:

- Signed contract
- Delivery of welcome materials
- Announcement of your book on SheWrites.com (timing on this varies)
- Delivery of manuscript from author
- Cover design begins
- Copyediting (for Track 2 authors only)
- Proofreading
- Interior design samples
- Final corrections to interior
- Final corrections to back cover (including ARC edition)
- ARC files sent to LSI (our printing partner)
- Final approval by SWP of PDF file from printer
- Final book file sent to LSI for printing
- Final approval by SWP of PDF file from printer or proof from LSI
- Books available for sale

### **Signed contract**

Please read your contract carefully. You will be negotiating your contract with publisher Brooke Warner. She will answer any and all questions directly, and you can reach her at [brooke@shewritespress.com](mailto:brooke@shewritespress.com). Make sure you understand your responsibilities with regard to permissions, our production process, and the way traditional distribution works.

Once your contract is signed, either you can snail-mail it to She Writes Press | 1563 Solano Ave., #546 | Berkeley, CA 94707, or you can scan the signature page to Brooke's attention at [brooke@shewritespress.com](mailto:brooke@shewritespress.com). We have several payment options that will be negotiated at the point of signing the contract. No work will begin until we have the first payment agreed upon in your contract.

### **Delivery of requested materials to SWP**

As soon as SWP has received your contract and first payment, you will receive a cover memo to fill out from SWP project manager Cait Levin. Cait and Brooke tag-team on every project, so you can rest assured that together they will be shepherding you through the production process, keeping you apprised of all your deadlines, and generally keeping your book on track. Cait will also be asking you for an author photo, a one-paragraph biography, and a 200-word description of your book. The sooner you can get these materials back to us, the better. We are eager to get your cover design under way, and we use the photo, bio, and description to announce your book on SheWrites.com. The description you send us will be the basis for your Tip Sheet information, which is the information that will eventually land on Amazon. Read more about Tip Sheets on page 25.

### **Announcement of your book on SheWrites.com**

The timing of when your book will be announced on SheWrites.com varies. Cait Levin will schedule the timing with you. If you have expectations around when you'd like this information to be released, please let her know. If you are not already a member of SheWrites.com, please fill out a profile and become one! If you are a member, you will be invited to join the SWP Author group on SheWrites.com. This community of your fellow authors shares ideas and supports one another, so it's a valuable group to join, and we'd love to see you there. We also have an active SWP secret Facebook group. If you are not automatically added, please email Brooke or Cait to add you.

## Delivery of manuscript from author

*The entire manuscript*—including all front- and back-of-the-book materials—should also be submitted by the author to Brooke and Cait by an agreed-upon date, or as soon as the contract is signed and the first payment made. This date is the “delivery of manuscript date.” This includes, but is not limited to, any of the following:

Title Page  
Dedication  
Epigraph/Frontispiece  
Table of Contents  
Foreword  
Chapters  
Afterword/Epilogue  
Credits  
Endnotes/Sources  
Acknowledgments  
Author Bio

If you intend to have images in your book, please do not include them in the manuscript at this point. It will make your file too big to send. We prefer you use placeholders for your images at this stage, notated by the name of the jpeg or tiff. You will insert into the body of your text a placeholder that looks like this:

[[insert water.jpeg here]]

You will then send us the corresponding water.jpeg on a disk via snail mail or upload it to a server like Dropbox.com for us to access it. Please see “Submitting images,” below.

When you submit your manuscript, please take note of the following:

- ✓ Please submit your entire manuscript in a single Word file.
- ✓ We prefer that all chapters and text following hard line breaks start with the text flush left and that you indent all subsequent paragraphs.



- ✓ We prefer that you include no special formatting in the text beyond italics, boldface, and small caps, as it will get lost in the process of transmitting e-files. If there is any formatting in the text that requires special care (e.g., dialogue, special fonts), please convey this in an email when you submit the manuscript.
- ✓ Please do not embed your endnotes, since our design programs do not read embedded text. See page 45 for more details on how to handle footnotes/endnotes.
- ✓ If you have any special formatting in the content of your work (e.g., you coin new phrases, want ethnic names treated in a particular way, or have a preference for the construction of compound terms), send a list of such terms when you submit your manuscript.

### **Submitting images**

Most SWP books do not include art or photographs and are subject to a \$5 per image fee beyond the base production cost, which will be billed with the final installment of the publishing package. If you have established with your project manager that your book *will* include them, images for reproduction in books may be submitted as high-resolution images via HIGHTAIL.COM, DROPBOX.COM, WETRANSFER.COM, or a snail-mailed CD. Please do not email them directly, as they may crash our email accounts. Please do not embed them in the body of your manuscript, because that will make your Word file too big to email. Photos can be provided as either TIFF or JPEG files and need to be at least 300 dpi to be print quality.

When deciding upon a selection of images to accompany your manuscript, consider the quality of each image and how well it will reproduce in print. All art will be printed in black and white, unless otherwise specified at the point of contract negotiation. A low-quality or incorrectly sized submission will reproduce poorly in the final book and may prove unsuitable for use.

Please also be mindful of the cost of attaining permission to reprint any images, a cost that will be borne by the author.

### **Word count**

We specify that manuscripts should be no longer than 120,000 words. Please keep in mind that a long book is a difficult book to sell—in part because of readers' patience and tolerance for long

books, but also because of the price point. Most SWP books will be 5.5 x 8.5 inches and will cost in the range of \$16.95–\$19.95. Price is generally determined by page count and by how the retail price of other books in your category compares. We will advise you on these details, and anything falling outside of this will also be something to discuss with your project manager before your book goes to layout. Beyond the reader’s cost is your cost of production. The longer the book, the more you pay for production, so if you have a very long book, we might suggest that you have a bigger trim size (6 x 9 inches) and a higher price point (up to \$18.95 for fiction or memoir).

A simple way to check your word count is to use the “word count” function in Microsoft Word. You *do* want to include front and back matter (all elements of the book that fall before or after your primary chapters) in the final count.

## Cover design

As soon as we receive your cover memo, the design process will begin. This entails a detailed and thoughtful process throughout which we keep your editorial content and the marketing direction for your book in mind. Once we have settled on a cover concept, you will see what are called “cover comps” for your book. These are generally three to four concepts that vary in terms of how complete they might be. We show you these concepts for the purpose of establishing a direction you feel good about, but they might sometimes be more complete designs.

When you receive your comps, we are looking for feedback that will help us with our next step, which is refining and polishing. If you do not like a cover, we want to know, of course, but we are more interested in specific and directive feedback about what might be working in order to help us more forward, rather than feedback about what’s not working.

We will do up to two rounds of rough covers and up to two rounds of polished covers in our efforts to get the right cover for you. If after two rounds of rough covers no direction feels like the right direction, SWP reserves the right to have a conversation with you about what’s not working and what will need to happen in order to get to a good place with the cover design. We cannot ask our designers to do many variations beyond the comps and polishes we’ve established here, so we will all work together to ensure a smooth process, understanding that the cover design process is sometimes smooth sailing and sometimes a little bumpy. If a

designer executes the vision you've conveyed in your cover memo and you are still not happy with the design, you will be billed a kill fee in the amount of \$250 before we start over.

The back cover will be designed separately from the front cover, once your book has been designed and we have a final page count. We ask that you start to think about your back cover copy as soon as you send your manuscript to SWP to be proofread. The sooner we can get your back-cover copy, the better. Please also see "Endorsements," below.

Your back cover and spine will be designed at the same time and sent to you for your approval. Then the entire design will be finalized and ready to go to the printer or to be uploaded to LSI if you are choosing print-on-demand as your print option.

Please note: She Writes Press allocates up to \$500 for a stock image. For images that exceed \$500, Brooke will be in touch about the cost and whether the author feels the artwork is worth an additional expenditure. For the most part, we work hard to limit what we are looking for to \$500 or less, but some covers will lend themselves to more expensive art or photography. In recent seasons, we have been conscious of getting better images to compete with our traditional counterparts, but we are mindful of cost at the same time. If you feel you want to have a higher image budget than what we allocate, please email Brooke to discuss this, as it will give your designer more possibilities to play with. We also welcome your ideas for images, and your providing images you own, which we will always take into consideration.

### **Copyediting (for Track 2 authors only)**

Our copyeditors adhere to *The Chicago Manual of Style*. We also provide specific notes for each copyeditor about the book she will be copyediting, including commentary on the author's tone and style and specific areas of the narrative we'd like the copyeditor to pay special attention to.

On average, a copyeditor spends two to three weeks editing a manuscript. The copyeditor who works on your project will edit the manuscript for spelling, grammar, punctuation, and logic. As she edits, your copyeditor may make a list of specific questions that she has for you, which will be either provided in a query document or embedded in the manuscript using embedded comments.

When the copyeditor is finished, the manuscript will be returned to you. At this point, you will review the suggested edits, answer the copyeditor's queries, and make notes of any additional changes you'd like made. If you choose to, you can accept all the changes yourself and answer all of the editor's queries in the body of the manuscript. However, if you believe you are likely to introduce new errors, or if you would rather hire the copyeditor to do the query integration on your behalf, we recommend it!

If you choose to accept the changes on your own, please do so and then simply submit the final manuscript to SWP per the instructions above ("Delivery of manuscript").

If you choose to have your editor accept your changes on your behalf (also included in this step would be the editing of any added material, postcopyedit), then those additional hours will be billed separately, or on top of, the copyedit (at the copyediting rate). Please adhere to the following steps if you would like your editor to accept the changes on your behalf:

### **Making changes**

The edits will show up when you turn on your Track Changes tool in Microsoft Word. If you want to add or remove manuscript text on your own, you may do so, but we need a detailed summary from you, before you move forward to publish with She Writes Press, of how much you agreed with the copyeditor and accepted her changes, and how much new content there might be. Once you move forward with She Writes Press, your book will proofread, but this is meant to be an editorial spot check, not a line edit. For this reason, we urge you to continue to work with your copyeditor until you have a manuscript you feel has been edited all the way through, including any new additions that may have arisen as a result of the copyeditor's marks.

Once the integration is complete, you will be sent a final ready-for-press manuscript that will be named with the file extension "\_Final.docx."

### **Anthology editors**

If you are the editor of an anthology, you may be given queries that only the contributors can answer. If that's the case, you should ask for resolution from your writers and include their

answers in the query document. You may share the edited pieces with your contributors and allow them to respond to the edits, but this is a courtesy only and it's not expected. As the editor of the anthology, you are entitled to make all content-related decisions yourself. We recommend that you explain this process and your role to your contributors early on to avoid misunderstanding or problems later in the editing process.

Whether or not you choose to forward the read-only pieces to contributors, we advise that you set a deadline for them to resolve and return their queries to you.

### **Proofreading (for Track 1 and 2 authors)**

The proofreading process happens for Track 2 authors after your SWP editor has copyedited and approved your manuscript. For Track 1 authors, proofreading starts as soon as your final manuscript has been submitted to SWP.

The proofreading process is a word-for-word read. The proofread will be done in Microsoft Word using the Track Changes function. Please note that if we discover, as we move into your proofread, that our assessment was inaccurate (if you qualified as a Track 1 author) and in fact the book is in need of a heavier edit, we reserve the right to contact you to ask you to have the book copyedited. While this does not happen very often, it has happened. We have strict editorial standards, and we do our best when assessing the manuscripts, but every once in a while a manuscript may seem to be in better shape than it is. For us this is a partnership, and we all want the manuscript to be in the best shape possible, and in the past, when confronted with this scenario, authors have been grateful for the feedback.

When the proofreader is finished, the manuscript will be returned to you with any queries you might need to address embedded in the manuscript. At this point, you will review the suggested changes and treat the Word document as a read-only file. If you need to answer a question from the proofreader, you can do so by embedding your own comment (see below) with Track Changes on. If you have questions or concerns about how to do this, contact Cait Levin for more detailed instructions.

## **Making changes**

If you need to add any words or make edits to what the proofreader has changed, you may do so as long as the Track Changes function is on. Please *do not* accept or reject any changes using the ACCEPT/REJECT feature in Word. Instead we ask that you leave any edits you agree with as they are. You simply edit over the document and make notes in the body of the text itself for the editor, preferably in brackets so that they're easily searchable. For instance:

Janie went to the park on Melrose Avenue wearing a ~~pink~~ shirt. [[please reinstate the word pink]]

In the instance above, the editor has deleted the word *pink*. You, the author, deciding that it matters that the shirt was pink, are asking the editor to reinstate it, rather than rejecting the edit using the Track Changes Word function.

For a tutorial on how to use Track Changes, please see: [http://youtu.be/q0\\_mtjurxEs](http://youtu.be/q0_mtjurxEs).

Please note that after you return your manuscript to Cait, following your review of the changes, we do not accept more changes via email. You will have another opportunity to review your pages and to make final corrections once you receive your designed pages. That said, please spend time with your manuscript to ensure that what you are sending to Cait is the best and most complete version of the manuscript you can send.

## **Interior design (aka “pages”)**

You will receive a PDF file of your completely laid-out book within two weeks of submitting your proofread changes. This file is called “first pages,” meaning it’s the first round of laid-out, designed pages. (Subsequent versions will be called “second pages,” “third pages,” etc.) At this point, you are looking at something that will very much resemble your printed book! It’s critical that you print out these pages and spend some time with them. At this stage, you are looking for any errors that might have been missed during the copyediting or proofreading stage. As much as we strive for excellence, our editors are not perfect, and every year thousands of books go to the printer with errors. We will have done everything in our power to prevent this, but the

final buck does fall to you, the author. We put the final responsibility for the designed book to the author, so we ask that you read this file word for word.

Please also check as you go for any formatting issues that might have happened during the layout process. Flag any problems with words being too close or too spread apart. Please consult the proofreading checklist at the end of this Author Handbook and check to make sure everything looks good. You will be approving your pages here, and any and all visual elements, such as art or photographs, if you're including them. On our end, we will be going through the pages for a spot check on formatting as well, ensuring that all the elements of your book are in place. We will not, however, be doing another read of the manuscript at this point.

Please note that books are designed to be justified, and therefore words are often broken with hyphens at the end of lines. This is common, and we ask that you correct only those that are considered "bad breaks," meaning they don't look right to the eye or you cannot live with them. You will note them in your changes (see "Making changes" below).

Another important note about design formatting is that books often have blank pages; if your chapter ends on a right page, the next left will often be blank. Page numbers are generally left off of chapter title pages. We want you to be thoroughly reviewing your changes, but ask questions if you have them. Please do not introduce new errors because you think you understand book design.

Also, once you submit your corrections to first pages, those are the *only* changes that will be implemented into second pages. You do not need to reread your second pages word for word. You need only to spot-check them to make sure the corrections you asked to be implemented in first pages have indeed been implemented correctly and that the designer did not introduce any new errors.

### **Making changes**

We ask that you create a Word document called "1st pages changes.docx" to send back to your project manager upon reviewing your first pages. This will specify the exact changes that you

want to see implemented in your manuscript. For a full sample of what this should look like, please see “Sample Corrections—First Pages Stage” on page 80.

This is a short example of what your changes should look like in your changes document:

Pg 73 – Graph 1 after the line break:

Change **as if on autopilot** to **absentmindedly**

To read: **he walked absentmindedly, and so he was startled**

Pg 83 – Graph 1, line 1:

Change **München** to **Munich**

To read: **train to Munich**

Pg 85 – Graph 1 after the line break, line 2:

Change **Nanjing** to **Bubbling Well**

To read: **Ang veered off Bubbling Well Road.**

Pg 89 – Graph 1, line 3:

Change **deli** to **small eatery**

To read: **customers swarmed a small eatery**

Please note that no substantive changes may be made at this point. Any substantive changes that happen after the book has been laid out will be charged at a rate of \$50/hour. This will apply not to errors but to any aesthetic changes that are introduced postdesign.

We make every effort to have as few rounds of postlayout pages as possible, but it’s likely that your book will go into second and third pages, possibly more. Each time you receive a new revision from us, we ask that you follow this same process, always submitting a Word document specifying your changes exactly, noting the page number, graph number, and line number. We appreciate your specificity!

## **Back cover design**

As mentioned above, your cover design will be finalized as soon as we have your final page count and back-cover copy (including endorsements). We will send you a PDF file of what’s called the “cover mechanical,” or full cover, which is a full flattened cover—right to left—back cover, spine, front cover. Any changes you want made to the content will be submitted in an



email to your project manager. We ask for a turnaround on this stage of no more than a few days.

### **ARC files sent to LSI**

We will be creating ARCs (advance reading copies) for every book that has a publicity plan attached to it. If you do not have a publicist or do not intend to hire a publicist, please let Brooke know early in the process so that we can talk through your options and decide whether ARCs are necessary for your book. Your ARCs will look exactly like your book, except that the cover will feature a band that says “Advance Reading Copy,” and it will have publicity contact information on it for reviewers. An ARC file will be uploaded to LSI approximately four months prior to publication so that you have ARCs to use during the three-month prepublicity window, which is the three months prior to your publication date. Brooke will email you when your ARCs are available to be ordered, and we will collaborate with your publicist about how many she wants. Most authors order between 30 and 100 ARCs, depending on how aggressive their publicity campaign is. You will be charged for the full cost of your ARCs (plus shipping) as soon as the order is placed.

### **Final book files sent to printer**

The final files (minus the ARC elements) will be sent either to Lightning Source or to an offset printer one to two months prior to your ship date, depending on whom you’re printing with. (Lightning Source needs only about four weeks’ lead time, whereas the offset printers need six to eight weeks.) Brooke will be in touch with you about your options as you get closer to publication. This decision is usually made about three months prior to publication, and it’s based on a combination of your publicity plan, your expectations for selling, and your preorder numbers. Lightning Source offers us good discounts when we print around the 500 number, but once you hit 1,000+ books, the economy of scale of a print run makes much more sense. Regardless of what method you choose (POD or print run), you will pay for this cost upfront, and Brooke will provide you with a bid for the work. It’s important to understand the risks associated with printing in general. The plus side of going with Lightning Source at a lower print run of 500 is that you can quickly and easily replenish your stock. You will be at a lower risk of having excess inventory (a cost charged back to the author after one year of free storage with Ingram).

The plus side of going with an offset printer is simply economics. You will generally save a whole dollar per unit once you hit a print run of 1,000 books. Although we monitor inventory closely, the first three to six months of your campaign is a difficult time for managing inventory because we are required to fulfill all orders that come in. Yet the book industry is a returns-based industry, and some accounts might take a big order, only to return it later. This is a risk inherent in this industry, and you may be in a situation where you are printing to fulfill demand, only to have inventory come back later, which we have to absorb. Please know that we do our best to manage this situation and to guide you to the best of our abilities. Once you sign with SWP, Brooke will be in conversation with you about this issue so that you're clear on what the best choice is for you. We want you to make sound business decisions and not to get stuck with a bunch of excess inventory, and yet to some degree the number of returns a given book might have is beyond our control. So you want to make measured decisions with the best information available to you—and we will help you on this front.

