



SHE WRITES PRESS
AUTHOR HANDBOOK

2026

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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. SWP is for authors who want the freedom, control, and financial rewards of investing in their own books 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 Simon & Schuster), and its mission and built-in community of women authors. Unlike self-publishing platforms and service providers, 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 ownership of your project and earnings.

In 2025, SWP became an imprint of The Stable Book Group. This partnership is the next frontier for She Writes Press, as The Stable Book Group is a partnership between traditional and hybrid publishers, and joining forces realizes an effort long held by Brooke to level the playing field for authors. Her belief has always been that it's not the publishing path that matters—it's the book.

SWP is formally based in Berkeley, with offices in Brooklyn, New York, and Petaluma, California. You will be assigned to one of our three extraordinary editors, who will be the point person for your project (commonly referred to as editorial manager or project manager): Shannon Green, Addison Gallegos, or Megan Milton. Our primary mission has always been to provide our authors with a publishing experience that opens doors and levels the playing field, and that delivers you a final book that you'll be proud of for years to come.

In 2017, Brooke delivered a TEDx talk about her experience with traditional publishing and why she cofounded SWP. We encourage you to watch this talk if you haven't already. You can find it

here: <https://www.youtube.com/watch?v=5a0w4KgWyP8>. Also in 2017, SWP won the Industry Innovator Award from the Book Industry Standards Group (BISG). In 2019, She Writes Press was named Indie Publisher of the Year. Finally, Brooke writes a weekly Substack, “Writerly Things.” We recommend you subscribe to stay on top of her vision for SWP and hybrid publishing, as well as industry insights. <https://brookewarner.substack.com>.

On behalf of the SWP team, which includes your editors and a stable of proofreaders, researchers, cover designers, interior designers, and publicists and marketing experts, we welcome you to She Writes Press. Working with She Writes Press is more than just a publishing experience; it’s a team and a community. 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 award-winning hybrid publishing company that’s both mission-driven and community-oriented. Led by Publisher Brooke Warner, She Writes Press has published 1,200 books to date, with a specific goal to elevate women’s voices and level the playing field for indie authors. In 2016, She Writes Press won the Book Industry Study Group’s Innovator Award, and in 2019, the press was named Indie Publisher of the Year by the Independent Book Publishing Professionals Group. She Writes Press is a multi-award-winning publisher whose books have won over 2,000 awards. The press’s commitment to excellence has made it the gold standard in hybrid publishing since its founding in 2012.

EDITORIAL

While the exact schedule for each book is unique, all books follow the same general process. If you are receiving these guidelines, you're considering publishing with us. This means you've been giving the green light (or green light with copyediting) through our submissions process. If you've been given the green light, your book has been deemed ready to be proofread by a She Writes Press proofreader. If you've been given the green light + copyedit, we're in agreement that you will be entering into an arrangement to have your book copyedited. Our strong preference is that you will work with a She Writes Press copyeditor. Please contact Brooke to get a bid, or to discuss with her if you're intending to hire an outside copyeditor.

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

- Signed contract
- Delivery of welcome materials
- Assignment of editorial manager and pub date
- Delivery of editorial schedule (includes deadlines)
- Delivery of manuscript from author
- Cover design begins
- Copyediting
- Query integration (of the copyedit)
- Proofreading (this is the final edit)
- Query integration (of the proofread)
- First pages (i.e., interior design)
- Corrections to first pages
- Subsequent page corrections (generally a few rounds of corrections)
- Approval for ARC (Advanced Reader Copy) interior
- Back cover copy
- Cover mechanical (i.e., full cover design, including front, back, and spine)
- Corrections to back cover
- ARC files sent to Lighting Source (our POD printer)
- ARCs ordered by author and their publicity team

Final corrections to all files (both interior and cover) in preparation for offset print run

Final book file sent to offset printer

Books ship from printer to warehouse

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@stablebookgroup.com. Note that we prefer that you mark up the contract using Track Changes, indicating changes you'd like to see made and/or inserting comments/questions that Brooke will address.

Once your contract negotiations are complete, you will sign the contract via DocuSign, initiated by She Writes Press. Payment terms are articulated in your contract, and we will either send you a payment link or an invoice for the installments. No work will begin until we have the first payment agreed upon in your contract.