### **What traditional distribution means for your book**

While our 2013 move to be distributed by Ingram Publisher Services was exciting for She Writes Press and its authors, it also put more of a burden on us to ante up our publicity and marketing efforts. It also means that we must meet Ingram's efforts to sell our titles by at least agreeing to print as many of the preorders as they obtain for a given book in the first printing (whether through LSI or through an offset run). What this means is that you must print at least as many books as Ingram gets orders for. If you decide that this is not plausible for you economically, there is an option to be in Ingram's database and catalogs but not to be "presold," which means that you will get the full benefits of being a She Writes Press author, but your book will not be sold into the marketplace by Ingram's sales force. If you are not going to hire a publicist, we reserve the right not to pitch your book to the Ingram sales force. In other words, if you want to take advantage of what Ingram is offering, you need a marketing plan in place so that all of your preordered books aren't subject to a high return rate. (See "Returns," below.)

To further clarify this process, Ingram has a sales force that sells our books into major accounts. They urge the buyers of those accounts to take a certain order. This is technically a "soft" order because the accounts can and will return books that do not sell. Here is where publishing is a gamble. You want those books to go out into the marketplace, but if you have no publicity or

marketing campaign, the books will not stick. They will come back, and She Writes Press (and by extension you, the author) has to absorb those returns at the cost of 50 cents per return. The good news is that those books go back into stock. The bad news is that returns are an industry inevitability, and you will absorb the cost of the returns out of your author earnings.

The upside of our distribution is that your book will be widely available. Your efforts therefore must be focused on creating demand for your book by getting reviews and exposure for it. This is why the value of publicity cannot be underestimated, and why we recommend that you have a plan set in place for the three months following your book's release. We recommend that you start interviewing publicists the moment you decide that you might publish with SWP.

Brooke will send each author individually her preorders prior to making a final printing decision. In practice, a scenario might look like this: Advance orders for your book may be 500. You will be asked to print 500 copies of your book to cover those orders. Beyond that, you may want to order additional books to have on hand, and also (again) for the economics of it. Once your book goes to POD, you will be paying a steeper production cost for your book. A one-off order is more expensive to manufacture than an order of 500 or more. These are considerations we want to hold as we decide how many books to print and how many to warehouse. Your books will be warehoused for one year at no charge, but after one year, unless your book is selling at a regular rate, you will either pay for warehousing (10 cents per book/per month) or have the option to have your books sent to you at the cost of shipping, as you will already technically "own" the books, since you will have prepaid the production and printing costs. A third—and the least desirable—option is to have quantity destroyed at the rate of 5 cents per unit.

## **Understanding returns**

As mentioned above, the book publishing is a returns-based industry. If you want to have your books in bookstores, you must agree that your book can be returned to Ingram at no cost to the retailer. Ingram processes returns for us at the rate of 50 cents per copy. This is a charge that is passed back to the author and comes out of your author earnings. The returned copies go back into inventory unless the books are damaged, in which case they are considered "hurts." We have no way to allocate hurts to individual authors, so any hurt inventory should be considered a write-off. If you have a high number of hurts, we can talk to Ingram about the possibility of

pulling them from the hurt inventory, but this is subject to a charge. Your hurts will be listed as a line item on your quarterly earnings statement.

### **Warehousing and excess inventory**

After one year, Ingram will charge, on a monthly basis, a fee for excess inventory. This fee is calculated only for those titles that have been active for greater than 12 months. Excess inventory is calculated on a per-title basis and is inventory that is in excess of the previous 12 months' net sales of the individual title. The fee to carry this inventory is 10 cents per unit per month. Brooke will send you information about your excess-inventory options if and when you have excess inventory one year following your publication date, and will give you the option to: (1) pay for excess inventory; (2) have excess inventory shipped to you; or (3) destroy excess inventory.

### **Books available for sale**

It usually takes anywhere from two to three weeks, from the point when they are received in the warehouse, for the books being printed at the printer to become officially available for sale online. The books must be made available in the systems at LSI and Ingram in order for Amazon and other online retailers to be able to fulfill the orders. Do not panic if your book is not showing up right away in every venue. We will ensure that your book will be made available on Amazon and BN.com (Barnes & Noble) in both print and e-formats. You will also find your book at multiple online retailers, including:

- Amazon Kindle
- Apple®
- Baker & Taylor
- Barnes & Noble Nook
- Kobo
- Goodreads
- Page Foundry
- Rethink Books/Bookshout!
- Sony
- Chegg
- VitalSource
- Gardners (United Kingdom)
- Blinkbox Books—formerly GoSpoken/Mobcast (United Kingdom)
- Sainsbury's—formerly Anobii (United Kingdom)
- Txtr (Germany)

The availability of your books across these outlets will vary in that they won't all happen on the same day. Please note that Amazon is notorious for releasing books early, so it's very likely that any customer who preordered your book on Amazon will get it early—sometimes a full two to three weeks prior to your publication date.

## Ordering 101

### Direct ordering of your own book

At the bottom of your contract, you will see a section called Direct Fulfillment Fees. This details the cost to you to order your own book directly from Ingram.

If you are ordering books for yourself, you pay only base costs. If you got a print run and own your books, you pay only shipping and handling. If you are printing with LSI, you pay the cost of production (for a single order), which is based on LSI's formula of 99 cents as a base, plus \$0.0165 per page for small format books (including 5.5 x 8.5 and 6x9) and \$1.43 as a base, plus \$0.0220 per page for large format books (including 7.5 x 9.25).

Place your orders directly by emailing [orders@shewritespress.com](mailto:orders@shewritespress.com) and attaching the Excel sheet called "order template.xlsx." If you do not have this Excel sheet, please email Brooke or Cait. We will accept only orders of ten or more copies, unless they are books for contributors to anthologies, in which case there is no minimum order.

Any books that qualify as sales to customers will be subject to the distribution fee, so unless you are doing your own fulfillment (meaning taking orders through your website and packing up book orders and taking them to the post office yourself), we encourage you to have your customers order your book through major online retailers or your local bookstore. If you choose to get into the business of fulfillment to cut out the middleman, instructions for how to handle sales on your own website are covered below in "Preselling your book."

SWP will invoice you for your direct orders within a week to three weeks of placing your order, and we ask that you process payment immediately. You will receive an auto-response that your order has been received. Generally, orders will ship the next business day.

### **Preorders from a bookstore or other outlet with an Ingram account**

As authors, you do not have any control over your preorders, nor do you have to worry about them. Fulfillment of those orders is handled by Ingram. Brooke will be in touch with you as you get closer to your publication date with a list of your preorders so that you can see what accounts are ordering your book.

### **Orders from a retail outlet that might not have an Ingram account, or that does have an account with Ingram and says it cannot place an order for your book**

If you run into an issue with a store that does not have an Ingram account, you can ask them to set one up. They can call (866) 770-3022. Some bookstores may be reluctant to do so, and if you encounter extreme resistance, then you can just do consignment. Typically consignment arrangements are 60/40—60 percent to the author and 40 percent to the bookstore. We strongly discourage doing consignment unless absolutely necessary, however, as Ingram does have an exclusive arrangement to distribute our books to trade accounts (bookstores, retailers, etc.). If you encounter a bookstore that does have an Ingram account and they say they cannot place an order for your book through Ingram, contact Brooke right away so she can put the regional rep in touch with the bookstore owner to straighten out any problem or issue.

### **What determines a preorder versus a regular order**

The actual pub date determines the “pre” part of preorders. These are advance orders that come in before your book is technically for sale. All orders after publication are just considered regular orders. All orders, however, are “actual” orders, and all are subject to returns. Postpub orders will come through Ingram’s system just like preorders.

### **Ordering for a third party directly through She Writes Press**

You can order books for a third party directly through She Writes Press only if the third party is not a “trade account,” meaning that it is not a bookstore or a retail outlet. You might sell directly to a corporation, a hospital, the military, or a nonprofit organization. You can arrange these sales directly with the buyer, and we have a direct order form for these kinds of sales. We recommend negotiating a discount for these kinds of sales, mandating no fewer than ten sales and a discount of 50 percent. These orders cut out the middleman (Ingram) and allow you an

opportunity to make a pretty good rate of return on your books. If you sell a book at 50 percent off its cover price (\$8.47), SWP will cut you your check directly for 60 percent of the proceeds. The account in these cases should cover the cost of shipping. Brooke can help arrange the ordering process directly with the account, or you can place the order on behalf of the account. Be in touch with Brooke directly if you have an opportunity to execute a direct bulk sale. Please note that we will not fulfill any direct sales lower than ten units.

### **Creating a relationship with your local bookstore**

You want to let your favorite local bookstore know that you are a soon-to-be-published author about a month or two prior to your pub date. If you want to have an event at this bookstore, and especially if you can draw in a lot of people, this is an incentive to them to carry your book. These orders will be placed directly through Ingram. You can tell them your publisher is distributed by Ingram, and if there's any confusion, you can clarify that it's traditional distribution through Ingram Publishing Services. Most major bookstores have an account with them; if your bookstore does not, they can call She Writes Press's toll-free customer service number at (866) 770-3022.

Once you've established this relationship, encourage your local friends and family to buy from this bookstore to generate goodwill.

### **Hosting an awesome book launch event**

Please note that although you have an actual publication day, you should be more focused on your publication month, and you do not want to have your launch party too close to your publication day (i.e., the day of). Retailers are largely unconscious of a book's actual publication day, and your window of publicity is a full three months from the point of publication. We make a note of this because it's easy to get hooked into a particular date as being important, or the day upon which something big is supposed to happen, but the publishing industry doesn't work this way and you have more time and space around your publication date than just one single day. You can even have your book launch party as many as six weeks postpublication. Read this excellent post by SWP author Jessica Vealitzek, author of *The Rooms Are Filled*, on launch party tips: <http://www.shewrites.com/blog/view/1897895/swp-behind-the-book-launch-party-tips>.

# OTHER AUTHOR RESPONSIBILITIES

## Tip sheets

About six to eight months prior to your publication date, Brooke will host a call that will be dedicated to a conversation about tip sheets. This is a compilation of information about your book, including description, author bio, sales hook, publicity updates, and more. If you are going big on your publicity campaign, you will want to seek out a publicist around this time to help you get a handle on the scope of your campaign. The sooner we have a sense of this, the better. The tip sheet asks for keywords. Our system allows for seven keywords for your book, and we encourage you to start thinking about what these might be. Please see the following two articles for direction:

<https://kdp.amazon.com/help?topicId=A2EZES9JAJ6H02>

<https://kindlepreneur.com/how-to-choose-kindle-keywords>

### **Best practices for keywords from Ingram Publisher Services (our distributor):**

- What are things in the book that matter? People, places, etc.
- What keywords, topics and phrases do people use to talk about those things?
- Look at keyword tags on comp titles in Goodreads/Amazon/Library Thing (ie, plot twist vs. suspense)
- One advanced tool to use is <http://soovle.com>. You can type in a keyword and it shows prompts from Google, Wikipedia, ping, yahoo, Amazon, YouTube, etc.
- o Download “Best Practices for Keywords in Metadata”: <https://www.bisg.org/best-practices-keywords-metadata>

You will be getting a lot more information about tip sheets when the deadline draws closer, but it’s good to start to hone your description early, and to lock down your data points sooner rather than later. You don’t want to be scrambling at the last minute, though we always give you more than a month to complete your tip sheets. We also edit and weigh in on them once you submit them and before posting your data to Ingram. It’s important to note that the data you give us will be used for your Amazon description and beyond, so spend time with this and make sure it’s exactly what you want!



## Final proofreading and sign-off

As the author, you are responsible for the final sign-off on your final pages. Many authors have asked us if it's okay to share their ARCs with readers who are proofreaders to catch any final errors. We are open to this. *However*, you must be careful. What your readers will be offering you is not “proofreading,” in the sense that this can and does get stylistic and we will not accept stylistic changes. However, you can ask your readers to read for typos specifically, as you have an opportunity after your book is in ARCs to make final pages before publication. So if you decide you want a final read-through from friends for typos only, we encourage this. We ask that all changes be submitted as specified in the proofreading section on page 13.

## Endorsements (aka “blurbs”)

You are responsible for soliciting and acquiring endorsements, or blurbs—the quotes you'll generally find on the back cover of a book. The purpose of these blurbs is to make your book more attractive to potential readers by quoting individuals with authority or other popular authors or celebrities who have read your manuscript and would highly recommend it. Blurbs are also an excellent way to provide creative descriptions of your book that complement the back-cover copy.

We suggest you start thinking about whom you are going to solicit blurbs from as early as possible. If you are on a tight timeline, it's generally going to be too late to approach a potential endorser once you have your final designed book. Instead, we suggest you solicit blurbs during the design process. Most endorsers these days do not require the full manuscript in order to blurb a book, so keep this in mind. We will provide you with a sample letter to send to potential blurbers upon request that you can tailor to meet your needs. It's typical to offer a digital version of the manuscript to a potential endorser. You can send it as a Word file or a PDF file. This should be as final as possible, but it's okay to send it out before the book is proofread. You can also always ask if the person you're soliciting would prefer a digital or a hard-copy version of the manuscript. If they prefer hard copy, we suggest getting the manuscript printed and bound at Kinko's (or a similar printing center), with the front cover. Blurbers generally expect to have four to six weeks to read and create a blurb, so keep this timeline in mind.

We ask that you send blurbs along as early as you can. If possible, please send your back-cover content to Brooke all in one file—with back-cover content and blurbs all together. If we do not receive your back-cover copy, we will prompt it for you when it's due, but we do suggest that you start thinking about endorsers now!

## Author photo

We want your photo as soon as possible for the purpose of announcing your book on SheWrites.com, but if you choose to have a new author photo taken, we suggest you do so. The final author photo to be printed in the book is due no later than the point at which your book goes to layout, so around the time you're approving your interior design samples. If and when you get a new photograph, always provide us with the correct credit (the name of the photographer, even if it's a friend or family member who took the photo).

Some books call for a more formal, traditional author pose, while others may benefit from a more casual, personalized look. Here are a few general guidelines:

- You should appear comfortable and friendly in your photo. Don't let the photographer pose you in a manner that makes you feel uncomfortable. A posed photo is likely to look awkward and unnatural.
- Your clothing should make you appear friendly and professional. Formal attire is not necessary, but make sure you are well groomed and looking your best. Avoid black-and-white or highly patterned clothing, since the contrast will draw people's attention away from your face. Large jewelry can also be distracting.
- The photo should be taken waist-up or chest-up, rather than showing your whole body from a distance. Readers should be able to see your face clearly.
- In preparing for the photo, think of other author photos you have seen in published works, and consider your own reactions to them. Visualize your photo as it would appear not only in your own book, but also next to a magazine or newspaper article about your book.

## Permissions

You are responsible for securing and paying for permission for any copyrighted material you wish to include in your books. *All permissions are due before your book goes to layout.* You will need to attain permission for any use of another owner's creative material, including quotations from other books, magazines, or newspapers, song lyrics, and poetry. *Without the necessary permissions, we cannot publish your book, or we will recommend that you remove the content in question.* A list of required permissions follows. Should you need a more detailed explanation, please refer to *The Chicago Manual of Style* or talk to Brooke about what you want to include and why.

### **What requires permission?**

Tables, figures, quotations, poetry, lyrics, photographs

### **What doesn't require permission?**

1. Anything in the public domain. That is, anything:
  - published in the United States 85 years from the present, or
  - published in Great Britain if the author has been dead more than 50 years, or
  - published by the US government
  
2. Anything that falls within the doctrine of fair use. That is, a *brief* quotation that is:
  - clearly identified as being from another work, not as your words, and
  - not taken out of context or distorted as to true meaning, and
  - accurately reproduced, word for word, and
  - given full credit

SAMPLE PERMISSION REQUEST LETTER

Date

Dear \_\_\_\_\_ :

I would like to request permission to reprint the following:

Author(s):

Title:

Copyright year:

Journal volume/date:

Selection/page numbers:

Illustrations/other:

The material will be reprinted in a book titled *Title of book here*.

My book will be published by She Writes Press in a small print run. I am responsible for paying all fees, so I would appreciate a waiver or reduction of fees. If you do not hold copyright in this material, please let me know to whom I should apply. Standard acknowledgment of title, author, and publisher will be given, or I will gladly use the credit line that you supply.

Rights requested: world rights in all languages, for all editions (including electronic/digital editions), use in promotional materials (such as our catalog), in subsidiary licenses (such as translations or book clubs), and in versions made by nonprofit organizations for blind or physically handicapped persons.

I have provided the release below for your convenience. Please return the signed original request to me.

Sincerely,

Author's Name

\*\*\*

**Permission Granted by:**

\_\_\_\_\_  
Authorized Signature Name (please print)

\_\_\_\_\_  
Date

Please use the following credit line:

## Technology

### Transferring files

Please email as attachments all Word and PDF files. Please always check with Brooke before sending a large image file to determine the best way to transfer those files.

### Software

Our internal computer platform is Macintosh OS X, and we exclusively use Microsoft Word. If you are using other word-processing software, we ask that you have some sort of software that will be able to read Track Changes.

### Track Changes

Before you reach the copyediting stage, please be sure you are comfortable with the Track Changes function in Microsoft Word. This function will allow you to see each specific change the copyeditor has made to your manuscript. If you're unsure how Track Changes works, please view Brooke's online tutorial here: [http://youtu.be/q0\\_mtjurxEs](http://youtu.be/q0_mtjurxEs) (or go to [youtube.com/warnercoaching](http://youtube.com/warnercoaching) and visit the "How to Use Track Changes" video).

### File names

When submitting your manuscript and/or any files to us, please make sure to name them with either your last name or the title of your book somewhere in the extension. When you submit files back to us that you've reviewed, we ask that you include the underscore last name convention described above (i.e., "my file\_BW.docx"). This helps us keep track of what you're sending. Thank you!

### Special characters, including accents

Provide a list of all accented letters or special characters that you have keyed in. Sometimes these are lost or altered when we convert files from one program to another, and an accurate key list allows us to restore special characters correctly.

## Audio book creation (optional)

Many SWP authors are interested in creating audio books. We do not retain the rights to your audio books. However, we can help you create your cover file, and if you want to, you can choose to upload your audio book to the She Writes Press ACX account, rather than creating your own account. You will still own your content, but SWP owns the relationship and pays you your invoices directly.

For more information on how to create an audio book, please see SWP author (*Fire & Water: A Novel*) Betsy Fasbinder Graziani’s webinar “Creating an Audio Book: Another Climb Up Another Learning Curve” here: <https://vimeo.com/96250272>.

## Reaching out to friends for support

Cheryl Rice, author of *Where Have I Been All My Life?*, has generously shared the following information for SWP authors as a template for anyone who wants to mirror her efforts with their own book. Consider sending out letters of support to friends and other connections in the weeks leading up to the publication of your book, using language similar to Cheryl’s.

### **SAMPLE FRIEND EMAIL:**

Dear Jane,

Hope your summer and your spirits are in full bloom.

It’s hard to believe, but my dream of publishing a book is coming true this October.