A Word About Rights

We want to take a moment to articulate what rights we hold in the contract and which rights are negotiable. First, as an SWP author, you own your rights. She Writes Press's rights are to publish your paperback and e-book editions on our imprint and with our ISBNs. We have a very generous termination clause, which is why we do not limit our publishing rights to any number of years. Any time you want to terminate, you can just email Brooke and let her know.

Many authors want to negotiate the following rights so that they, the authors, retain these rights, which means that She Writes Press would not hold them. These include:

- **Derivative.** This includes anything that derives from your book, including film/television rights, spin-offs (but not sequels), and merchandise.
- **Audio books.** We sell audio books to a number of audio book publishers, including

Tantor, Findaway, and others. In this case, we act as in the role of your agent, negotiating the deal on your behalf and retaining a percentage of your advance and royalties per your contract with She Writes Press. With these kinds of deals, we will send you your royalties as we receive them from third parties. Typically they pay out twice a year, and we typically send Q1 and Q2 earnings around November, and Q3 and Q4 earnings around May. If you want to produce your own audio book, you will need to strike audio books from your contract, or ask Brooke to revert the rights later, which you do in an email requesting a revision of those rights. Please note that if you create your own audio book you will need to make sure permissions to use your cover image are cleared with the stock agency (if you have a stock image on your cover). If you have questions about that process, reach out to your project manager. Under The Stable Book Group, we are hoping to find new opportunities for audiobooks, and we'll keep you posted as those come to fruition.

- **Foreign.** You can also strike foreign rights from your contract, meaning SWP would only publish and distribute your English-language books in North America (Canada and the US only). If you do this, it's important to note that we will not make your e-books available in foreign territories. If you do not have an agent lined up to represent you for foreign deals, **we don't recommend keeping your foreign rights**. Please read Brooke's Substack post: [Let's Talk About Rights, Baby](#). It's better to have someone (in this case, us) rather than no one trying to exploit your rights. After you sign your contract, if you ever wanted to have all foreign territories or certain territories reverted to you, you can do this by sending an email to Brooke asking for those rights to be reverted. You might choose to do this if you secured an agent down the road, for instance. If what you're trying to achieve is retaining foreign rights specifically for the book to be TRANSLATED in those regions, please clarify that. By default, we will distribute in the English language in all territories.

First Deliveries

Following your season's onboarding call (which Brooke hosts and schedules by season), you will receive a cover memo to fill out, which will assist the design team in creating your cover. Later in the process, once your contract is signed and you're on board, we will ask you to send an author

photo and fill out a tip sheet template with a one-paragraph biography and a 200-word description of your book. We use the photo, bio, and description when we create your author and book pages on shewritespress.com (usually a few months prior to your publishing season), and the tip sheet information will eventually land on Amazon and other retailers.

Your editorial manager is your primary point of contact when it comes to your deliveries of these materials, although Brooke will tag-team on every project, and Brooke will be your primary point of contact for your cover design process. After you receive the cover memo, your editorial manager will send you an editorial schedule with target due dates.

Your contact with your editorial manager will be over email. We go through the process this way to ensure that we have records of our conversations should we need to refer to them later on—something that happens often due to the length of the editorial process! If you have broader questions about publishing better suited for Zoom, we encourage you to join Brooke’s weekly office hours on Tuesdays (see “Brooke’s Office Hours”).

Please also note that throughout the publication process there will be some overlap in the materials we ask from you. Some of the content in the cover memo, for instance, will mirror what we later ask for in the tip sheet. And it’s okay to use the same language. All of these forms serve different purposes for us.

An important note about opting out of emails from us: Upon signing, we add you to our database and you will start receiving emails, usually from Brooke, with news and updates. If you opt out of any She Writes Press emails, you opt out of all of them. Please think twice before removing yourself from our list as we send out important reminders, highlights, and information to our authors through our contact management system.

Tip Sheets

After we close a new list, Brooke hosts a call that will be dedicated to a conversation about tip sheets for the incoming cohort of authors. A tip sheet is where we collect your metadata, which refers to “data about data” and is a term you’ll hear us talk about a lot. We sometimes refer to it

simply as data. Your data is anything from your book title to your price point to your categories. The tip sheet is a compilation of data about your book, including description, author bio, keynote, publicity points, and more.

Though we don't need any of this until after the tip sheet webinar, we don't want to be scrambling at the last minute. So we've included below some of this information to give you a sense of expectations. It's important to note that the data you give us will be used for your book's Amazon page and beyond, so we recommend you spend time with the tip sheet when the time comes to make sure it's exactly what you want.

- Your **description** should not exceed 200 words.
- Our system allows for ten **keywords** for your book. Consider people, places, etc. that matter in the book, as well as themes, topics, and phrases. Please see the following resources for more support:
 - <https://kdp.amazon.com/help?topicId=A2EZES9JAJ6H02>
 - <https://kindlepreneur.com/how-to-choose-kindle-keywords>
 - Joanna Penn, the Creative Pen, has a video tutorial entitled "How To Use Publisher Rocket For Researching Categories And Keywords":
<https://www.youtube.com/watch?v=ub3vQuNwbCM>
 - Look at keyword tags on comp titles in Goodreads/Amazon/Library Thing (ie, plot twist vs. suspense)
 - Download "Best Practices for Keywords in Metadata":
<https://www.bisg.org/products/revised-best-practices-for-keywords-in-metadata>
- 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. Let us know your intentions and who you hire. The sooner we have a sense of this, the better.
- **BISAC** (you will learn more about these from the tip sheet webinar) stands for Book Industry Standards and Communications. You may think these codes, or "categories," are how your book will be categorized at retailers, but this isn't necessarily the case. These codes are used by our sales team to categorize books based on topical content. They assist the retailer in the "shelving" process. These are also not the same as your

Amazon categories (Amazon has its own category algorithm, and we can't control this), but BookShop.org lists BISACs for all of its products, and this can support you to sort out what your best BISACs might be, by looking at comparative titles to make a decision about which BISACs are the best fit for your book. You can find the codes to get an idea of where your book might belong here: <https://bisg.org/page/bisacedition>

Where does your tip sheet go?

Once you approve the final version of your tip sheet, we will store it in our internal system, which feeds to our distributor. From their database, your book's information, price, author bio, reviews, cover, and more will be distributed out to the world. From here, bookstores, Amazon, Bookshop, Barnes and Noble, our sales team, Edelweiss, and any retailer is able pull your book's information. Because we upload this data so early, you are likely to see listings for your book start to appear as early as six to ten months in advance of your pub date as available for presale. Some retailers, like Amazon, pick up the information quickly, while others, like Barnes and Noble, will wait to list a book until publication day is 180 days away or less.

A note about metadata updates:

After your book is up on retail sites, we ask that you hold off on sending metadata updates for a couple months so each site has the time to "regulate." If there are issues that you see after that grace period, like formatting issues, missing material, etc., please contact your project manager. We'll be happy to initiate a fix for you.

We welcome updates to your metadata, such as blurbs you want listed or small changes to your author bio or description made. However, we ask that after metadata is updated, please allow 7-10 business days for retail sites to pick up the change. While sites like Amazon might be faster to make changes, there are other retailers that may take longer to reflect updates, like Bookshop. We also ask that you are judicious in your updates and mindful about how/when/how often you send your changes. We want to avoid doing major data overhauls and request that you be conscientious about what changes you want to make and why.

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 your editorial manager by the agreed-upon date noted in your editorial schedule. At this point it's important to get on the same page with your project manager about what work has been done—copyedit, sensitivity read, etc. (if you aren't sure, you can refer to your assessment or ask your project manager). We want to reduce the inevitable questions that arise at this point by asking you to be proactive in your communication with your project managers. Every manuscript is going through many processes, and as much as we're tracking this, it's always welcome to reiterate what's been done and the level of work that's happened to date at the point of handoff. We welcome this! Please submit your manuscript double-spaced and using Times New Roman. **We expect to see the following elements in your final manuscript at the point you're turning it in to be proofread:**

- Title Page
- Dedication
- Epigraph/Frontispiece (optional)
- Table of Contents (optional)
- Foreword (optional, must be approved by Brooke)
- Prologue/Preface (optional)
- Chapters (the manuscript itself)
- Afterword/Epilogue (optional)
- Book Club Discussion Questions (optional)
- Credits (optional)
- Endnotes/Sources (optional)
- Acknowledgments
- Author Bio

If you intend to have images in your book, please do not embed them into the manuscript. 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 via Dropbox.com or WeTransfer.com. We prefer to receive images like this rather than via email. These cloud-based services are very user-friendly, so if you get stuck, please reach out to your project manager. Please read more under “Submitting Images.”