It’s kinda like planning for a baby and a wedding at the same time. So much to do and so little clarity about how it will all turn out. Deep breath . . .

One thing I am learning is that it takes an insane amount of effort, and a lot of help, to get a book into the hands of folks who will value it.

And that’s where you come in. I’m reaching out to close friends and fans like you to secure my tribe of “book buzzers”—folks who will support my launch week in October by helping to spread the word. (And stay tuned—your personal Evite to the launch party on October 7 is coming soon!)

Since I know you might prefer one way of contributing over another, I put together a list of some key activities that will help propel the launch. I'd be so appreciative if you could review the list and let me know by 8/1 which activity you would be kind enough to contribute.

**Activity (place an "x" if you can do)**

Send an email to your friends on October 7 about the book. (I will provide sample text to cut and paste into an email.)	
Follow me on Twitter @RiceonLife, and send a few tweets the week of October 6. (I will provide sample tweets to cut and paste into an email.)	
Send Facebook post about the book the on October 7. (I will provide sample text to cut and paste into an email.)	
Like Cheryl's author page on Facebook: <a href="https://www.facebook.com/yourvoicemyourvision">https://www.facebook.com/yourvoicemyourvision</a> .	
Write and post a great book review on Amazon, B&N, or Goodreads in October.	
Console Cheryl when she gets a not-so-great book review.	
Recommend <i>Where Have I Been All My Life?</i> to friends who are in book groups.	
Host a book group based on your own book.	
Other:	

Thank you so much for your help and support. I will be sending periodic updates about the launch just so you can share in the fun stuff as well.

With gratitude,  
Cheryl

**MATERIAL TO SEND OUT TO BOOK BUZZ FOLKS ONE WEEK BEFORE LAUNCH**

**(Adapted from material by author Mike Robbins)**

Good morning, (Name of individual):

Thank you so much for your willingness to support the launch of my book, *Where Have I Been All My Life? A Journey Toward Love and Wholeness* (hyperlink), and to help spread the word about it to your community of friends and clients when it officially launches on October 7 (just a week

from today!). While I'm feeling excited and nervous about the launch, I'm deeply grateful for and humbled by your support.

I wanted to send you this note to make sure you had all of the information you need for the launch. To make things as easy as possible, we put together a book assets page on my website, including sample copy for a solo email, newsletter announcement, and social media posts—as well as a variety of different images. Here's the link: (insert my asset page).

I have also attached two Word documents to this email with the same sample copy that you can find on the assets page (just in case you find it easier to open up the document and cut and paste from there). And I have attached a JPEG image of the book cover.

Let me know if you have questions about any of this or if you would like additional/customized copy or resources from me. I'm happy to do whatever will make it easiest and most helpful for you. The ideal date for you to post to your blog, send an email to your list, and/or post on social media about the book is **October 7**, though any day between October 5 and 10 would be great.

The book launch page itself, where you can direct people to go to purchase copies of the book and receive their free bonus gifts, is <http://yourvoiceyourvision.com/book/>.

Again, thank you for your help. It means so much to me.

## **SOLO EMAIL**

Subject line: Where Have I Been All My Life?—an inspiring new book by Cheryl Rice

Dear [NAME] / Hi everyone,

I'm excited to let you know that my friend Cheryl Rice just launched her new book, *Where Have I Been All My Life? A Journey Toward Love and Wholeness*. What a page-turner. I loved this book. You can get it today, along with some amazing book bonuses.

Cheryl's humorous, moving, and very compelling memoir is an adult coming-of-age story that will resonate with all people who have struggled to overcome the loss of a loved one, make peace with their past, and love themselves unconditionally.

In the powerful and poignant interweaving chapters, Cheryl tells the stories of:

- The unexpected death of her mother, who is her best friend, and how she deals with her grief in unique, and not always helpful, ways
- The desperate, unrequited love she feels for her therapist
- The journey into her past that sheds light on her lifelong people-pleasing habit
- The struggle to find her way in a new marriage
- And finally, and inspiringly, coming to fully embrace her freedom and wholeness



In addition to being a top-notch writer, Cheryl is a compelling speaker and coach dedicated to helping women become leaders in their own lives.

I devoured this book, and I think you will too! And, when you order copies today of *Where Have I Been All My Life?*, you'll also receive fantastic bonus gifts, including a workbook by Marci Shimoff, *New York Times* best-selling author of *Happy for No Reason*, and an inspirational book chapter from professional speaker and author Mike Robbins, from his new book *Nothing Changes Until You Do*. Check it out: <http://mike-robbins.com/book/here>.

Sincerely,

Your name

### **EMAIL NEWSLETTER ANNOUNCEMENT**

#### **Inspiring New Book *Where Have I Been All My Life?*, by Cheryl Rice**

My friend Cheryl Rice just released her new book, *Where Have I Been All My Life? A Journey Toward Love and Wholeness*. This powerful book, which you can get today, is filled with tender, poignant, and humorous essays that chronicle Cheryl's journey from grief and a profound sense of unworthiness to life-affirming growth and healing. Her story is so compelling, I couldn't put the book down. I also found myself moved to tears and laughter as I recognized my own story in Cheryl's. I'm sure anyone, especially women, will relate to and be inspired by Cheryl's courageous inner journey.

For more information about this great new book and the bonus gifts you'll receive when you order it today, click <http://mike-robbins.com/book/here>.

### **SAMPLE FACEBOOK POSTS**

Connect with your fans, followers, and friends about *Where Have I Been All My Life? A Journey Toward Love and Wholeness* by tagging @yourvoicemyvision and using the hashtag #WhereHaveIBeenAllMyLife. Here are some sample Facebook posts you can use:

Cheryl Rice's new book *Where Have I Been All My Life? A Journey Toward Love and Wholeness* is compelling, deeply personal, and life-affirming. It just came out, and when you order copies of it today, you get great bonus gifts: <http://www.yourvoicemyvision.com/book/>.

I'm so excited about the release of my friend Cheryl Rice's new book *Where Have I Been All My Life? A Journey Toward Love and Wholeness*. She shares such deep and personal insights—you'll be moved and inspired. Order yours today: <http://www.yourvoicemyvision.com/book/>.

Cheryl Rice's new book, *Where Have I Been All My Life? A Journey Toward Love and Wholeness*, just launched today! This powerful memoir is for anyone raised on a diet of people-pleasing and fairy-tale believing. Count me in! How about you? <http://www.yourvoicemyvision.com/book/>

Check out the brand-new book from Cheryl Rice, *Where Have I Been All My Life? A Journey Toward Love and Wholeness*. It's a powerful, inspiring, and courageous book that will touch you deeply and stay with you for a long time: <http://www.yourvoicemyvision.com/book/>.

### **SAMPLE TWEETS**

Share the love with your Twitter followers! Use the hashtag #WhereHaveIBeenAllMyLife and tag @RiceOnLife. Feel free to use or adapt any of the sample tweets below or write your own. You may also include one of the images posted below.

You'll laugh, you'll cry, you may even learn something about yourself. Check out @RiceOnLife's new book, #WhereHaveIBeenAllMyLife: <http://bit.ly/WHIBAML>.

@RiceOnLife has written a powerful, vulnerable, and life-changing new book called *Where Have I Been All My Life?* <http://bit.ly/WHIBAML>

#WhereHaveIBeenAllMyLife, @RiceOnLife's awesome new book! Order it now & get 5 bonus gifts! <http://bit.ly/WHIBAML>

My friend @RiceOnLife has written an engaging and powerful book, #WhereHaveIBeenAllMyLife! Order copies of it today: <http://bit.ly/WHIBAML>.

I love this new book by @RiceOnLife, #WhereHaveIBeenAllMyLife, and I think you will too. Check it out: <http://bit.ly/WHIBAML>.

Looking to love and accept yourself more fully? Give #WhereHaveIBeenAllMyLife a read and get started on your own journey: <http://bit.ly/WHIBAML>.

### **SAMPLE BLOG COPY**

If you'd like a guest blog post from me, an excerpt from the book, or a book discussion guide, or you'd like to interview me, feel free to email me at [Cheryl@yourvoicemyvision.com](mailto:Cheryl@yourvoicemyvision.com), and we can coordinate that. I'm glad to do whatever I can to best engage your community!

# DISTRIBUTION & FINANCES

## The distribution relationship

She Writes Press is distributed by Ingram Publisher Services (IPS). (See who else Ingram distributes here: [www.ingramcontent.com/pages/ingram-publisher-services-product.aspx](http://www.ingramcontent.com/pages/ingram-publisher-services-product.aspx).)

There are many benefits to this move to traditional distribution for our authors. The first and most important is visibility. With Ingram, SWP has a built-in sales force. We have a whole team of reps who go out into the marketplace to sell books, not just to the big accounts (Amazon, B&N), but also to independent bookstores, libraries, online retailers, and specialty markets.

Having traditional distribution makes SWP unique in the world of indie publishing because self-published authors do not have access to this broader network and to expanded sales outlets and opportunities. Your book will be available in Ingram's catalog, which is hosted by Edelweiss ([edelweiss.abovethetreeline.com](http://edelweiss.abovethetreeline.com)). This is one of the primary online databases that booksellers review when choosing what books to order and carry.

Traditional distribution also allows us to penetrate the library market—another place that's been difficult for self-published authors to get into. With Ingram, we take advantage of the many partnerships they have with bookstores, online platforms, and the special sales markets (which includes anything from airports to big-box stores (Costco, Target, etc.) to supermarkets to retailers like Urban Outfitters).

Note that IPS will be handling our print and e-book distribution. The online retailer relationships include:

- Amazon Kindle
- Apple®
- Baker & Taylor
- Barnes & Noble Nook
- Kobo
- Goodreads
- Page Foundry
- Rethink Books/Bookshout!
- Sony

Chegg  
VitalSource  
Gardners (United Kingdom)  
Blinkbox Books—formerly GoSpoken/Mobcast (United Kingdom)  
Sainsbury’s—formerly Anobii (United Kingdom)  
Txtr (Germany)

When you partner with a bookstore or other outlet for an event, you want to let them know that your publisher is distributed by Ingram in advance. It’s likely that they already have a relationship with Ingram, but if they don’t, for whatever reason, we can fast-track them to get them set up with an account. If a bookstore wants to establish an account with Ingram, they can call our toll-free number at (866) 770-3022.

Where special events are concerned, you may have the option to fulfill the orders yourself and forgo Ingram, but you need to be careful. Ingram has an exclusive relationship with certain retailers, including bookstores. So you cannot offer a consignment arrangement with your local bookstore. They will need to place an order with Ingram.

**Here are some other perks of being a traditionally distributed press/author:**

1. Because SWP looks and behaves like a traditional press, we now have status as a traditional press and can and do submit our books for consideration to be reviewed by the following major review outlets: *PW*, *Library Journal*, *Booklist*, *Kirkus*, and *Shelf Awareness*.
2. We have a sales force. Twice a year, Brooke Warner and Kamy Wicoff go to Nashville, Tennessee, to pitch SWP authors’ work to a sales force of fifty or so representatives whose job it is to “sell in” books to the trade. Getting this kind of face time with reps is invaluable.
3. SWP manages your metadata. We have an ONIX feed, which means that corrections and updates to any and all data go out *every night* across every major platform and all our direct partners. When you have a change you want to make to Amazon, email Brooke Warner and/or Cait Levin.
4. SWP books get into libraries! This is a big advantage of traditional over self-publishing and can make a difference for your book’s legitimacy in wider markets.
5. SWP puts press releases out on the wires on behalf of our authors for each and every book. We have access to MediaHub, a database of 700K media subscribers, so that when we get a major media hit, it will reverberate and be seen.
6. We have access to iPage, a business-to-business tool where buyers can order direct. This site features all of our books and gets approximately 30K visitors a day.

7. Our books are featured in Edelweiss, an online catalog reviewed by the heavy hitters in the industry—book buyers, reviewers, and some media.

8. We have access to programs like B&N's Discover Great New Writers™ program and IndieBound's Indiessentials program, and we will nominate authors for these programs where appropriate. The same is true of national prizes. If you have your eyes set on something you'd like to enter and you need your publisher to submit for you, please contact Brooke Warner.

**Please see a few media highlights here with regard to our 2013 decision to move forward with IPS for distribution:**

**She Writes Press Now Distributed by Ingram Publisher Services**

[http://www.publishersweekly.com/pw/by-topic/industry-news/publisher-news/article/58262-she-writes-press-now-distributed-by-ingram-publisher-services.html?utm\\_source=Publishers+Weekly&utm\\_campaign=381976b3a9-UA-15906914-1&utm\\_medium=email&utm\\_term=0\\_0bb2959cbb-381976b3a9-304610921](http://www.publishersweekly.com/pw/by-topic/industry-news/publisher-news/article/58262-she-writes-press-now-distributed-by-ingram-publisher-services.html?utm_source=Publishers+Weekly&utm_campaign=381976b3a9-UA-15906914-1&utm_medium=email&utm_term=0_0bb2959cbb-381976b3a9-304610921)

**She Writes Press: Publishing's "Third Way"**

<http://www.shelf-awareness.com/issue.html?issue=2058#m21035>

**Brooke's post on SheWrites.com (August 2013) about what she learned from her first year as publisher of SWP and why this move to Ingram is so important and exciting for the press:**

<http://www.shewrites.com/profiles/blogs/three-lessons-i-ve-learned-from-my-first-year-as-publisher-of-she>

**And Brooke's post on SheWrites.com (November 2013) about what "third way" publishing is:**

<http://www.shewrites.com/profiles/blogs/not-self-publishing-but-not-traditional-publishing-what-is-the-2>

As detailed above in "What traditional distribution means for your book," there are some risks inherent in traditional distribution. We argue that it's well worth it for what you gain, but investing in publishing with She Writes Press means giving your book its one and only best shot from the get-go. We insist that you carefully consider both your publicity and your marketing plan and make yourself available for media appearances and blogging in the three months following your pub date. If you have questions about this, please contact Brooke to set up a call.

## Understanding the finances

The only downside to traditional distribution is the risk. What distribution offers authors is tremendous in that it gets your book out into all the channels where you hope your book would be. You are functioning as a traditionally published author in this sense, with a team available to get your book into retail outlets, and without any resistance from buyers about your book and its legitimacy.

When you are traditionally distributed, you have reps preselling your books into the marketplace, which means that you have to preprint enough quantity to cover the preorders. In recent seasons we have seen the importance of printing beyond the preorders as well, because the preorders get fulfilled immediately, and then new inventory needs to be available for Ingram to draw from to fulfill new orders.

The finances come into play here as you consider your price per unit. For print books, your earnings look like this:

- The net sales price will be \$8.47, or 50% of \$16.95 (standard trade discount).
- The manufacturing cost will anywhere between about \$2–\$4 (depending on POD vs. print-run).
- For distribution, maintaining the trade relationships, warehousing, shipping, and accounting for book sales, SWP receives a 40% fee from the net sales price. So, for books sold through the trade, your Net Profit will be: \$1.09–\$3.09 (\$8.47 minus \$2–\$4.50 [manufacturing] minus \$3.38 [40% of \$8.47]).

You can see that the manufacturing cost is estimated at \$3–\$4 per book. However, it's possible to greatly reduce this per-unit cost, even down to as little as \$1–\$2, depending on the quantity you print and how many pages your book is. It's also possible, if you have a very long book, that your unit cost would exceed \$5.00 (though this is unlikely if you get a print run.) Increasingly, we will be encouraging authors, where appropriate, to consider an offset print run due to the better economy of scale. Where it doesn't make sense, you may choose to print with Lightning Source, but order upward of 500 copies to cover preorders and orders beyond. Each author's scenario will vary, and Brooke will be in touch about the best choice for you, given your campaign and your preorders. We make this decision together with the best information at hand, understanding that the gamble is returns.

Returns are part of this business. The frustrating part about returns is that more inventory may be needed to fulfill orders that are coming in even as existing inventory is allocated to accounts that are just sitting on it, not necessarily selling your book. Unfortunately, this is part of the risk, and the truism applies here that you have to pay to play. This is why we want to try to help you consider your printing price points and to make a measured decision.

SWP authors bear the cost of returns, which is 50 cents per return. This is another risk inherent in this process. You need to consider that some of your inventory will come back. As long as it's not damaged, it will go back into salable inventory. Our job is to monitor your inventory and to print conservatively enough that we don't bury you in inventory, but to be aggressive enough to have enough on hand to fulfill demand as it comes in. It might make sense for some authors to print only 500 copies of their book and then switch their book to be fulfilled on demand. Again, these are decisions that will be made about two months out from your publication date, and you will be given a full estimate of all of your choices so that you know what to expect, and what you're getting into.

\*\*\*Please note that a separate handout we make available to our signed authors is a cost and earn-out scenario. If you do not have a copy of this, email Brooke to ask her to send it to you.

## Payment schedule

Royalty statements come out 4 times per year, electronically—emailed out **60 days after the close of each quarter**, as follows:

- end of May for Q1
- end of August for Q2
- end of November for Q3
- end of February for Q4

We pay out any royalties owed 2 times per year—sent out **90 days after the close of Q2 and Q4**, as follows:

- Any monies owed for Q1 and Q2 are sent via check by end of September (90 days after close of Q2) and reflect Q1 and Q2, combined
- Any monies owed for Q3 and Q4 are sent via check by end of March (90 days after the close of Q4) and reflect Q3 and Q4, combined

## MARKETING & PUBLICITY

It's never too early to start thinking about marketing. SWP's distribution relationship with Ingram is amazing in that it will get your book into the marketplace effectively. However, once the books are there, marketing and publicity are the two forces that will actually drive what we call "sell-through." Sell-through is different than preorders, in that selling through means that your book is actually being sold through the register, whereas preorders can always be returned, especially through the major accounts. In many ways, our relationship with Ingram makes marketing and publicity even more important. Because Ingram has the capacity to get your book into lots of accounts, and in good numbers, you will want to have the publicity to back those efforts. If you opt not to have a publicity plan, we will temper our sales force's expectations accordingly.

The following guidelines will help you start to think about how to market and sell your book—no matter how far out your book is slated for publication.

### Marketing strategy

All marketing plans begin with a strategy, answering the following questions:

- What is the goal of publishing the book?
- Who is your audience?
- How will you reach them?
- How does the book solve their problem?
- How does the book fit into your overall publishing plan?

A book's marketing strategy should be brief and concise. If it is thoughtfully prepared and clearly articulated, it can serve as an anchor document for all future marketing activities throughout the life of the book. Once your publication date has been established, we will be asking you for more specific information about your marketing plan, so we ask that you begin to articulate what you think your goals are and what might be possible for your book. We recommend you start thinking about a marketing plan, either on your own or in conjunction with a publicist.