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

- ✓ Please submit your entire manuscript in a single Word file.
- ✓ Please make sure you submit your front and back matter, specifically your dedication, acknowledgments, and author bio.
- ✓ All chapters and text following hard line breaks should start with the text flush left and that you indent all subsequent paragraphs.
- ✓ Do not include any 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 endnote numbers, since our design programs do not read embedded text. See page 109 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.
- ✓ If you have boxes in your text inside your Word document due to exporting from Google docs, please select the whole document, right click the text, and click “remove content control.”

Word Count

We specify that manuscripts should be no longer than 100,000 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. Also, the longer your book is, the more expensive it is to print. Most SWP books will be 5.5 x 8.5 inches and will cost in the range of \$17.99–\$19.99. 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 editorial 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 \$18.99 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.

Submitting Images

The average SWP book does not include art or photographs, and depending on the scope of images you want in your book, there may be a fee beyond the base cost of the publishing package. If you want images in your book, please notify Brooke and your editorial manager early in the process. We need your images to be submitted high-resolution (at least 300 dpi). Please send them via a cloud-based server, such as WeTransfer or Dropbox. Please do not email them. Also, please do not embed your images into the body of your manuscript. Instead, note where they belong in the manuscript using tags such as:

[[insert "water.jpeg" here]]

[[caption: Traveling through the Pacific by boat.]]

[[credit: photographer name, or your name if you took the photo]]

The value of the double brackets is that they're easily searchable for the designer. We ask that you be mindful that if you ask us to "insert water.jpg" that your image file be appropriately named: water.jpg. Please help us streamline this process by being as organized as possible. If this is not one of your skillsets and you're worried about getting it wrong, reach out for help in advance of sending us any images or attempting to tag the manuscript.

Photos can be provided as either TIFF or JPEG files and again they must 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.

A Note on Maps

If you desire to have map in your manuscript, please keep in mind that, most of the time, maps pulled from the internet require permissions. For this reason, we recommend you hire a cartographer to recreate the desired map. We have a couple recommendations for freelance cartographers:

- Erin Greb: eringreb@gmail.com
- Suzanne Service: suzservice@gmail.com

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 move 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.

We encourage you to watch this video conversation with Brooke and Art Director Julie Metz: "Cover Design: How to Help Us Help You."

<https://vimeo.com/606738003/50dcdf54e>

pw: COVERS

The back cover will be designed separately from the front cover, in preparation for ARCs, once your book has been designed and we have a final page count. 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.

Please note: She Writes Press allocates up to \$1000 for a stock image. For images that exceed \$1000, 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 \$1000 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.

Legal Vetting

If you think you have a legal issue on your hands with your manuscript, please bring this to Brooke's awareness early on. Typically we can and should advise about the best way forward prior to copyediting.

If you know you need a legal vetting, we have two great lawyers we recommend who regularly work on SWP projects. This is a cost that falls to the authors, and is something to consider if aren't sure whether something you wrote about another person falls into the categories of libel or slander.

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www.jonathan-kirsch.com

Copyediting

Copyediting is an additional expense outside of the publishing package. 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, post-copyedit), then those additional hours will be billed separately from, 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:

Query Integration (Copyediting)

Query integration is the process of accepting or rejecting an editor's changes. We allow authors to do query integration on their own copyedits, but not on proofreads. If you are not familiar with Track Changes, there are many good tutorials on YouTube. Make sure to search for them based on your use of a PC or a Mac, and if you get stuck, reach out to your project manager.

After your copyedit, you can choose to accept or reject the changes yourself, but we only recommend you do this if you're confident that you will not introduce new errors. If you are adding a lot of content in response to your editor's changes, we highly recommend leaving Track Changes on as you edit and then sending the manuscript back to your editor for one more pass.

If you choose to let your editor do query integration, go into the manuscript and eyeball the changes. Any changes you agree with, you would simply leave as is and your editor will accept them on your behalf. Any changes you disagree with, you'd edit or comment on using Track Changes. You can even leave notes to your editor by embedding a comment, or by leaving a note in brackets like this: [[I don't want to change this because this is really what this character said.]] More simply, if you don't like a change you can write: [[Stet]] which the editor will know means to leave the language as it was originally written.

Once the copyedited manuscript is final, with no Track Changes, the file should be named with the file extension “BOOKTITLE_Final.docx.” This is the file that will go to the proofreader.

A Note for 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 misunderstandings 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

The proofreading process happens for those authors whose work has been put on the green light, or post-copyedit for those authors who are going through the copyediting process. 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 or incomplete 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 does happen. 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 your editorial manager for more detailed instructions.

IMPORTANT NOTE: The proofreading stage is the **final edit the manuscript will receive**.

Therefore, when you turn in the manuscript for proofreading, you should be confident in the content and wording of the manuscript—**after it is turned in, we will not accept rewrites**. After the manuscript has been proofread, any significant changes or replacement content may result in additional fees or the need for a second proofread—a cost borne by the author. Should significant editorial work like this be necessary post-proofread, it also may impact your publishing timeline or lead to a pushed pub date. So please make sure that when you turn in your manuscript to your editorial manager, you understand that discretionary changes are not allowed past that point.

Query Integration (Proofreading)

Query integration is the process of accepting or rejecting an editor's changes. We allow authors to do query integration on their own copyedits, but not on proofreads.

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. If you agree with an edit, simply leave it as is and it will be considered accepted. If you want to make a comment, you can do so and it will be accepted by your editorial manager on your behalf. You can even leave notes for your editorial manager by embedding a comment, or by leaving a note in brackets like this: `[[I don't want to change this because this is really what this character said.]]` More simply, if you don't like a change you can write: `[[Stet]]` which the editor will know means to leave the language as it was originally written.

Please note that after you return your manuscript to your editorial manager, following your review of the changes, we will not accept additional 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 your editorial manager is the best and most complete version of the manuscript you can possibly send.

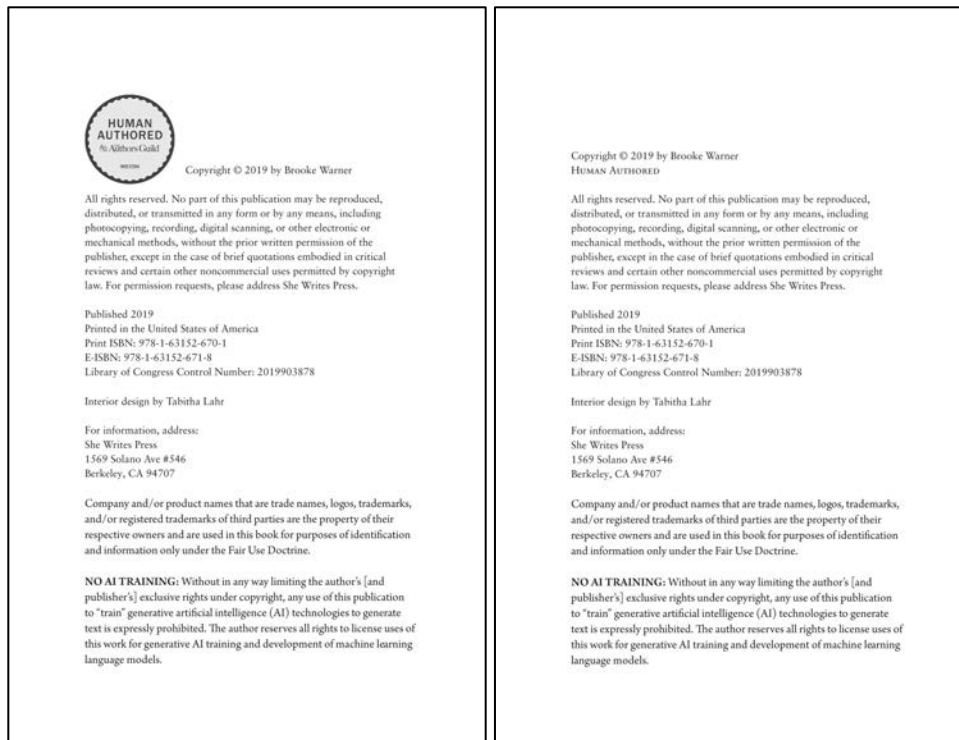
Adding a “Praise Page”

While doing query integration, this is the time to add in your “praise” or “endorsements” page. This is the first page in your book, highlighting the blurbs, praise, and awards received. An interior praise page is for any blurbs NOT use on your back cover copy/cover copy—so hold onto the ones you prefer for your cover copy until we reach that step. We require at least three of those blurbs to create a praise page. If you do have enough blurbs for a praise page at this time, but believe you will, don’t worry—we can always add a praise page after ARCs, before final printing.