## Components of a marketing plan

The components of your marketing plan will be focused on the following:

### Publicity Plans

- Press releases
- Wire service vs. media database
- Online marketing/social media marketing
- Online retailers
- Author marketing
- Other low-cost marketing opportunities

The **publicity component** of your marketing plan is probably the least expensive and most effective use of your resources. Components of a publicity plan include:

- Press releases, which can announce:
  - A book's publication
  - An author's speaking engagement or other public appearance
  - News events that relate to the book
- Feature articles that are published in online and print publications that mention your book or author
- Book excerpts that are published before the book is available for sale
- Book reviews based on ARCs (advance reading copies) or final books
- TV/radio appearances by the author or other spokesperson for the book
- Author speaking engagements at conventions or other events
- Online publicity

After your book is out, please send your project manager any big media hits as you know about them and/or weekly publicity updates for the first several months of your campaign.

## Preselling your book

The best way to presell your book is to create a sales page for your book on your own website. If you have a database that you market to, you can ask those people to preorder your book. You

can also solicit people on Facebook and Twitter. It's fine to presell your book, as long as you know you have a loyal audience. Some buyers do not like the idea of buying something six months in advance, while others are completely fine with this. Know your audience and be up front about when they can expect to hold the book in their hands.

Please note that you can choose to presell your book on your own, or you can leave this responsibility up to online vendors, such as Amazon. Your book will be listed on retail sites as early as three months in advance of publication. You can drive traffic to preorder your book if you so choose.

If you choose to presell on your own through your website, you must take care of this through your own merchant services account on your site (or use PayPal). You will need to keep track of the orders (name, mailing address, and phone numbers are usually important information to gather). Once your book is available, you then order the quantity of books you've presold, using the order template, and send this to [orders@shewritespress.com](mailto:orders@shewritespress.com). We will place your orders, to be received at your home or office, but not in quantities of fewer than ten. Once you receive the books, you will fulfill the orders yourself. We recommend preselling your book only if it makes sense for your audience, and only if you are interested in dealing with fulfillment. It's not for every author, and it may well make sense for you to encourage your buyers to all buy from Amazon on the same day—a strategy that's called a "book bomb," which helps to increase your ranking on Amazon. The only reason to take presales is for more profits, so this is truly an economical decision, and the ball is in your court.

### **Buzz Your Book webinar series**

The Buzz Your Book webinar series is a seven-part webinar that we comp to all new She Writes Press authors: <http://shewritespress.com/education/buzz-your-book>. This should happen automatically. You will be registered upon our receipt of your contract. If you do not receive an email giving you access to this series, please email us and let us know. We highly recommend you watch this webinar and gain from MJ Rose's vast experience. Rose is a superstar in the publishing industry. This course was one of her most popular, until she discontinued it several years ago. She has now revamped the course and made it available exclusively through She

Writes Press, we're excited to say.

Please note that MJ Rose offers a discount to any SWP authors who want to work with her. You can find MJ online at [www.authorbuzz.com](http://www.authorbuzz.com), or email her here: [AuthorBuzzCo@gmail.com](mailto:AuthorBuzzCo@gmail.com).

## **SWP catalog**

She Writes Press began producing a complete catalog of all of our books in spring 2013 and have issued it biannually thereafter. We will use the content provided in your 200-word description, as well as your author bio and final cover, in this catalog. It will be distributed to the book trade—to retailers, reviews, and book buyers. We cannot guarantee that it will impact your book's sales, but we can guarantee that this service will increase the visibility of your book in a way that no other independent publisher is providing.

## **Galleys/ARCs**

Some of you will decide that you want to have galleys (also known as ARCs) of your book made for publicity purposes. ARCs, or advance reading copies, are used primarily to obtain advanced publicity. You send them out to reviewers, who in turn review the book, prepublication, and create buzz for it. We are now recommending ARCs for all books, and we've implemented it in our production process as such. There are some outlets that will not review a book unless it's prepublication. Some outlets require that you send the book at least three months prior to the publication date. We recommend you consult with a publicist about your best course of action. You can and will still get reviews postpublication. However, if you want to mirror the traditional publishing process, sending out ARCs in advance of your publication date is recommended.

Please read more about the ARC process above under "ARC sent to LSI." ARCs will be optional, but if you do not plan to send out any review copies, we will need to review whether it makes sense to have Ingram presell your books to the major accounts.

Please note that we would like to have all of your final blurbs in time for the ARC copies of your book, but if you need to add a last-minute blurb to your final jacket, we will accommodate that change.

## SAMPLE ENDORSEMENT-REQUEST LETTER

Dear AUTHOR|ENDORSER,

I'm writing to ask if you might be willing to take a look at the prepublication version of my book, *What's Your Book: A Step-by-Step Guide to Get You from Inspiration to Published Author*, forthcoming on She Writes Press this fall. I'm a great admirer of your work, and I thought of you to endorse my book because our audiences are similar and I think the message of my book will resonate with you.

My book is about [[ADD HIGHLIGHTS/SUMMARY HERE]].

I know that endorsing a book is a huge favor, and so I'd like to do anything I can to make this process easier on you. I can provide you with a sampling of my best chapters, along with a summary of the book, or, if you prefer, I can send you either a full PDF or a bound copy of the manuscript. I'd also be happy to draw up some preliminary language that you could then tweak to make your own.

I'm tremendously grateful for your consideration.

Thank you again. The blurb would be due on DATE. I'll follow up early next month.

Very best,

YOUR NAME

## Publicity guidelines

### Plan ahead

Traditionally, publicity campaigns start three to four months prior to your book's release. We recommend getting on this timetable, since many reviewers and media require this much advance notice. If you have a limited understanding of how marketing and publicity works, we recommend hiring a publicist. Working with a publicist will help you establish a timetable for your book, and you can rely on the publicist to make connections and follow up on leads. Start contacting publicists five to six months prior to your publication date.

## **Hiring a publicist**

We recommend that all SWP authors work with a publicist. Now that She Writes Press is part of the Spark Point Studio, LLC, family, we recommend working with BookSparks ([www.gobooksparks.com](http://www.gobooksparks.com)), though it's not a requirement. In addition to Crystal Patriarche and her team at BookSparks, we have a list of recommended publicists we're building on an ongoing basis. You can discover them here:

### **Crystal Patriarche**

BookSparks

<http://booksparkspr.com>

[crystal@sparkpointstudio.com](mailto:crystal@sparkpointstudio.com)

### **Caitlin Hamilton Summie**

Caitlin Hamilton Marketing & Publicity

[caitlin@caitlinhamiltonmarketing.com](mailto:caitlin@caitlinhamiltonmarketing.com)

[www.caitlinhamiltonmarketing.com](http://www.caitlinhamiltonmarketing.com)

### **Marika Flatt**

PR by the Book

<http://prbythebook.com>

[marika@prbythebook.com](mailto:marika@prbythebook.com)

### **Ann-Marie Nieves**

Get Red PR

[www.areyoured.com](http://www.areyoured.com)

[am@getredpr.com](mailto:am@getredpr.com)

### **Julia Drake**

[julia@juliadrakepr.com](mailto:julia@juliadrakepr.com)

[www.juliadrakepr.com](http://www.juliadrakepr.com)

### **Joanne McCall**

[joanne@joannemccall.net](mailto:joanne@joannemccall.net)

<http://www.joannemccall.net>

### **Stephanie Barko**

[www.stephaniebarko.com](http://www.stephaniebarko.com)

[stephanie@stephaniebarko.com](mailto:stephanie@stephaniebarko.com)

Publicists will have various campaign strategies for you, depending on your expectations. They will help you determine when is a good time to get started, as well as how long your campaign will last. However, because not all of you will be in the position to hire a publicist, your backup should be at least the Marketing & Publicity Booster.

### **Best practices for working with SWP and your publicist:**

1. If you are working with any of the publicists other than Crystal, please set up an initial phone session between you, your publicist, and Brooke Warner to get on the same page about goals, expectations, and communication.
2. Please make sure your outside publicist (again, everyone except Crystal) is feeding Brooke information on a regular basis, including media hits, reviews, and any updates regarding your campaign goals.
3. If you're unclear about a deadline, or if you're receiving what feels like contradictory information, please don't hesitate to email Brooke, or to start a conversation between your publicist and Brooke to get clarity. Publicity is not a science, and different publicists have different ways of doing things. If you feel like you need clarity or direction, just ask.

Read the following blog post by Judith Newton, SWP author of the memoir *Tasting Home: Coming of Age in the Kitchen*: “Three Things I Would Have Done Differently in Hiring a Publicist: <http://www.shewrites.com/profiles/blogs/three-things-i-would-have-done-differently-in-hiring-a-publicist>.

### **Press release and other collateral materials**

The publicity materials you need to prepare for publication include:

- press release (include author photo and author bio)
- add-on sheet (Q&A about your book, top tips, frequently asked questions, etc.). What you include as your add-on is entirely up to you. It should be something of interest to the media that would be likely to be picked up as “newsworthy.” This generally means trying to connect something that’s happening in the popular culture to your book in some way.

You will include these materials, along with a copy of your book, for all pre- and postpublication publicity opportunities. Include a personal note if you so choose. You mostly don't want to send these out unsolicited, because there is a high likelihood they will be ignored—and that would be a waste of books. Instead, create a media contact well before your pub date. This list may include radio stations, newspapers, magazines, websites, and even TV shows. If you work with a publicist, she will compile this list on your behalf. But you always want to weigh in with your

personal connections, as well as your pie-in-the-sky list of media. You want to make contact with the people on your publicity list and secure a response from them that they are interested in seeing and/or reviewing your book, or that they'd like to consider having you on their show. You may also decide to create collateral materials, which include things like bookmarks, postcards, or flyers. You are responsible for the creation of all of these materials, but we have recommended designers you can work with, as well as some recommended printers.

### **Publicity follow-up**

You or your outside publicist will be responsible for following up with media contacts on your media list. If sample books are requested, you or your publicist sends them. If an interview is requested (and you have agreed to be interviewed), you or your publicist will set it up. You want to have a good system in place for follow-up with the media. If you are easily overwhelmed by these kinds of details, we recommend contracting with a publicist.

## **Where your book might be sold**

### **Trade**

Trade sales encompass books that are sold in bookstores throughout the country. These include large-scale chains, such as Barnes & Noble; online booksellers, such as Amazon; and independent bookstores. These are the most common places that you will see books. However, your book will not automatically be made available to brick-and-mortar stores, even though we have a sales force with Ingram. Sometimes bookstores pass on books, and because there are so many books competing for the same shelf space, this is increasingly more common than it used to be. And even if you do get a good preorder from a major chain or from the "field," as independents are referred to, you need to account for the inevitability that some of those books will be returned. If you want your local or hometown bookstore to carry your book, approach them about this possibility a month or two before your pub date. See "Creating a relationship with your local bookstore" for more information about how to go about doing this and how bookstores should order your book.

### **Corporate (special) sales**

Special sales are any sale made to special groups. We recommend compiling a list of possible special sales opportunities you might have and sending them to your project manager. This

could include universities, clubs, corporations, trade shows and conferences, catalogs, fundraisers, and author sales. The incentive for pursuing special sales is the possibility of making high-volume sales in one purchase. Ingram will organize these sales on your behalf as long as the company in question has an account with Ingram. They can also set up an account with Ingram by calling SWP's toll-free number: (866) 770-3022. If you think there's an obvious fit for your book at a gift or specialty store, please broach this topic with Brooke. We can encourage our sales reps to approach certain specialty markets where we believe it makes sense.

### **Website**

You can use your website to promote your book by posting your book's cover and catalog description, and by providing links to the major retailers carrying your book. Blogging is also an effective tool in publicizing your book. If you don't already have a blog, consider starting one. In order to maximize the impact of your website, establish its purpose, develop a strategy to implement that purpose, and then stick to it.

### **Websites should include at least the following:**

- Home page, either static or a blog
- Current Book(s)—updated with book covers, biographical data, descriptive copy, and samples of the works
- Sales Links—link to sales sites like Amazon, B&N, \*\*IndieBound, Powell's, your local bookstore, etc.
- Blog
- Press Room—announcements, press releases, and media
- Social Networks—provide links to all your social networking sites
- Videos—provide all videos that relate to your author, title, etc.
- Contact Information—for you, your publisher, and your publicist

If you want to create a blog, you should post new entries at least every other week. If this is not possible, we don't recommend setting up an author blog. There is no cost to set up a blog on sites such as Blogger.com, LiveJournal.com and Wordpress.com. Make sure to link your social media to your blog, too.



\*\*Please note that we have been asked always to link to IndieBound on our own sites.

IndieBound is a community-oriented movement begun by the independent bookseller members of the American Booksellers Association. It brings together booksellers, readers, indie retailers, and local business alliances. It is important that you place a link to IndieBound wherever else you place retailer links when promoting your title.

Some authors also find great success with blog tours, in which authors go “on tour” by visiting others’ weblogs and providing interviews, brief excerpts, and reviews. Please see Resources for some recommended people you can hire to help you put together a blog tour.

## **Tracking Sales**

As authors, it’s a good idea to track sales, but it’s not an easy thing to do. We do track sales through Ingram for you, and you will get a report of your overall sales with your royalty reports each quarter. Where e-books are concerned, it’s currently difficult for us to pull sales reports from Ingram. Ingram has promised to invest in an easier platform, which we are eagerly anticipating. The most effective way to track your own sales is on Amazon through Amazon Central, though currently you can only track print sales there.

A new tool for tracking e-book sales on Amazon is <https://www.novelrank.com>.

## **Basic social media strategy**

We recommend thinking about social media as a place to promote and sell your book. You don’t want to oversaturate your audience, but leading up to launch and once your book is available, you want to be talking about your book and encouraging your readers to buy it. Using social media is easy and free, and if it’s not already part of your marketing plan, it should be.

### **Facebook**

<http://www.facebook.com/pages/create.php>

The most effective social network for authors is Facebook. It is important to create a Facebook Fan Page and to use elements of your book design to brand that page. We recommend that you use your name, rather than the book title, for your fan page. Posting frequent status updates

will start to build your fan base and a group of people who will be future readers.

### **Facebook Advertising/Fan Page Advertising**

<http://www.facebook.com/advertising>

Although it may feel frustrating to have to pay for advertising on Facebook, we recommend it to boost your following. Facebook advertising can be narrowly targeted to specific users of Facebook. You can create an ad that has your book cover and certain keywords to drive people to your site. This is an effective and fast way to build a following.

### **Twitter**

After Facebook, Twitter is the next-most-effective social networking site. You can link your Facebook fan page to your Twitter account, and we recommend that you do so. Once you have your Facebook URL and your Twitter handle, we want you to include those assets in your marketing plan. Twitter is a great way to announce release dates and press-release information, and it also creates an online community for your readers. Also, buyers are tracking Twitter traffic to determine the buzz on books. As with Facebook, posting frequent tweets that include the full book title and appropriate (shortened) links. Use bitly.com to shorten your links. A tweet is limited to 140 characters.

### **fReado**

<http://bookbuzzr.freado.com>

fReado is a service that allows publishers and authors to post widgets with previews of their work on blog sites and social networking sites. A widget can be developed for your book and posted easily on your social networking sites listed below so the customer can easily review the contents of the title.

### **Book Social Networking Sites**

There are a variety of social networks that are devoted primarily to book lovers. Some of these sites include:

- Goodreads ([www.Goodreads.com](http://www.Goodreads.com))
- LibraryThing ([www.LibraryThing.com](http://www.LibraryThing.com))

- Shelfari ([www.shelfari.com](http://www.shelfari.com))

These sites allow you to search for titles, have titles in your own personal library, and review and share titles with others.

### **SheWrites.com**

When you sign with SWP, you will get an invitation to join the SWP author group on SheWrites.com. Accept this invite and participate. Your fellow authors on She Writes have been where you are now, and their insight and body of knowledge is available for you. All you have to do is pose a question. We also recommend you share publicity info and ask people to promote your giveaways. We recommend doing giveaways in the first two to three months following publication, and SheWrites.com is available as one possible outlet to do a giveaway promotion. If you are interested in doing a giveaway, contact Krissa Lagos at [krissa@shewritespress.com](mailto:krissa@shewritespress.com).

### **Op-ed**

If the subject of your book is tied to current affairs in any way, you can write and submit op-ed columns to newspapers. Op-eds are an incredibly effective means of reaching a large number of people. They give you the opportunity to expound on a timely issue and present a compelling argument. A timely, well-written, and provocative piece can establish you as an expert on a particular topic and gain national media recognition for you and your book. Again, this applies as much to fiction as it does nonfiction. If you have an issue-based novel, whether it's about mental disease, teaching, or some other topic, you can establish yourself as an expert even if you're a novelist.

We know all the information presented in this handbook might feel a bit overwhelming, but SWP is here to support you as you prepare your book and bring it out into the world. Don't hesitate to email us with questions, and take your time and access the different pieces of the handbook as you need them, and refer back often. We recommend printing this out and putting it in a three-ring binder.

Consider taking an Op-Ed Project workshop if and when they come to your area. Read more about the Op-Ed Project and their amazing mission here: <http://www.theopedproject.org>.

### **More about platform**


If you would like more information about platform and you don't already have Brooke's book *What's Your Book?* you can email her for a free PDF copy of "Chapter 4: The Almighty Author Platform." There are lots of easy ideas and strategies for authors to take advantage of, and we want to support you to be thinking about and growing your platform from the get-go.


### **Discounting your e-book**

Many authors are deciding to discount their e-books, even as soon as the first quarter in which their book comes out. We recommend waiting until the second quarter, at least three months after your book has hit shelves, but increasingly authors are seeing the benefits of sales and visibility, particularly through BookBub campaigns. If you are interested in learning more about BookBub and how it works, read Barbara Stark-Nemon's post on SheWrites.com called Seven BookBub Basics If You're Doing It Yourself: <http://www.shewrites.com/profiles/blogs/seven-bookbub-basics-if-you-re-doing-it-yourself>


### **Author Central on Amazon**

Once your book is published, go online and create your Author Central page. You do that here (<https://authorcentral.amazon.com/gp/landing>) by creating an account and then going in and "claiming" your book. You can also upload photos and videos and start conversation threads here. We recommend being as active as you can be. However—and this is important—please do not alter any of the following tabs on your Author Central profile: Editorial Reviews, Book Details, and Book Extras (see image). If you do, you will override our databases, effectively locking us out from being able to make changes on your behalf. You can update your bio, but, again, please do not touch your description or reviews on the back end inside Author Central.

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**What's Your Book?: A Step-by-Step Guide to Get You from Inspiration to Published Author**  
Paperback

**ASIN:** 193831400X  
**ISBN-13:** 978-1938314001  
**Average Review:** ★★★★★ (30 reviews)  
**Current Sales Rank:** #909,501 in Books  
[View on Amazon.com](#) 

Editorial Reviews

Book Details

Book Extras 

Readers can see Book Extras for your book on the Kindle and Kindle apps for iPad, iPhone, and iPod Touch. You can encyclopedia for book lovers. This information appears before, during, and after the reader experience, so put your Visit [Shelfari.com](#)  to add or edit your Book Extras. [Learn More](#)

Also, please note that customers outside of the US will not see your profile when they log into their local Amazon. Therefore, be sure to add your profile to the Author Central pages in the countries in which you want to sell.