Copyright Page

Please note that our copyright page is templated, and edits to the copyright page are not welcome. If you have a question, of course let us know, but we have standard and vetted language and formatting per industry standards.

In 2025, the Authors Guild rolled out a [“human authored” certification program](#) that we encourage you to enroll in. If you do, you will get a badge that has a unique number on it, which you will need to send to your project manager for inclusion on your copyright page. If you have the badge, it will look like the image to the left. We can also use the “human authored” language without the badge, as in the image to the right.



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As of 2024, all of our titles have the following disclosure on the copyright page:

Interior Design (aka “Pages”)

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 to Your Designed Pages" 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 to Your Designed Pages

We ask that you create a Word document called “title_1st pages changes.docx” to send back to your editorial 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 118.

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

Page 190 – Graph 2, line 7:

Change **dessert** to **desert**

To read: Celina wandered into the **desert**.

Page 205 – Graph 5, line 4

Change: **you, he** to **you,” he** (missing end quotation mark)

To read: “She loves **you,” he** said.

Please note that no discretionary 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 \$80/hour. This will apply not to errors but to any aesthetic changes that are introduced post-design. The reason we charge authors back for what we call design “overages” is because substantive editorial changes while the book is in layout creates excessive work for our designers. We implore authors to get the book as perfect as possible in the pre-proofread phase of this process, so you any more than ten pages of corrections at this stage is considered a lot. We encourage you to spend good time with your proofread, and even to ask an eagle-eyed reader friend to do a pass on your manuscript at this point in the process to avoid feeling the need to make substantive changes post-layout.

We make every effort to have as few rounds of post-layout 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 to your editorial manager specifying your changes exactly, noting the page number, paragraph (or “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). Sometime after you receive your designed pages, your editorial manager 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 editorial manager. We ask for a turnaround on this stage of no more than a few days.

Increasingly we'd like to see more open space on our back covers, and we will push back if you try to cram too many words or too much content on the back. Back covers are part of the design aesthetic of your book, and less is more. We will ask you to provide a short descriptive paragraph or two, and usually 2-3 short blurbs for the back cover. Here are two examples of back covers that do not try to cram too many words onto the back and which allow us to showcase elements from the front cover design:



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 and your project manager 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 say “Advance Reading Copy” on it, and it will have publicity contact information on it for reviewers. An ARC file will be uploaded to Lightning Source (our POD printer) approximately five to six months prior to publication. Your editorial manager will email you when your ARCs are available to be ordered, and we will collaborate with your publicist about how many they want. 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. You will always place your order for ARCs through your editorial manager, and you can order additional copies at any time leading up to publication.

Final Book Files Sent to Printer

The final files (minus the ARC elements noted above) will be sent to an offset printer approximately three to four months prior to your publication date. Brooke will be in touch with you about how many copies to print the week before your files go to the printer. The factors we take into consideration when determining your print run include your publicity plan, your expectations for selling, and your preorder numbers. Most of our authors print at least 750, which is why we’ve moved exclusively to offset printing for our first print runs. Many authors will do subsequent print runs through Lightning Source. Regardless of what method you choose (POD or offset) for your first and subsequent print runs, 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 an offset printer is simply economics. You will generally save a whole dollar per unit once

you hit a print run of 500 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.

AI Considerations

Recently, we've seen an explosion of AI across every sector of our society, and the impacts on book publishing are extreme. Please note that SWP doesn't have a favorable opinion on AI when it comes to creative works. We do understand that some writers are using AI to enhance their writing, and while we will not accept AI-authored books, we cannot and do not insist that authors fully abstain from using AI in their editorial process. That said, we do not use AI in any part of our editorial, production, or design process and we do not intend to. Not only do we value the creative minds and expertise of our editors and designers, we are opposed to the use of AI on the principle that the technology obtained the words and images it needed to become what it currently is on unethical grounds. We stand with the Authors Guild in its efforts to regulate AI and to get consent from authors and illustrators, and to pay them for their work if such consent is granted. You can watch Brooke's video, [“What is SWP's Take on AI and What Is Its AI Policy?”](#) Brooke writes regularly about AI on her Substack, so you can also stay up to date by subscribing or following Writerly Things at: brookewarner.substack.com.