UK: <https://authorcentral.amazon.co.uk>

Germany: <https://authorcentral.amazon.de>

France: <https://authorcentral.amazon.fr>

## Contests and Awards

All awards are not created equal. Here are the awards we recommend:

**Foreword Indies:** Recognizing the best independently published books.

**Sarton Women's Book Awards:** The Sarton Women's Book Awards honors the best in women's memoirs and contemporary and historical fiction.

**IPPYs:** Conducted annually, the Independent Publisher Book Awards honor the year's best independently published titles from around the world.

**The IBPA Benjamin Franklin Award:** Administered by the Independent Book Publishers Association (IBPA) with help from over 150 book publishing professionals.

**Nautilus:** Recognizes and celebrates books that promote spiritual growth, conscious living & green values, high-level wellness, and positive social change.

**Next Generation Indie Book Awards:** The largest not-for-profit awards program for independent publishers.

**International Excellence: Body, Mind, Spirit:** Any book dealing with alternative medicine.

**International Book Awards:** Honoring excellence in independent and mainstream publishing.

**National Indie Excellence:** The Indie Excellence Winners & Finalists recognize the books that demonstrate an indefinable synergy of elements that makes for overall excellence.

**Reader's Favorite:** Readers' Favorite is owned and operated by authors for authors with a wide range of awards categories.

**Living Now Book Awards:** Designed to bring increased recognition to the year's very best lifestyle books and their creators.

### **Does SWP or BookSparks automatically enter authors into awards?**

No, as a publisher we do not enter your books into awards. We do, however, proactively send out email reminders with the deadlines and information to all of the SWP authors for the top indie book awards. If you are a new author and wish to be added to the email distribution for awards, please email Brooke.

### **Do these awards matter? Do awards have any impact?**

Every year, as we begin to win awards, the question comes up if these awards are legitimate and do they really mean anything. The short answer is, yes, this is incredible recognition for both our authors and our press. Although She Writes Press is sweeping many awards programs, no, these awards are not a given or easy to win. These awards programs get thousands of submissions and our She Writes Press books are consistently catching the eye of the judges. Often, a single judge only reviews a handful of titles, so they have no idea that SWP authors are consistently winning in other categories, too. There is much debate about the merit of book awards. However, they can be a very useful sales tool. The life of a book is surprisingly short. After three months, your book is backlisted. Winning an award and promoting that award can breathe fresh air into your sales. Author Kate Raphael did a great post on Medium about [this very topic](#).

## **What to do if you see your book online available as a free download**

If you see that your book is available online as a free download, there is not much recourse other than to email Google at: [removals@google.com](mailto:removals@google.com).

Inform them of the offending link and let them know that you are the author of the book and that the link is in violation of the Digital Millennium Copyright Act. Google has been responsive to these requests in the past.

## RESOURCES

### Marketing and publicity books

*Online Marketing for Busy Authors: A Step-by-Step Guide*, by Fauzia Burke, Berrett-Koehler Publishers, 2016

*Word of Mouth Marketing: How Smart Companies Get People Talking*, by Andy Sernovitz, PressBox Publishing, 2015

*Rise of the Machines: Human Authors in a Digital World*, by Kristen Lamb, 2013.

*What's Your Book? A Step-by-Step Guide to Get You from Inspired to Published Author*, by Brooke Warner, She Writes Press, 2012.

*Platform: Get Noticed in a Noisy World*, by Michael Hyatt, Thomas Nelson, 2012.

*The Zen of Social Media Marketing: An Easier Way to Build Credibility, Generate Buzz, and Increase Revenue*, by Shama Kabani and Chris Brogan, BenBella Books, 2012.

*Social Media for Dummies*, by Shiv Singh and Stephanie Diamond, For Dummies, 2012.

*Pinfluence: The Complete Guide to Marketing Your Business with Pinterest*, by Beth Hayden, Wiley, 2012.

*Smashwords Book Marketing Guide: How to Market any Book for Free*, by Mark Coker, Smashwords, 2011.

*Likeable Social Media: How to Delight Your Customers, Create an Irresistible Brand, and Be Generally Amazing on Facebook*, by Dave Kerpen, McGraw-Hill, 2011.

*Guerrilla Marketing for Writers: 100 No-Cost, Low-Cost Weapons for Selling Your Work*, by Jay Conrad Levinson, Rick Frishman, Michael Larsen, Morgan James Publishing, 2010.

\*\*\*Do you have a book you want to suggest be added to this list? Please email Brooke. Thanks!

### Review opportunities and author resource websites

Signing with Ingram for distribution means that the major review outlets now recognize us as a traditional press. What this means for you as an author is that you can pursue traditional and independent reviews and use whichever status that suits particular outlet. We are no longer limited to submitting to PW Select or Kirkus's self-publishing program, for instance. Good news! You don't have to pay for reviews. But there are some review sites below that are geared toward indie authors, so in these cases you want to identify yourself as an independent author. When approaching a review outlet, all you need to do is identify yourself as a SWP author. For the most part, these outlets are not going to ask questions about what type of press we are. There may be some outlets that bar your participation, for various reasons. For instance,

Newpages ([newpages.com](http://newpages.com)) will not review author-subsidized books at all. We are trying to be in conversation with these outlets and we appreciate your bringing these sites to our attention so that we can continue to try to make inroads with them.

We are listing below some of the better review sites, but you can also find a comprehensive list here: [www.theindieview.com/indie-reviewers](http://www.theindieview.com/indie-reviewers).

[www.goodreads.com](http://www.goodreads.com)

Now owned by Amazon, Goodreads boasts over 20 million members.

[digitalbooktoday.com/about-us](http://digitalbooktoday.com/about-us)

Based on their site, it sounds as if the reviews they offer are Amazon reviews for authors who support their site. Their favorite genres are romance, thriller, medical, mystery, chick lit, sports, nonfiction, fiction, and more.

[www.selfpublishingreview.com/submissions/book-review-guidelines](http://www.selfpublishingreview.com/submissions/book-review-guidelines)

The fee for a review here is \$75. Read their guidelines carefully.

[www.bookreporter.com](http://www.bookreporter.com)

Great author interviews, as well as featured “author spotlights” by genre. Also write book reviews, host contests, maintain a blog, and feature books in a “Coming Soon” section, where they put books that have caught their attention pre-publication date.

[www.bookspot.com](http://www.bookspot.com)

Organized resources for readers, including links to best-seller lists, websites to compare prices, and popular bookstores. Also contains some author resources, with links to other sites that may be helpful, as well as links to popular publishing houses.

[bookbloggerdirectory.wordpress.com](http://bookbloggerdirectory.wordpress.com)

Basically a directory of blogs about books, divided into very specific genres. They maintain their own blog, mostly interviews with bloggers.

[www.blueinkreview.com](http://www.blueinkreview.com)

Claim to give “serious” reviews of self-published titles, with a roster of reviewers who have traditional-media experience.

[www.bragmedallion.com](http://www.bragmedallion.com)

BRAG stands for Book Readers Appreciation Group. BRAG’s readers are passionate about all books, but they focus exclusively on the work of self-published authors of print and digital books. They select those books that they believe deserve to be considered, and those that pass muster are awarded with a BRAG Medallion and featured on BRAG’s website.

[www.aldaily.com](http://www.aldaily.com)

Features articles from magazines, newspapers, blogs, and any other source found online. They also link to book reviews, essays, and opinion columns.

[www.bookslut.com/blog](http://www.bookslut.com/blog)

This site maintains a series of columns each focusing on book reviews for different genres. They



feature their own book reviews and have done a few author interviews.

[www.theindieview.com](http://www.theindieview.com)

Write their own author interviews and reviews, with ratings out of five stars. Authors earning three stars or more have the opportunity to be listed on their “Indie Authors” page, with links to their blogs and books.

[www.januarymagazine.com](http://www.januarymagazine.com)

Online magazine focusing on all things book-related. They write (brief) reviews and also conduct author interviews, as well as share book news.

[www.bookwire.com/index.html](http://www.bookwire.com/index.html)

Lists of published books organized by genre and date published, with links to purchase on Amazon. They also have an author index with all published works listed.

[fyreflybooks.wordpress.com/about/review-policy](http://fyreflybooks.wordpress.com/about/review-policy)

Book reviews all written by the same person, including recommendations and links to other reviews of the same book.

[www.writeradvice.com](http://www.writeradvice.com)

Posts creative pieces, author interviews, and advice. Recently started doing contests. Also offers manuscript consultation.

[www.writersweekly.com](http://www.writersweekly.com)

Freelance writing e-zine featuring advice articles and paid writing opportunities. Publishes some of their own books for writers.

[writers-bbs.com](http://writers-bbs.com)

A discussion board broken into different areas of writing.

[www.writerswrite.com](http://www.writerswrite.com)

Posts news about writing, books, and the industry. Many of the links take you to their sister site, Readersread.com, which does giveaways, reviews, and author interviews.

[www.writingclasses.com](http://www.writingclasses.com)

Website for Gotham Writer’s Workshop; listings for workshops in NYC and online.

[www.writers.com](http://www.writers.com)

Offers online writing classes, free writing groups, informative articles.

[www.writing-world.com](http://www.writing-world.com)

Features informative articles for writers, broken down into genre, type of publishing, and type of writing. Will feature books on their list for a fee.

[www.bookninja.com](http://www.bookninja.com)

An online literary magazine run in Canada, featuring literary news and author interviews.

[www.popmatters.com](http://www.popmatters.com)

Writes book reviews, features, and columns for readers.

[www.complete-review.com](http://www.complete-review.com)

Comprehensive book reviews of both newly published and older material.

[myshef.com](http://myshef.com)

Columns for readers, book reviews; features a “top ten.”

[www.midwestbookreview.com](http://www.midwestbookreview.com)

Includes links to a series of specialized book-reviewing websites (children’s, for librarians, small press, etc.), as well as articles for writers.

[rebeccasreads.com](http://rebeccasreads.com)

Book reviews and videos, with featured reads and sweepstakes. Opportunity to submit books for review.

[www.armchairinterviews.com](http://www.armchairinterviews.com)

Author interviews and book reviews.

[www.fresheyesnow.com](http://www.fresheyesnow.com)

Columns about reading; not many reviews.

[www.thewriterslife.blogspot.com](http://www.thewriterslife.blogspot.com)

Features author interviews and informative articles for writers.

[bly.com/blog](http://bly.com/blog)

Website for Bob Bly, a copyeditor, where he blogs about writing.

[www.beatrice.com/wordpress](http://www.beatrice.com/wordpress)

Does podcasts and written interviews with authors.

[marksarvas.blogs.com](http://marksarvas.blogs.com)

Book reviews, with lists of recommended reads.

[maudnewton.com/blog](http://maudnewton.com/blog)

Editor and writer in Brooklyn who does magazine and book reviews.

[www.edrants.com](http://www.edrants.com)

Features book and film reviews, as well as links to author interviews.

[somanymbooksblog.com](http://somanymbooksblog.com)

Rather brief book reviews and blog posts about books written by a librarian in Minneapolis.

[www.erikadreifus.com](http://www.erikadreifus.com)

Writer in NYC who blogs about writing and posts resources for writers.

[www.librarian.net](http://www.librarian.net)

A librarian blogging mostly about libraries and technology used in libraries.

[www.librarystuff.net](http://www.librarystuff.net)

Dedicated to professional development for librarians.

[www.publiclibraries.com](http://www.publiclibraries.com)

Posting news about the industry relevant to libraries.

[www.ala.org/pla](http://www.ala.org/pla)

Information for public libraries, news, blog posts, and grants.

[www.writermag.com](http://www.writermag.com)

Resource for writers including articles, contests, and author interviews.

[www.writersdigest.com](http://www.writersdigest.com)

Resource for writers, author interviews, advice columns, contests, etc.

[www.pw.org/magazine](http://www.pw.org/magazine)

Print and online magazine about all things books and writing, with writer resources.

<https://www.awpwriter.org>

Resources for writers with programs, contests, and job listings.

[www.freelancewriting.com](http://www.freelancewriting.com)

Resources, tutorials, and contests for freelance writers.

[www.nationalwriters.com/page/page/1963103.htm](http://www.nationalwriters.com/page/page/1963103.htm)

Contests and groups for writers.

[www.writer.org](http://www.writer.org)

Resources for writers, workshops, classes, etc.

[www.writtenmag.com/page/written30in90](http://www.writtenmag.com/page/written30in90)

Rates books on a scale of 1–5.

[www.glimmertrain.com/writersask.html](http://www.glimmertrain.com/writersask.html)

Magazine by writers, for writers, about writing.

<https://www.creativenonfiction.org>

Features nonfiction books with links to Amazon; publishes a magazine with articles about nonfiction writing.

[www.writingforums.com/forum.php](http://www.writingforums.com/forum.php)

UK based; discussion boards about writing.

## FREQUENTLY ASKED QUESTIONS

*Many of these questions and their answers can be easily referred back to online at <http://shewritespress.com/how-it-works/faqs>.*

**Who is my primary point of contact?**

Your primary point of contact is your project manager:

Brooke Warner, Publisher: [brooke@shewritespress.com](mailto:brooke@shewritespress.com)

Cait Levin, Author Liaison and Project Manager: [cait@shewritespress.com](mailto:cait@shewritespress.com)

**What are my paper choices, and how do I know what's best for my book?**

We have two paper choices—60-pound white offset or 55-pound hi-bulk natural (cream). These are both excellent paper choices. We typically recommend white for how-to books and natural for memoirs and novels. You also get to choose between a matte and a glossy cover finish. We typically choose matte for novels and memoirs, and glossy for how-to books.

**If I see errors in my book after it's been published, what do I do?**

Please send your project manager a list of corrections you want to have made in a next printing of your book. Provide all of the corrections in a single file. Please do not send it piecemeal. We ask that this be provided in the same format as the corrections made to your proofread. Again, there is a sample in the back of the handbook.

**What if I have corrections or additions to a manuscript that is in production?**

Please note that extensive changes that happen once the book has already gone to layout will be charged at \$50/hour. We take responsibility for small errors you might find, but not for substantive changes. It's not too late to make these changes, but we ask you to please try to avoid changing the pagination of the manuscript, and to make the changes at a late stage only if they're absolutely necessary.

**If I see an error on Amazon, how can I get it changed?**

Simply email Cait Levin at [cait@shewritespress.com](mailto:cait@shewritespress.com), and she will make sure that the changes take effect. It typically takes up to one week for the feed to refresh.

**How do I purchase copies of my own book?**

You order your books directly from She Writes Press at [orders@shewritespress.com](mailto:orders@shewritespress.com).

**Can you give me an example of what I can expect to earn on a book priced at \$16.95?**

How much you make from a \$16.95 book will depend on where and how it is sold.

**If you are selling physical books directly from your website or at live events:**

- The net sales price will be \$16.95, or a little less if you discount it.
- The manufacturing cost will be \$2 – \$4 (depending on POD vs. print-run).
- If you hand-sell the books from among your own initial inventory, or ship them yourself, those are your only costs. If you need to replenish your own stock from IPS’s warehouse, you need to take those costs into consideration.
- So, if you sell your book directly, your net profit will be \$12.95–\$13.95 (\$16.95 minus \$2-\$4).
- We recommend that you pass along the cost of shipping and handling to your consumer. Sending via media mail throughout the United States is \$2.58, and the cost of mailers is typically about \$1–\$1.50 per mailer, so you can generally charge back between \$4–\$5 for shipping and handling.

**If you are selling physical books directly through Amazon, Barnes & Noble, or other retailers (the Book Trade):**

- The net sales price will be \$8.47, or 50% of \$16.95 (standard trade discount).
- The manufacturing cost will be about \$2 – \$4.
- For distribution, maintaining the trade relationships, warehousing, shipping, and accounting for book sales, SWP receives a 40% fee from the net sales price.
- So, for books sold through the trade, your Net Profit will be: \$1.09-\$3.09 (\$8.47 minus \$2-\$4 [manufacturing] minus \$3.38 [40% of \$8.47]).

**For e-book sales:**

- E-books are currently sold at the price set by SWP with author approval.
- For managing relationships and files, distribution to the trade partners, and handling all customer service and accounting, SWP receives a fee of 20% of the net sales price.
- There are two ways in which e-book earnings are calculated, depending on where the e-books are sold. The pricing for these two models is broken down here. Note Ingram’s fees and commissions, which are 5.6% of retail cost for the agency model and 7.5% of net for the wholesale model.

<b>E-BOOK Agency Model (e.g., Apple)</b>		
	<b>She Writes Press</b>	<b>Traditional Publisher</b>
List price	\$9.99	\$9.99

Retailer	\$3.00	\$3.00
Fees/commissions	\$0.56	\$0.76
Publisher	\$1.40	\$4.74
Author	\$5.03	\$1.49
<b>E-BOOK Wholesale Model (e.g., Amazon, B&amp;N)</b>		
	She Writes Press	Traditional Publisher
List price	\$9.99	\$9.99
Retailer	\$5.24	\$3.00
Fees/commissions	\$0.36	\$0.76
Publisher	\$0.95	\$4.74
Author	\$3.44	\$1.49

**How does an SWP author determine whether she's a candidate for ordering a print run, versus making her book available as POD?**

The option to order a short print run is a unique service SWP offers in the world of hybrid publishing. We talk through the choices and help our authors decide whether or not it makes sense to do a short print run. As a general rule of thumb, authors who believe they can sell over 500 books in one year are good candidates for printing, versus POD. Please note that the author fronts the cost of their print runs.

**How much of each book sale (i.e., what %) do SWP authors receive? Does that differ by print run, POD, and e-book editions? And why would a self-published author need or want SWP to manage her accounts?**

SWP takes a distribution, management, and warehousing fee of 40% of net sales on all print books sold and 20% on all e-books sold. There is also a small fee added on to e-books (7.5% of net sales for all accounts except Apple, and 5.6% of retail for Apple). See the further breakdown of this below. We provide quarterly statements to all of our authors. We also make sure that the accounts are current. We liaison with all major accounts. We believe that authors will benefit from having SWP managing their POD and e-book accounts because, as any author braving the world of self-publishing alone knows, there are a lot of small details to figure out and stay on top of. One of the most complicated is [metadata](#). In our experience, the big self-publishing companies don't give authors much hand holding. We strive to function like a traditional press in this sense. Our authors can contact us with problems, and we will keep their accounts running smoothly.

**Does SWP pay out royalties?**

Technically, we do not pay royalties, because our hybrid model is a partnership and different from the traditional understanding of publishing, and therefore paying royalties. SWP pays authors their earnings, and those earnings are paid within sixty days of the close of the quarters that fall on March 31, June 30, September 30, and December 31.

**Self-publishing is a pretty easy and inexpensive endeavor when you look at doing everything yourself. What benefit does an author get from publishing on SWP?**

It is relatively easy to self-publish. You don't have to spend much money at all. That said, most authors don't know how to publish, what's involved, and what they're missing. It's the old adage "You don't know what you don't know." Most self-published books fail because they are editorially and aesthetically below par. We ensure that every book published on the SWP label is up to a certain industry standard, and no book put out on our imprint will suffer the feedback of being poorly published. Brooke Warner has made author education an integral part of the experience at She Writes Press. She holds a monthly call for authors in which she details all the steps of the publishing process and explains to authors what they need to be considering as they move forward toward publication. Also, self-publishing is a lonely endeavor, and many self-published authors don't have the community or existing platform they need to be able to sell books. Although we can't build authors' platforms for them, we do feel we are giving them a leg up by featuring their books on She Writes and on our social media sites. Authors also take advantage of the collective experience of those authors who've come before them, many of whom are active on the SWP Secret group on Facebook, as well as on SheWrites.com. We give authors the benefit of publishing on a brand that already has a solid reputation in the industry, and the added benefit of traditional distribution.

**What does SWP offer by way of marketing and publicity? Does SWP recommend hiring an outside publicist?**

She Writes Press is now part of the [SparkPoint Studio](#) family, which means that we have an in-house publicity solution for authors through [BookSparks](#)—and we couldn't be more thrilled. Working with BookSparks for your publicity is not required, but we encourage all of our authors to have a conversation with our CEO, Crystal Patriarche, to get a sense of what kind of publicity solutions we might be able to provide. If authors want to get other bids and/or to interview other publicists, we provide a list of publicists we recommend in our author handbook, which authors receive upon signing with She Writes Press. At the end of the day, we strongly recommend that our authors work with an outside publicist, whether that be with BookSparks or another firm, as our experience has shown us that books without a publicity plan tend not to go very far, and our goal for our authors is that they will earn out their expenses and—icing on the cake—turn a profit. Short of a miracle or a streak of good timing and good luck, the only way to sell books is to have a solid publicity campaign.

**How does SWP handle warehousing and distribution, and what is the cost to SWP authors?**

SWP is distributed by IPS, and all books will benefit from their internal sales process. They will also be listed in Ingram's online catalog through Edelweiss. We will warehouse books in

Tennessee at no additional cost to the author for up to one year. After one year, books may become subject to storage fees. Brooke will notify authors at the one-year mark about how much inventory is in the warehouse, and at that point we discuss options with the authors on an individual basis.

### **How does SWP handle fulfillment?**

SWP does not offer fulfillment services on direct sales from authors' websites. The only option for direct fulfillment from SWP is to place orders of a 10 or more. If you so choose, you can fulfill your own single orders directly from your site, making sure to factor in the cost of shipping and handling (we recommend a flat fee of \$5 for your mailer and the media mail option via USPS).

### **Can SWP authors get their books into bookstores?**

Yes, any bookstore interested in carrying your book can order directly through Ingram, the wholesaler and affiliate company of our distributor, IPS. We will fulfill bookstore orders whether you've opted to make your book available through a print run or through POD.

### **How does SWP's cover design process work?**

When an author decides to publish with She Writes, her cover is managed and/or designed by our creative director, Julie Metz. Authors are asked to fill out a cover memo to give us direction, and from there they are given at least three cover "comps" to review. These will be conceptual, not completely polished. The author then weighs in on the direction and consults with her project manager about what's working and not working. In an ideal scenario, one of the three directions will be on track and the designer will polish that cover with feedback from the author. If all three concepts are off-track, SWP will offer one more additional round. We will work with our authors to create the best possible cover for their book, but we will also request from our authors that this be a collaborative process. We take our covers very seriously and strive to produce covers we can all be proud of.

### **What are the standard formatting options for SWP authors?**

SWP has, to date, published only paperback (perfect-bound) books. If an author wants a hardcover (case-bound), she must consider the print costs, and we would like to have a conversation with you about the pros and cons of this option. Our standard trim sizes are 5.5 x 8.5 inches and 6 x 9 inches. We have the capacity to print mechanical and saddle-stitched books, and well as nontraditional trim sizes. However, if you're opting for POD, you must choose options that are standard for LSI (our POD printer).

### **What if SWP authors want special design elements in their books?**

The following additional services are à la carte, and their inclusion in any given book is at any given author's sole discretion:



<b>Service</b>	<b>Description</b>	<b>Charge</b>
Additional Images	Use of more than 10 author-supplied images in the interior of the book	\$3 per image
Tables	Uses of tables, charts, or other graphics that require sizing or other manipulation	\$20 per table
Image Enhancement & Manipulation	Any work done on an image to improve its appearance and presentation, beyond the resizing included in the base fee	\$20 per image
Footnotes or Endnotes	Insertion or editing of citations or references	\$1.00 per item
Index	Insertion or editing of citations or references	\$30/hour

**Why does SWP require proofreading? What if I have my own proofreader?**

For SWP, proofreading is a nonnegotiable step, and having our own stable of proofreaders sign off on a final manuscript is part of our quality control. However, we do the proofreading before the book has been laid out into designed pages. Therefore, we urge you to review your final laid-out pages *very* carefully, and perhaps even to hire an outside proofreader to do a final pass. We have a thorough checklist of things to watch out for when you receive your first designed pages, but it's never going to hurt to enlist more help and get another final set of eyes on your final product.

**Does SWP offer ARCs (advance reader copies)?**

Yes, ARCs are a standard part of our process and built into our production process. Having ARCs goes hand in hand with having a publicity plan. Some books will not need ARCs, but most books do. If you're working with a publicist, we will encourage you to get ARCs made. We print these through our printing partner, Lightning Source, and the cost ranges from about \$3 to \$5 per ARC.

**Will SWP authors receive a discount for orders of their own book?**

SWP authors who get a print run will own their own book outright. You may order your books at any point directly from She Writes Press and pay only the shipping cost for those copies. For authors who opt for POD, you may purchase your books for your own use or resale (excluding trade sales) at the manufacturing cost, plus shipping and handling.

**What can SWP authors anticipate for printing costs with LSI?**

The cost of printing falls to SWP authors and is on top of the cost of the She Publishes package. We have long-standing relationships with our printers. As a result, our prices are lower, due to economy of scale, than what most authors will find if they go out and solicit a printing bid on their own. We recommend a print run of at least 500 copies to make it worth your while and to keep the costs manageable, and we will talk through sales expectations with you to help you determine whether a short print run makes sense for you, or whether your book should be a candidate for POD only.

**Does the cost of the She Publishes package price include conversion and uploading? Where will the files be available for purchase?**

Yes. We will convert your files and make them available to the following online retailers:

Amazon Kindle  
Apple®  
Baker & Taylor  
Barnes & Noble Nook  
Kobo  
Goodreads  
Page Foundry  
Rethink Books/Bookshout!  
Sony  
Chegg  
VitalSource  
Gardners (United Kingdom)  
Blinkbox Books—formerly GoSpoken/Mobcast (United Kingdom)  
Sainsbury’s—formerly Anobii (United Kingdom)  
Txtr (Germany)

**Does SWP offer e-book-only publishing solutions?**

We do have these options available and will discuss them on an individual basis with interested authors. Contact [Brooke](#) directly.

**Does SWP handle international sales?**

Ingram distributes SWP books through their international distribution outlets in England and Australia, unless we specify otherwise. Please let us know at the point of negotiation if you do not want your book released for international sales. Amazon sells across the world, and SWP will make available the US edition for international purchase. While books are made available in these markets, we do not have an active sales team in any territory beyond the United States and Canada. This does not give us the right to sell translation rights, which are rights our authors retain.

*Note: Please contact Brooke directly if you have a question you believe should be part of the FAQ. Thank you!*

# STYLE GUIDE

The authority on grammar and style is *The Chicago Manual of Style* (CMS), now in its 16th edition. We do not expect that you submit a manuscript that completely adheres to every rule stated in Chicago, but if and when you have questions, you should refer to *Chicago* for your answers.

The following are a few of the most basic style preferences we have:

The spelling authority is *Merriam-Webster's Collegiate Dictionary*, 11th edition. When a word is listed with two or more spellings in M-W, use the first spelling. This is also a great tool for distinguishing hyphenated words.

## PUNCTUATION

### Commas

Use the serial comma, which means that in a series of three or more items, a comma comes before “and” and “or,” separating the last and next-to-last items (e.g., We used red, green, and white stockings).

### Ellipsis Points

- Use three points to indicate an omission. Insert one space before and after . . . each point.
- Use four points when the omission follows a complete sentence. The first point is a period and follows right after the last word before the ellipses, with no space. . . . The remaining three points have one space before and after each point.
- In dialogue, use three ellipsis points to indicate faltering speech due to confusion, insecurity, distress, or uncertainty (e.g., I . . . I . . . that is, we . . . yes, we have made an awful blunder!).

### Apostrophes

- The possessive case of singular nouns is formed by the addition of an apostrophe and an “s,” the possessive of plural nouns (except for a few irregular plurals) by the addition of an apostrophe only. Examples: the horse’s mouth, the puppies’ tails, the children’s desks.
- The above rule also applies to proper names: Burns’s poems, Marx’s theories, Jefferson Davies’s home, Dickens’s novels, the Joneses’ reputation, the Rosses’ and Williamses’ lands, She Writes Press’s catalog.
- Do not use apostrophe in dates: 1990s, *not* 1990’s. However, when abbreviating the dates, use an inverted apostrophe before: ’50s.

### Dashes

- Use the en dash, which is bigger than a hyphen and smaller than an em dash, in ranges: numbers (such as hours and dollar amounts, e.g., 1999–2001, ages 4–15), days, years, and so on. On a Mac, the en dash is formed by pressing the option key and the hyphen key simultaneously.
- The en dash is also used to hyphenate compound modifiers (e.g., New York–based company; post–Civil War period).
- The en dash is also used to connect words, especially locations and travel routes, and signifies “to” in certain constructions (e.g., He took the Florence–Rome train; United States–Mexico border). An em dash should be typed as a formatted em dash (shift + option + hyphen on Mac) with no spaces surrounding it.

### Hyphens

- Avoid hyphenated prefixes and suffixes when possible (e.g., nonviolent, multilingual, prepay).
- For compound words (i.e., cost-effective, settlement house, henhouse), refer to the following sources (in this order) to determine whether the compound should be one word, two words, or a hyphenated word: 1) style sheet for the book you are editing; 2) Merriam-Webster; 3) CMS. When a compound adjective immediately precedes a noun, it is usually hyphenated (e.g., seventeen-year-old dog, five-mile hike).
- Please do not hyphenate common compound nouns (those found in M-W or in common usage) used as adjectives before a noun (e.g., hot dog vendor, *not* hot-dog vendor; high school teacher, *not* high-school teacher; real estate agent, *not* real-estate agent).

- Do not hyphenate compound terms used to categorize people, such as African American, even if used as an adjective, such as Asian American woman. Leave these open.

### **Colons**

When a colon is used within a sentence, the first word following the colon is lowercased unless it is a proper name. When a colon introduces two or more sentences, when it introduces a speech in dialogue or an extract, or when it introduces a direct question, the first word following it is capitalized.

### **Accents**

Do not use accents for words common in English usage (consult M-W), such as regime, elite, naive. But use in words like café, cliché, tête-à-tête. If you are unsure whether a word should be accented or not, consult M-W. It is important to be consistent and to mark all accents clearly. Authors: If your manuscript uses many words with accents and you are unable to type them in with your word processing program, please contact us so that we may work out the best way to signify accents throughout the proofing and typesetting stages.

### **Spacing in initials**

A space separates initials (e.g., C. S. Lewis, *not* C.S. Lewis).

## **CAPITALIZATION**

### **Geographical**

- To summarize: West, East, North, South, and their derivatives (denoting either European or Asian nations and cultures collectively, or regions in the United States) are capitalized (e.g., meet other Westerners at the Hyatt; one aspect of most Eastern religions; Many people moved to California from the South).
- Other regions: West Coast, the Midwest, continental Europe, the Pacific Northwest, (American) Southwest, mid-Atlantic, the Southeast, New England, the Middle East, the Deep South, southern Africa. For smaller regions within a destination, establish a style preference with your editor, then maintain it (e.g., Southern California, West Texas, the Northwest Passage).

- In addition, capitalize and hyphenate all North/South/West/East compound modifiers that include the word “Central,” e.g., South-Central and East-Central.

### **Titles and terms**

- Queen Elizabeth, President Kennedy, *but* the president, the governor.
- The word “white,” when referring to race, is lowercase. The word “black,” when referring to race, is generally also lowercase, though author’s preference may be followed; consult with your editor when in doubt.

### **Periods of history**

Iron Age, the Middle Ages, Roaring Twenties, the Renaissance, *but* the nineteenth century, the sixties.

### **Political terms**

Use initial caps for radical, liberal, socialist, and communist only when referring to a specific political party or grouping. Use lower case for the left of the party, left-wing politics, the women’s movement.

### **Food items**

Lowercase generic menu items, but capitalize proper names (per M-W), e.g., chicken teriyaki, eggs Benedict, beef Wellington, french fries). Capitalize uniquely named house specialties and cocktails (e.g., Norma’s Killer Chili, the Big Frankie, Screaming Orgasm). Names of wines and cheeses are lowercased, even if they are named after regions, (e.g., zinfandel, burgundy, roquefort, swiss).

### **Trademarked terms**

Visit the International Trademark Association’s website to verify the correct spelling of many trademarked items: [www.inta.org/tmcklst1.htm](http://www.inta.org/tmcklst1.htm). If an item is not listed, the staff will often reply to inquiries.

## **ABBREVIATIONS**

- Periods are generally omitted in abbreviations of names and terms, particularly those that are proper nouns and are abbreviated in all caps (e.g., United Nations = UN; United States ship *Arizona* = USS *Arizona*)
- Abbreviations that are lowercase generally retain the period (e.g., also known as = a.k.a.). Exceptions are noted in CMS and include measurements, such as mph.
- Always spell out numbers at the beginning of a new sentence.
- Generally spell out whole numbers one through ninety-nine (e.g., she was fourteen years old) and any numbers followed by “hundred,” “thousand,” “million,” etc. (e.g., I counted three hundred sheep). For all other numbers, figures are used (e.g., there were 235 different entrances to the castle).
- Special note: When a piece (such as a how-to book with a lot of statistics or other figures) contains a lot of numbers, use numerals, rather than spelling them out. In addition, if you use numerals for one of the numbers in a given category, use numerals for all for the sake of consistency.

## **ORDINALS**

When expressing ordinals, spell out numbers according to the rule above. Exceptions are numbered streets, floors (in contact information, otherwise spelled out), centuries, and dynasties (unless they begin a sentence).

## **Fractions**

In general, spell out fractions. However, if a manuscript contains a lot of fractions, use decimals (e.g., we walked three-fourths of the way; the statistics show that we watch 4.2 hours of television a day and read 1.7 hours for enjoyment per week).

## **Percentages**

Always use numerals for percentages, and use the word “percent,” not “%” (e.g., 15 percent). Use numerals also for sizes (size 7), buses (bus 51), flights (flight 583), and other instances where the number acts almost as a proper name.

## **Phone numbers**

In phone numbers, use parenthesis: (510) 705-1881.



### **Dates and times**

Times of day in even, half, and quarter hours are spelled out in text (e.g., three forty-five in the afternoon). The number is always spelled out when o'clock is used (e.g., eight o'clock). Use numerals when the exact moment of time is to be emphasized. Numerals are used with a.m. and p.m., followed by a colon and two zeroes, with a single space between the final zero and a.m. or p.m. (e.g., 4:00 p.m.). Never use "morning," "evening," or "o'clock" with a.m. or p.m. (e.g., 10:40 in the morning, or 10:40 a.m.).

### **Money**

In general, use numerals and the dollar sign for all amounts of money. When in doubt, check with your editor.

### **Numbered lists**

See "Lists," below.

## **FORMATTING**

### **Manuscript files**

Essays, chapters, and other manuscript files should be flush left. Essay titles should appear flush left at the top of page. Author name should appear directly below, also flush left.

A single tab should indicate all indents. Electronic files must show this hard tab; a hanging indent, a typical formatting default in Word, is not permissible. Please remove the hanging indent feature and use tabs for indents. Consult with your editor if you are unsure how to do this.

### **Section breaks**

Section breaks are denoted by two line spaces with text flush left. Please do not insert dingbats, asterisks, or placeholders. Do not use single or triple line spaces.

### **Signs**

All words on signs, posters, banners, etc. should be set in title case with small caps (e.g., the sign read DO NOT TOUCH, but she couldn't resist).

### **Sounds**

All sounds should be in italics (e.g., *thunk, thunk, thunk*) and case appropriate. Sounds need not be set in italics *and* all caps; italics are sufficient.

### **Lists**

If a manuscript contains lists, whether bulleted, numbered, lettered, or otherwise highlighted, be mindful of consistency and purpose. Foremost, lists should be syntactically alike—all noun forms, phrases, full sentences, etc. Numbered and lettered lists typically imply the order in which things should be done, chronology, or importance. Bulleted lists usually highlight items that have equal merit and don't need to be followed in order.

### **For emphasis**

Use italics (not boldface or capitalization) for emphasis.

### **Footnotes/endnotes**

Footnotes and endnotes should be marked as a numeral in brackets ([1], [2], etc.) in running text; do not superscript the number or apply other formatting. The citation/note should be included in a separate "notes" document; the citation should not be formatted as part of the footer. The "notes" document should include all citations/notes in sequential order by chapter; each chapter's notes should start from [1].

### **Use of italics**

- Use italics for titles of books, magazines, movies, journals, paintings, drawings, statues, and other works of art.
- Use italics for names of ships, spacecraft, plays, and television series. Use roman with quotations for titles of articles, unpublished works (e.g., dissertations), stories, chapters, radio programs, songs, and shorter poems. Use italics throughout the manuscript for words or phrases of foreign origin that are not found in M-W.

- However, always consult the book's word list: in some cases, an agreement may have been made not to italicize certain foreign words. (Contrary to CMS, please use italics throughout, not just at first mention of word/s.) Do not use italics with foreign proper names. This includes nicknames (we called her *La Bruja*); terms of address, including kinship names (Abuela kissed me on the cheek); and holidays (we make altars for *Día de los Muertos*).

Punctuation following an italicized word should also be italicized. Typically italics are applied to internal dialogue, voices, or thoughts; in these cases, quotation marks are not used. Check with your editor if you are unsure about whether to use italics.

### **Translations**

If the meaning of a foreign term or phrase can be inferred from context, that is preferable to directly translating it. However, if translation is necessary, include the foreign term first, followed by the direct translation with punctuation in parentheses. When translation is needed within dialogue, the direct translation should follow the quotation and also be set in parentheses.

### **Web addresses**

Omit `http://` if a web address is followed by `www`. However, for URLs with no `www` prefix, `http://` should be used. Remove all hyperlinks to URLs.

## GLOSSARY OF PUBLISHING TERMS

### B

backlist—titles that remain in print after their original publishing season. *See also* frontlist.

back matter—materials following the main text of a book, including the index, suggested reading list, glossary, and other resources. *See also* front matter.