What Traditional Distribution Means for Your Book

While traditional distribution is a huge boon for She Writes Press and our authors, it also puts more of a burden on us to ante up our publicity and marketing efforts. It means that we must

meet our distributor'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. What this means is that you must print at least as many books as the sales team at S&S gets orders for. If you decide that this is not plausible for you economically, there is an option to be in S&S'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 our sales force. If you are not going to hire a publicist, we reserve the right not to pitch your book to our sales force. In other words, if you want to take advantage of what Simon & Schuster 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 "Understanding Returns," below.)

To further clarify this process, S&S have sales forces that sell 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 as long as they're not damaged ("hurt"), they will be restocked.

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 250. You will be asked to print at least 500 copies of your book to cover those orders and beyond, since we want to print enough copies to carry us through Year One. Beyond that, you may want to order additional books to have on hand, and also (again) for the economics of it, so many authors with preorders of 250 may do a print run of 1000 copies or more. Eventually, your book will be flipped to POD. We do this for backlist books because at some point it will no longer make sense to do offset print runs to replenish stock. A one-off order is more expensive to manufacture

than an order of 500 or more, but after Year One, you may also be subject to warehousing fees for excess inventory. Because of these considerations, we are conservative in our approach to printing, and Brooke will enroll you in her thinking process along the way, though ultimately the printing decisions are left to the author.

Understanding Returns

As mentioned above, 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 S&S at no cost to the retailer. When books are returned to S&S, they are typically returned to inventory. The only time when this will not be the case is if the books are deemed “hurt.” Hurt books are not extremely common, but we do not have control over this status, unfortunately. It’s Simon & Schuster that determines whether a given book is in good enough and saleable shape to be restocked. This is a charge that is passed back to the author and comes out of your author earnings. It’s also a charge that is subject to increase at the distributor’s discretion, and as the fee goes up, we will charge those fees back to you, the author, accordingly. 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. Please read Brooke’s article, “Returns 101,” here:

<https://www.publishersweekly.com/pw/by-topic/authors/pw-select/article/71886-returns-101-what-new-authors-need-to-know.html>.

Printing Costs

Brooke will send you a bid for printing costs the week before your book goes to the printer, along with a sense of your early preorders and her recommendation for how many to print. Printing costs are a per-unit cost, but the printing bill includes a few other expenses: **1) Overs.** All offset print runs have a margin of error, and almost all print runs run over by up to 5%. You will see these overs itemized for you in a final print run tally from Brooke so that you know exactly how many overs printed and what the charge for that will be (same as the per-unit cost); **2) Cover Proof.** This is a \$100 hard cost (subject to change if our printer raises the cost) for the printer to do a match proof that is sent to Brooke for a final check for color and typos and is reflected on your final printing bill; **3) Shipping.** You pay the cost to ship your books from the

printer to the warehouse, and any other drop ships you might make (to yourself or to your publicist, for instance) from the printer.

A Note About Hardcover

We are a paperback publishing program and tend to want to avoid publishing hardcovers. There are many reasons for this, notably that we can only publish the formats simultaneously. As such, the hardcover can end up cannibalizing your paperback sales. If you strongly want to have a hardcover edition for friends and family, or a fundraiser, or other such reasons, raise this with Brooke and your project manager early on. Please do not wait until your book is nearly going to print or we will need to reject the request. We also encourage you to please read Brooke's Substack post, [The Case Against Hardcover](#).

Warehousing and Excess Inventory

As of 2025, we no longer pay excess inventory or storage fees with our distributor. This is a happy announcement. That said, there can and will come a point when we will need to decide to move books out of the warehouse. Simon & Schuster will not allow us to sit on many copies of the book year over year that are not selling. Therefore, Brooke may be in touch to discuss the prospect of shipping books back to you, or destroying books. This will be on a case by case basis, and done judiciously and typically several years post-publication.

You own the books that we store in Simon & Schuster's warehouse. As such, whenever you place an order for books from the warehouse (see Ordering 101 below), we charge you back only for the cost of shipping your books.