### C

callout—special boxed text, usually no more than 400 words, used as a design element within a book. Callouts (sometimes called special topics or sidebars) add background information and color to the main chapter text and should focus on subjects relevant to that text.

compression software—programs, including StuffIt and ZipIt, which compress large files, graphics, and entire folders of data into a format that is easy to email. This type of software is available for free at the Aladdin website ([www.aladdinsys.com](http://www.aladdinsys.com)).

cover mech—your full cover file (generally a PDF file) that includes your completely designed back cover, spine, and front cover.

### D

distributor—a company that contracts with publishers to warehouse and sell their books to retail and wholesale accounts. *See also* Publishers Group West.

dpi—an acronym for “dots per inch.” The dpi number represents the resolution of a particular image. For example, a 300 dpi image has a higher resolution than a 72 dpi image and, from a technical point of view, is considered a higher-quality image. The lower a photograph's resolution, the greater the chance that a printing device will pick up the minor color variations

at the edge of each dot.

## F

fair use—an exception to authors' copyrights that permits copying from a protected work for certain purposes, including criticism, news reporting, teaching, and research, so long as the value of the copyrighted work is not diminished.

flush right/left—to align text or a graphic element with the far right or far left margin, with no indentation.

frontlist—the new titles or editions published in any given season. *See also* backlist.

front matter—materials preceding the main text of the book, including the copyright page, dedication, epigraph, and table of contents. *See also* back matter.

## J

JPEG—the format most commonly used for Web graphics. Unlike the GIF format, which supports only 256 colors, JPEG supports millions of colors and allows for graphic compression. JPEG is widely used for web graphics that contain a multitude of colors and gradations, such as photos. JPEG graphics can be opened in both Macintosh and Windows platforms. JPEG images are created for optimum computer screen display and consequently are not appropriate for print. *See also* TIFF.

## M

marketing—the methods used to promote a book to consumers, media, and retailers. This includes publicity, advertising, trade shows, and materials such as catalogs, websites, posters, fliers, author biographies, media kits, and bookstore displays. *See also* publicity.

media outlet—a specific type of media coverage, such as newspapers and magazines, TV shows, or radio programs. This term also can refer to a specific publication or program, such as the *New York Times* or *The Oprah Winfrey Show*.

metadata—refers to data about data, and where book publishing is concerned, this is all the information you and your publisher must compile that goes out on the data feeds that update online retailers and gives them accurate information about your book, ranging from price to ISBN to trim size and more.

## P

page signatures—the unit of pages used to create the plates from which books are printed. Signatures can consist of 8 to 48 pages.

PDF—an acronym for “portable document format.” A PDF is an electronic snapshot of a document. PDFs maintain the layout and graphic elements of the original document but lack page reflow flexibility. They are useful for electronic transfer of page proofs and any graphics-heavy document, such as maps or forms.

premium sales—selling a customized edition of a book to a business. For example, selling a guidebook with a specialized cover to a company hosting a convention to pass out to the attendees.

public domain—any work that is not protected by copyright is said to be in the public domain, including works for which the copyright has expired. Such works belong to the public as a whole, and anyone is free to use them without seeking permission.

publicity—promoting books to the media, including television and radio programming, websites, newspapers, and magazines. It also includes any type of author interview or event featured either in the media or in another type of consumer venue, such as a bookstore, panel, or festival. See also marketing.

publishing program—the projected schedule of titles that a publishing house plans to produce over the next several years.

## R

read-only file—this is any file, whether it’s locked or not, that we ask not be altered for the purposes of keeping the file pristine and not introducing new errors.

reprint—printing more copies of a current title to meet demand. To produce a reprint, the printer who originally printed the book uses the stored film or digital files from the most recent edition to create new printing plates.

returns—books returned to the publisher or distributor by the account that bought them originally. According to standard book-industry practice, books may be returned at any time for any reason—a system that gave rise to publisher Alfred C. Knopf’s famous saying “gone today, here tomorrow.”

## S

special markets—sometimes referred to as special sales, special markets includes sales to nonbookstore retailers and wholesalers, such as outdoor retailers, pet stores, and museums.

## T

TIFF—the most widely supported graphic file format. It is used primarily for scanned images (mostly photographs) and is the best graphic file format (besides EPS) for use in desktop publishing applications. Graphics saved in TIFF format can be opened in both Macintosh and Windows platforms. *See also* JPEG.

trademark—a trademark protects names, titles, and short phrases. Under both federal and state laws, manufacturers, merchants, or groups can obtain protection for a word, phrase, logo, or symbol to distinguish their product or service from others.

trim size—the physical size of a book page, measured in inches.

## PROOFREADING CHECKLIST

Before returning your project to She Writes Press, please use the following checklist to confirm that the manuscript has been properly prepared for submission. If you have questions about how to perform any of these functions, please contact Brooke Warner at [brooke@shewritespress.com](mailto:brooke@shewritespress.com).

- Have you put all of your content-related queries in a separate Word document?
- Have you confirmed that all page numbers in the TOC are correct?
- Have you checked all text flow from recto to verso, and verso to recto?
- If this is an anthology, have you cross-checked all contributor names in the TOC against the chapter bylines and the contributor bios for consistency in spelling and usage?
- Have you compared all chapter titles and subtitles with the chapter pages and running heads to confirm that they are consistent?
- If there are multiple callouts, have you compared them with each other to confirm that all styles/formats/design elements are consistent?
- Have you cut "http://" from any URL that begins with "www"?
- Have you inserted "http://" for any URL that does not begin with "www"?
- If there are endnotes, have you confirmed that all endnotes appear in consecutive order and that no notes are missing, either in the body text or in the Notes section in the back matter?
- If there are endnotes, have you queried any missing information?
- Have you flagged and addressed queries and/or TKs?

• THANK YOU •



## SAMPLE CORRECTIONS—FIRST-PAGES STAGE

### Page 7, graph 2, line 2:

Change:

That's why I like to meet my marks face to face before I make my first approach.

To:

That's why I like to meet my marks **face-to-face** before I make my first approach.

### Page 17, graph 4, line 4:

Change (add series comma):

Mass every other Sunday at Holy Name, and the occasional doctor, dentist or hair appointment, the day after

To:

Mass every other Sunday at Holy Name, and the occasional doctor, dentist, or hair appointment, the day after

### Last graph, last line:

Change (remove comma):

She ignored the woman, who camped.

To:

She ignored the woman who camped.

### Page 20, graph 2, line 2:

Change:

She was itching for the confrontation with her young man.

To:

She was itching **from** the confrontation with her young man.

### Graph 5, line 9:

Change (add series comma):

With deliberate, slow dignity, she bent down, picked up the butt and placed it in the tray

To:

With deliberate, slow dignity, she bent down, picked up the butt, and placed it in the tray

**Graph 2, line 17:**

Bad break on the word “babysitter”

Change to:

baby-  
sitter

**Page 27, graph 2, lines 4 and 6:**

Change:

doctor’s offices

To:

doctors’ offices

**Page 32, graph 5, line 2:**

Change (add commas):

“Work all night on a drink a’ rum,” she sang, sweet and clear and startling to the people around her, who as a group stepped back, clearing the path.

To:

“Work all night on a drink a’ rum,” she sang, sweet and clear and startling to the people around her, who, as a group, stepped back, clearing the path.

# Book launch checklist



**As soon as you have the idea for your book, start doing these things:**

## Build your author platform

- Create an author website
- Start a blog
- Build your social media
- Start an opt-in email list

## Build connections

- Join writing groups
- Attend writing conferences
- Join professional organizations

## Research

- Competitive research in genre
- Look for agents, editors
- Identify contests / awards
- Notice what other authors are doing.

## Four months before launch:

Create a marketing plan. Include:

- Target market
- Media channels
- Platform building
- Special offers / promos
- Events
- Metrics and goals

## Three months before launch:

- Invite beta readers
- Order a Kirkus review
- Become active on Goodreads
- Plan party / launch event
- Blogger outreach
- Submit to contests
- Set up book signings
- Set up blog tour
- Set up a Google alert for your name and your book title

## Two months before launch:

- Cover design input
- Ask for influencer endorsements
- Brainstorm media possibilities
- Polish BCC (back cover copy) and book pitch
- Post a teaser on your website
- Make sure your website has up to date info

## One month before launch:

- Write press release
- Reach out to media contacts
- Join Google+ groups
- Join Facebook groups
- Announcements
- Post a teaser on Wattpad
- Double post blogs on Goodreads
- Guest post on other blogs
- Create a media kit

## One Week before launch:

- Send reminder to Beta Readers
- Social Karma – Comment and share
- Upload media kit
- Create draft of announcement email
- Post beta reader reviews to website
- Create Amazon Associate account

## Day of launch (Tuesday):

Holy posting, Batman!

- Update Website
- Post on all social accounts
- Post in all groups
- Post on Pinterest
- Post on K Boards
- Message Beta Readers
- Message friends and family with pre-written posts
- Send announcement email to list
- Update Author Central
- Update Goodreads
- Update Shelfari

## Week of launch:

- Book launch event
- Reminder to Beta
- Social postings

## Month of launch

- Post a steady flow of content and promos (3 to 1)
- Blog tour
- Interviews
- Guest posts on blogs
- Send a reminder email with event and launch info
- ASK friends and family for reviews
- Promos
  - Libboo
  - Goodreads Giveaway
  - Bookbub
  - Free KDP days
  - Rafflecopter

*And keep on going!*

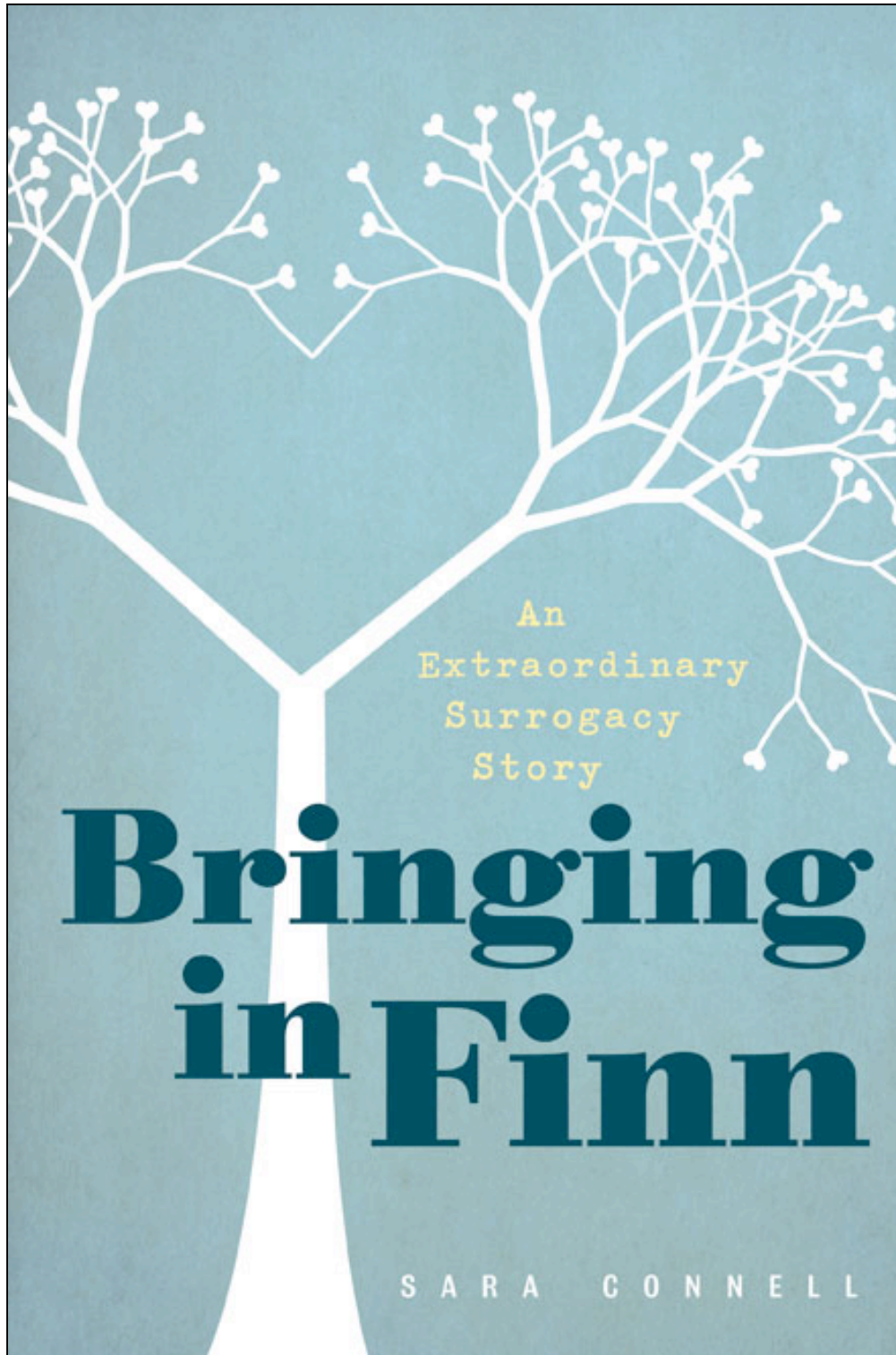
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# Press Kit

*Bringing In Finn*  
**An Extraordinary Surrogacy Story**

by Sara Connell

ISBN: 978-1-58005-410-2 • \$24.00 • September 2012



Advanced Praise for *Bringing in Finn:*  
*An Extraordinary Surrogacy Story*

“Sara Connell burns through abstract questions about the ethics and limits of medicalized fertility and gets to the heart of things. The result is a powerful testament to the depth and complexity of mother love.”—**Ariel Gore, founding editor of *Hip Mama* and the author of *Bluebird***

“Sara Connell’s journey to motherhood is a modern miracle. Her lyrical book chronicles an adventure that leads us into uncharted territory. Connell reaches deep into her heart to write about the desire for children, the sacred trust of marriage, the enduring bonds between mothers and daughters, and the sustaining power of hope. I couldn’t put it down.”  
—**Dominique Browning, Senior Director, Moms Clean Air Task Force**

“Be prepared to be blown away. *Bringing in Finn* is about a family so determined to bring a baby into the world that they push every convention possible and succeed in making a miracle.”—**Michelle Lowe, playwright, author of *Inana*, winner of the 2010 Francesca Primus Prize**

“*Bringing in Finn* is a must-read for anyone who is in any stage of yearning—for a child, for a mother, for a family, for faith. This is a story for anyone with an unfulfilled longing or desire.”—**Christie Tate, author of *Outlaw Mama***

“...this is an amazing journey, beautifully shared. It calls us to celebrate what matters most, persevere in times of despair, and know the Truth that Love always prevails.”  
—**Marian Baker, author of *Wake Up Inspired***

Confirmed Publicity for *Bringing in Finn:*  
*An Extraordinary Surrogacy Story*

- ***Good Morning America***: Confirmed taping/airing 9/4
- ***Nightline***: Confirmed airing 9/4
- ***The View***: Confirmed taping/airing 9/5
- ***ABC Satellite Radio Tour***: Confirmed taping/airing on 9/5
- ***ELLE Magazine*** review and won the Reader’s Choice Award for September, Nominated for Book of the Year Award in December.
- ***Good Housekeeping*** feature profile in October issue
- ***Parenting Magazine*** Confirmed author-written feature in October issue.
- ***ABC.com*** excerpt of Prologue online in conjunction with appearances.
- ***Readers Digest*** recommended reading feature online
- ***Kirkus Reviews***: Reviewed.
- ***Literary Mama*** review confirmed

Media Interest:

- ***NBC TODAY Show*** appearance
- ***Dr. Oz Show*** appearance
- ***CBS This Morning*** appearance
- ***TIME Magazine*** coverage potential
- ***The New York Times Motherlode*** blog coverage potential
- ***USA Today*** Interest



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Media Inquiries, Interview and Excerpt Requests

Contact: Eva Zimmerman / Publicist

[Eva.Zimmerman@perseusbooks.com](mailto:Eva.Zimmerman@perseusbooks.com)

510.809.3834

## **It Takes a Village to *Have* a Family**

*Bringing in Finn: The Remarkable Story of One Modern Family, an Extraordinary Gift, and the Miracles of Reproductive Medicine*

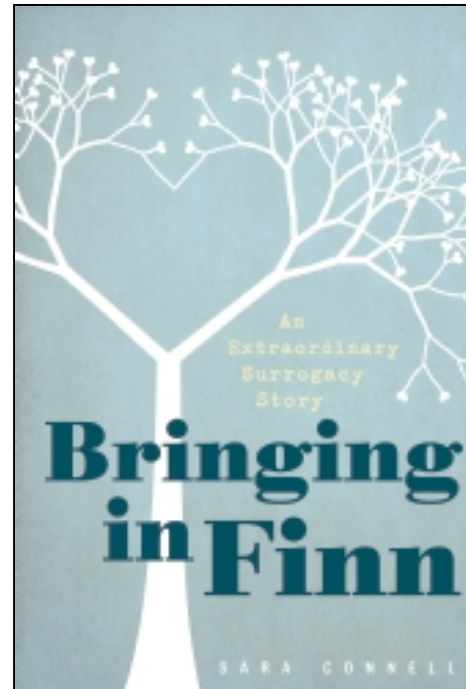
In February 2011, 61-year-old Kristine Casey delivered the greatest gift of all to her daughter, Sara Connell: Sara's son, Finnean. At that moment, Kristine—the gestational carrier of Sara and her husband Bill's child—became the oldest woman ever to give birth in Chicago.

While Finnean's birth made local headlines, Connell's memoir, *Bringing in Finn: An Extraordinary Surrogacy Story* (Seal Press / September 2012 / \$24.00), will inspire the nation. *Bringing in Finn* tells this modern family's remarkable—and until now, untold—surrogacy story: a journey of one husband and wife who wanted nothing more than to have a baby, and of a mother who would do anything for her daughter.

After trying to conceive naturally without success, Sara and Bill dedicated years to a variety of fertility treatments—but after Sara lost a third pregnancy, following the devastating loss of twins at twenty-two weeks, they started to give up their hope of bringing a baby to term. When Kristine offered to be their surrogate, they were shocked; but Kristine was clear that helping Sara become a mother felt like a calling, something she felt inspired to do. After serious consideration, dozens of medical exams, and some deep soul-searching, Sara, Bill, and Kristine embarked upon the miraculous undertaking that ended in Finnean's birth.

*Bringing in Finn* is the incredible story of one woman's hard-fought, and often painful, journey to motherhood. In this achingly honest memoir, Connell recounts the tragedy and heartbreak of losing pregnancies; the process of opening her heart and mind to the idea of her sixty-one-year-old mother carrying her child for her; and the profound bond that blossomed between mother and daughter as a result of their unique experience together.

Moving, inspiring, and ultimately triumphant, *Bringing in Finn* is an extraordinary tale of despair, hope, forgiveness, and redemption—and the discovery that when it comes to unconditional love, there are no limits to what can be achieved.



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## ***Bringing in Finn: An Extraordinary Surrogacy Story***

### **Prologue:**

“We can’t save them. I’m sorry.”

The words sucked the air from the room. I lay there, powerless on the hospital bed, the words swinging like a wrecking ball, hurtling toward me and hitting with full impact, crushing my heart.

Everything in the room was an assault: the lights too bright and fluorescent, the whirring of the medical equipment too loud, the furniture dated and worn. I turned my head to the wall, unable to bear the pain-stricken faces of my husband, obstetrician, sister, and now my mother, who had jumped on a plane after the panicked phone call from Bill five hours earlier.

Another doctor entered the room to inform me that they’d be taking me in for the procedure that night. “You’ll be out for the duration,” he said. What he didn’t say was that when I woke up, our twins, the baby boys we’d wanted so deeply, the babies we’d waited years for and invested so much of ourselves in order to have, would be gone.

Before we left the hospital, a therapist from the perinatal loss department presented us with two death certificates and asked us if we wanted the bodies for a burial. “There’s not rush to decide,” she said gently. “We can keep them here for up to a month, and it’s probably something you want to talk over after you’ve been home for a little while.”

As Bill helped me into the wheelchair I was required to leave the hospital in, I heard the OB on call talking to the nurses outside our door. “Take them out the back—in the service elevator,” he said. “I don’t want them going out through the reception area with all the new moms and babies.”

A month later I flew to my parents' house in Virginia, to the house I grew up in, for the wedding of a family friend. I was tired from the weeks of grieving and yearned for the comfort of the rolling hills and the woods near my family home. Once I arrived, I questioned my decision. The wedding was swarming with friends' and acquaintances' new babies and children. My stomach was still round from the pregnancy. People naturally asked.

Later that night I stood in the hallway of my parents' house sobbing. I'd noticed my heart fluttering since losing the twins, and sometimes I found it difficult to breathe. It did not seem unrealistic to me that a person could die from this kind of pain. The raw cries sent my father to the basement. But my mother, who previously would have joined him, came to meet me in the hall. She encircled me with her arms and held me, squeezing me tighter and tighter like she was trying to suck the pain out of me as one does for snakebite. I heaved and wept.

When I'd exhausted myself, she held me a foot or so from her body and lifted my chin so I was forced to meet her eyes. "You will know great joy again." I cried harder. I shook my head no. "Yes," she said, her words light, as if laughter had spilled into them. "You will," she repeated. "There is going to be joy at the other end of this pain."

Neither of us could have known the essential role she would play in the joy that was to come. For that night, her words were enough. I had to allow her to know for me what I could not yet fathom. That there was hope. That good was coming. That our dreams would be fulfilled.



## About the Author:



**Sara Connell** is an author, speaker, and life coach with a private practice in Chicago. A frequent media contributor, Sara has appeared on *Oprah*, NPR, WGN, and FOX News Chicago, and will soon appear on *Good Morning America*, *Nightline*, and *The View*. Sara's writing has been featured in: *ELLE*, *Good Housekeeping*, *Parenting*, *Psychobabble*, *Evolving Your Spirit*, and *Mindful Metropolis*. Her first book, *Bringing in Finn: An Extraordinary Surrogacy Story*, was nominated for *ELLE* magazine's 2012 Book of the Year award.

Visit Sara at [saraconnell.com](http://saraconnell.com), and on Facebook.

### ***Bringing in Finn: An Extraordinary Surrogacy Story***

By Sara Connell

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## About Seal Press

Seal Press was founded in 1976 to provide a forum for women writers and feminist issues. Since then, Seal has published groundbreaking books that represent the diverse voices and interests of women—their lives, literature, and concerns. Seal's authors are radical and original thinkers, professionals with a distinct point of view, gutsy explorers, truth-tellers, and writers who engender laughter, tears, and rage. Seal Press publishes books with the goal of informing women's lives. Based in Berkeley, Calif., Seal is a member of the Perseus Books Group. You can visit us at [www.sealpress.com](http://www.sealpress.com).

**Press Kit**

***What's Your Book?***

**A Step-by-Step Guide to Get You From Inspiration to Published  
Author**

by Brooke Warner

October 2012 ☐ \$12.95 ☐ ISBN: 978-1-93831-400-1



## Advanced Praise for *What's Your Book?*

"Everyone needs a guide like Brooke in the rapidly changing publishing landscape. She's someone you can trust to help you navigate the confusing and complicated waters of traditional publishing versus self-publishing. Whether you want to build an online presence, shop a manuscript, or better understand your publishing options—it's all here!"

— **M.J. Rose, international bestseller and founder of AuthorBuzz.com**

"*What's Your Book?* offers a full overview of today's dynamic publishing process for writers at any stage of their careers. Brooke's strong background in traditional as well as self-publishing helps her provide a wide range of useful information about guiding a book from idea to book tour."

—**Ted Weinstein, Ted Weinstein Literary Management**

"I believe Brooke's coaching insights and publishing expertise help aspiring writers become successful published authors. If you want to learn ways to thrive in the new world of publishing, read this book and follow Brooke's suggestions.

She is the Real Deal."

—**Sara Connell, life coach and author of *Bringing in Finn: An Extraordinary Surrogacy Story***

## About the Author

**Brooke Warner** is the founder and president of Warner Coaching Inc., where she specializes in helping writers get published. She is also the publisher of She Writes Press. In her thirteen years in the publishing industry, including seven-plus years as an acquiring editor at Seal Press, Brooke shepherded over 500 books through the publication process. Her expertise is in traditional and new publishing, and she is an equal advocate for publishing with a traditional house and self-publishing. Brooke's website, [www.warnercoaching.com](http://www.warnercoaching.com), is the recipient of an award from the Association of Independent Authors for Best Website for Independent Authors. She sits on the board of the National Association of Memoir and She Writes. *What's Your Book?* is her first book and she's proud to be publishing on She Writes Press. Warner lives in Berkeley, California, and works remotely with clients nationally and internationally.



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**Ready to write or finish your book and get published?  
*What's Your Book?* will show you how**

Do you dream about writing a book but second-guess yourself? Are you trying to finish a manuscript but can't because you're stuck with writers block? Have you finished a manuscript, shopped it around with no bites, and given up?

No matter where you are in the process, ***What's Your Book: A Step-by-Step Guide to Get You from Inspiration to Published Author*** (She Writes Press / October 2012 / \$12.95), by Brooke Warner, the consummate author advocate and ally, will point you in the right direction.

Whether it's trying to figure out what their book is going to be, why they're not writing, what publishing option is best, or how to fully own the identity of author, *What's Your Book?* gives writers the tools they need to refine their ideas, rein in their inner critics, and figure out their unique publishing strategy.

From assisting authors as they decide what they ultimately want from publishing to examining the five most common hurdles writers face—while providing strategies to move through the difficult places—Warner helps authors help themselves. With invaluable advice regarding how and why to build an author platform to developing a unique publishing plan, *What's Your Book?* provides the best-kept secrets learned from Warner's years of experience in book publishing and author coaching. This book will give any aspiring author the tools they need to get from an idea—or wherever they are in the writing process—to becoming a published author.

If you're ready to write or finish your book and get published, *What's Your Book?* will show you how.



\* \* \*

# 5 Tips for Turning Your Inspiration into a Book-in-Progress

By Brooke Warner, author of *What's Your Book?*

## 1. Schedule your writing time.

Yep, put it on the calendar. It's time to go from wishing your book into being to making it happen. Make realistic commitments to yourself about this time. Even if you can only find two- or three-hour windows once or twice a week, that's something. You can get more rigorous once you get into a regular writing schedule that works for you.

## 2. Honor and prioritize your writing time.

Really committing to your writing requires more of you than just scheduling your writing time, as important as that step is. This next step is about finding ways to support others to support you. Hold a family meeting. Tell your partner, your kids—even your friends and parents—how much this means to you and why you're going to be spending time writing. Ask for support. There's no one better to help you stick to your commitments than a built-in accountability team.

## 3. Dream your book and watch it manifest

Create a book cover for your unwritten book. You can do this by cutting up magazines and collaging, or by creating something on the computer. Use your working title and make it "real" by wrapping it around, or pasting it to, an actual book you own. Keep it in your writing space for inspiration. This will help you feel into the energy of having your book in print.

## 4. Find methods that propel you forward.

As long as you're creating content, you're propelling yourself forward, but it's inevitable that you will have days when you don't want to do it. You're going to need strategies to keep yourself motivated and here are a few of my faves: (1) Create a playlist for your book that you listen to before you write, or during the day to get motivated. (2) Write at your local coffee shop or library—anywhere but home. A change of scenery can do wonders. (3) Buy and/or wear a piece of jewelry that evokes a feeling about your book. Wearing a piece of jewelry is a constant reminder of your inspiration and commitment to what you're doing!

## 5. Rely on internal validation and your passion to write your book.

One of the hardest things about writing is our desire to be validated by outside sources. It feels good to have people tell us they like our writing, but sometimes writers get antsy, to the point that they begin to share their work with too many people. It's important to voice aloud that you're writing for the sake of making your commitment known, but it's equally important to be guarded with your writing while you're creating. This doesn't mean you shouldn't share it; it's just a reminder that the work is sacred and sometimes sharing too much gets in the way.

Brooke posts tips every hour on the hour every Tuesday on Facebook and Twitter. Join her WriteTip Tuesdays if you enjoyed these tips!

[facebook.com/warnercoaching](https://facebook.com/warnercoaching) | [@brooke\\_warner](https://twitter.com/brooke_warner)

## **Introduction. Why Do You Want to Write a Book?** **Excerpt from *What's Your Book?* by Brooke Warner**

Allow yourself to imagine that you're sitting there with your published book in your hands. How does it feel? You are a published author. What does that title give you? What does it mean to you to have completed and published a book?

If you can allow yourself to really be in this vision of yourself as published author, it probably feels pretty damn good. Many people share the goal of writing a book; most writers are aspiring authors, hoping to one day write something that helps or impacts people; that provides a little extra income; that gives bragging rights; that allows for more books to be written and published down the road; that builds connections, community, and visibility.

Whatever your reasons for wanting to write a book, connect with them right here, right now. Knowing why you want to write a book is as important as doing it. When I first start working with a new writing client, the first question I always ask is, Why do you want to write this book? Sometimes people break down and cry, telling me that writing a book is something they've wanted to do for as long as they can remember. Others come with the very straightforward goal of wanting to make money. For most memoirists, the motivation stems from needing to give voice to a personal story. The business owners I work with understand that a book will bring them new clients, legitimacy in their field, and speaking gigs.

There is no wrong answer to this question. If you want to write a book to be famous, good for you. If you want to write a book to leave a legacy for your children, that's as good a reason. If you want to write a book because you have an idea that won't leave you alone, you're in good company, too. Many writers just like you aspire to write a book to fulfill a calling: to write the book they feel they're meant to write. One of my very first clients came to me with an idea for a novel she'd been toiling with for ten years. She had the first chapter mapped out perfectly in her mind. She knew her protagonist well—her likes, her motivations, her reactions. But she was stuck when it came to the details of the protagonist's love interest. She couldn't get into his mind. It was difficult for her to give him the attention he needed in order to become a full character in her mind. And so she got stuck in Chapter 2—for a whole decade.

After we had worked together for nearly two years, she completed her manuscript and sold it to an agent within two weeks. That agent has since sold the book to two overseas publishers. For this author, finishing this novel was the culmination of a dream, and she's now working on her second novel. Before we started working together, she was a woman with an idea, and today she calls herself a published author.

### **Publishing in the New Millennium**

I started working in publishing in early 2000, and since that time I've witnessed more changes in the industry than probably happened over the course of the entire century leading up to the new millennium. Anyone who follows anything that's happening in book publishing knows what some of these changes have been about: the redefinition of books in the digital age; the advent of e-books, followed by their skyrocketing sales as a result of e-readers, like the Kindle, the Nook, and the iPad. This massive redefinition and overhaul came with growing pains for the industry. Like lots of industries with deep roots and particular value systems, publishing was slow to react. People who got into the industry for the love of books had a hard time wrapping their minds around how a book could be a book if it wasn't printed. Many people believed that print books were going to meet their demise as a result of e-publishing. In the early 2000s, the majority of the people I worked with felt like the apocalypse was right around the corner.

But guess what? The digital age has not destroyed publishing. It's just reinvented it. Now anyone can become a published author by self-publishing. This has its pros and cons, of course. There will always be writers who churn out crap, who write and publish books without hiring an editor or bothering to consult with designers who will ensure that the final product has all the elements a book is supposed to have—things like a copyright page, a table of contents, and running heads. Or who will ensure that the book looks aesthetically beautiful—which a book should! It is, after all, a work of art. But for those students of what makes a good book, who want to learn and are willing to spend a little money to have a professional-grade product, publishing a great book is now possible without having to deal with gatekeepers, rejection, and unbearably long production schedules.

Of course, the gatekeepers still hold valuable roles. I was one of those gatekeepers for thirteen years, and I took my job very seriously. As an acquiring editor for two different houses (first North Atlantic Books and then Seal Press, both in Berkeley, California), I knew good writing when I saw it. I had high standards and understood what an author and a book needed to have in order to compete in the marketplace. These are the kinds of assessments editors make, even though they're admittedly subjective. Unless we're talking about an established author like Stephen King or Alice Walker, or a famous personality like Kobe Bryant or Nicole Richie, no one knows what's going to sell. Predicting how well a book is going to do is based solely on how well other books like it have done in the market and what an author is bringing to the table with their own marketing and publicity—their platform.

One of the bestselling projects I bought during my time at Seal Press was a book called *The Nonrunner's Marathon Guide for Women*. A mouthful, right? None of our sales reps thought the book would amount to much when we first presented our list of titles that season. More than a few of them insisted we change the title. But the book went on to become a consistent top-of-the-list seller for over five years, which goes to show that even book industry professionals don't always know what's going to work.

Chapter 5 goes into a lot more detail about publishing—your options, what you need to do to prepare to get published while you're still writing, and insider tips. I'm one of those optimistic people who believe that anyone who tries hard enough and has enough tenacity can get published on a traditional publisher. Most people simply don't have the tolerance for the amount of rejection that can be involved in getting there. Some of you, undoubtedly, will get an agent or a publisher right out of the gate. For others, especially those with more niche projects, finding the right publisher is like panning for gold. If you stick with it long enough, it may happen, but you're going to be tempted to give up more than a few times.

I chose to self-publish this book for a lot of reasons. I'm using this book specifically as a platform-builder for my business and as a tool for my clients. I wanted and needed to get this book out by a certain date, and I wasn't interested in waiting around for a publisher's timeline. I also wanted complete creative control—something you have to give up when you publish on a traditional press.

In Chapter 1, we'll be looking at figuring out what kind of author you are—and why it matters. I'm an entrepreneur, so for someone like me, self-publishing makes a lot of sense. Once a manuscript is complete, it can be published and printed by a self-publisher in a matter of weeks. If I were pursuing a traditional publishing route, I would finish my manuscript and then write a book proposal. After that, I'd start shopping the book around to an agent. After weeks of trying to secure someone (and after inevitable rejections), I'd land with an agent who would want to suggest changes to my manuscript. Once we were both on the same page and the proposal and manuscript were ready to shop, the agent would begin shopping my book to a publisher. Even under the best possible circumstances, if an editor picked up my book in the first round of shopping, it would be at least six months, but probably a year, before my book would be slated for publication. So rather than reading this book right now, you would be reading it approximately a year from now.

But publishing and publishing goals are unique to the individual author, and as a veteran of the publishing industry, I'm all for publishing on traditional presses. It's exciting. It's a big deal. And you can make serious money. Sometimes. So have fun with Chapter 1 and figuring out what kind of writer you are and what you want.

And then you can follow my road map to getting published in Chapter 5. No matter what, you come out a published author!

### **From Inspiration to Published Author**

Chances are, you're stuck somewhere. It might have to do with time pressures and familial commitments. You've probably heard the voice of one or two of your personal saboteurs telling you all the reasons why writing your book isn't a good idea. *No one is going to read it! It's too much work! You're not a "real" writer. You suck!* If you're familiar with any of these messages, then you know these saboteurs can be real bastards. What's holding you back might be something you don't even understand. Like why you simply can't bring yourself to write that damn book, or why every time you sit down at your computer you're overwhelmed by fatigue. But don't worry—you don't have to go to therapy to figure it out. You are not alone!

Although it can be hard to confront the reasons you get stuck, I tend to like to shine a spotlight on those very things. I tend to challenge the writers I work with from time to time to get them to see things a little differently—occasionally to think how a publisher thinks, occasionally to broaden their perspective of what they think is possible, and occasionally to call them out or call them forth for the purpose of pointing out the roadblocks that are standing in the way of their getting done what they say they want to get done. I'm making a point of saying this here in the introduction just in case there comes a prickly point where you see your procrastination, your excuses, your mindset laid bare. There will come a point when you think, *Oh my god, she's talking about me.* But this only points to just how universal some of these struggles are. Writing is both a luxury and a calling for people, which means it gets wrapped up with all kinds of personal baggage—it's the thing we don't prioritize, that can feel indulgent, that we don't own, *and* it's the thing we can't not do, that nags at us when we ignore it, that fulfills us more than most other pursuits. So, yes, it's understandable that our writing gets saddled with a lot of conflicting emotions.

In Chapter 2, we're going to examine the five most common hurdles writers face while writing their books—or thinking about writing their books. I bet one or two will resonate with you. Plus, we're going to take a look at some strategies to get you moving through those stuck places and on your way to a complete book.

Another issue we're going to tackle, in Chapter 3, is your mindset. This is both similar to and different from the hurdles you might be facing. Yes, your mindset can be a hurdle, but your mindset is actually bigger than a hurdle. It's your entire orientation to your work, and some of you are going to need to press the reset button. We're going to get you in the writer mindset so you can accomplish what you say you want to accomplish. We're going to talk about priorities and owning your writing and talking about yourself as a writer and your writing as your work. It's going to change the way you think about yourself, and it will change the way you write as a result.

The goal of this book is to help you help yourself. It's to help you get from idea—or wherever you are in the writing process—to published author. It's also to load you up with information I've learned from my career in book publishing and working with authors. If you've ever wanted to write a book and second-guessed yourself, keep reading. If you're writing a book and have a partial manuscript, keep reading. If you have a finished manuscript that you've shopped and given up on, keep reading. If you're a seasoned author with another book idea or book in progress, keep reading. No matter where you are in the



process, this book will point you in interesting directions and help you figure out a few things you don't know—whether that's what your book is going to be, why you're not writing, what publishing option is right for you, or how to fully own your identity as an author. I'm looking forward to working with you. Now let's get a move on.

## **About She Writes Press**

She Writes Press is an independent publishing company founded to serve members of She Writes, the largest global community of women writers online, and women writers everywhere. We are a curated press that's both mission-driven and community-oriented, aiming to serve writers who wish to maintain greater ownership and control of their projects while still getting the highest quality editorial help possible for their work. Every expert we work with has been hand-picked by She Writes founder Kamy Wicoff and/or She Writes Press publisher Brooke Warner. If you publish with She Writes Press, you will work with editors passionate about writers and writing, many of whom are writers themselves.

### ***What's Your Book?***

#### **A Step-by-Step Guide to Get You from Inspiration to Published Author**

By Brooke Warner

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