Books Available for Sale

Once we upload your tip sheet into our system, that information distributes out to major retailers, yet each retailer picks up that data at different paces. Technically your book is available for preordering as soon as it lands on Amazon, but we don't recommend encouraging readers to buy it until closer to your pub date (maybe two months or less prior to your pub date).

If your book is not showing up on a particular online retailer at least four months prior to your publication date, please contact your editorial manager. You should see your title showing up on the following major platforms:

- Amazon
- Bookshop.org
- Barnes & Noble
- Apple Books
- Google Play
- Kobo (will not appear until just a few weeks prior to your pub date)
- Goodreads (please read more about Goodreads' data feed on page 85)
- Powell's (will not appear until just a few weeks prior to your pub date)
- Target.com

The availability of your books across these outlets (and others) 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 three to four weeks prior to your publication date.

Ordering 101

For direct ordering of your own book:

At the bottom of your contract, you will see a section called Stock Transfer Fees. This details the cost to you to order your own book directly from our warehouse.

If you are ordering books for yourself from the inventory you already paid for (i.e., your print run), you pay only shipping costs to get your books from the warehouse to their destination as you own your print run flat out. If your book is print on demand, then you will pay according to the cost per unit for our book, which varies depending on how long your book is and how many copies you want. Your editorial manager can price out your costs for you as soon as your ARCs are available to print.

Once your book is printed and in the warehouse, please place your orders directly by emailing SWP@stablebookgroup.com. We need the following information in order to place your order:

TITLE, ISBN, QUANTITY, NAME OF RECIPIENT, SHIPPING ADDRESS. If you are placing an international order, we will need the phone number or the email address of the recipient. Please do your due diligence to provide all of this information to reduce the amount of back and forth of emailing that might otherwise need to be done to place a simple order.

We offer standard and expedited shipping. If you would like to obtain a quote before the order is placed, please send that request in your order email along with the necessary information outlined above. Tracking numbers are posted by the warehouse after the order ships and you can request them 1-2 business days after your order has been submitted. Orders typically arrive within 7-10 business days after being submitted; however, we can never guarantee a delivery date so please keep that in mind when ordering. For authors ordering books for an event or conference, please order as far in advance as possible (2-3 weeks ahead of time) in order to give the books the best chance at arriving on time. Unfortunately, lost packages are a hazard of shipping. Once the package has left the warehouse, neither SWP nor S&S have any means of recourse aside from providing tracking numbers. The responsibility for troubleshooting with the carrier falls to the author.

Please note that if you have a direct contact who wants to order quantities of books of ten or more, our recommendation is that you place the order on behalf of the customer, then bill the customer yourself. You simply place the order yourself per the instructions above, then bill your customer for the cost of the books (usually authors offer 50% off if customers order ten copies or more), plus shipping. If you need a shipping estimate, please follow the instructions above and let us know that you want an estimate before placing the order. You can also recommend that customers order your book through major online retailers or their local bookstore, or direct them to our ordering page at: shewritespress.com/ordering

Once you place an order, you'll get a confirmation from us that the order has been submitted. Orders typically ship from the warehouse the next business day. 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.

For orders from a bookstore or other outlet with a S&S 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 the distributor. Brooke will be in touch with you as you get closer to your publication date with a list of your preorders (retail only) so that you can see what accounts are ordering your book.

For orders from a retail outlet that might not have an S&S account, or that does have an account but says it cannot place an order for your book:

If you run into an issue with a store that says they cannot order from S&S, please first direct them to this page on our site: shewritespress.com/ordering. They may need to set up an account, or they may not realize they can or should order through S&S. Some bookstores may prefer to order from Ingram Wholesale. If you encounter a bookstore that **does** have an **S&S** account and they say they cannot place an order for your book through iPage (Ingram's ordering system), or that they only order from Ingram and will not order directly from S&S, please get the name and contact info of the store and ask Brooke to be in touch with them. She can put the buyer in touch with their sales rep. If you encounter any resistance to order from bookstores in general, please also contact Brooke right away. If you encounter extreme resistance to ordering through S&S or wholesale, you can offer your books on 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, as the distributor does have an exclusive arrangement to distribute our books to trade accounts (bookstores, retailers, etc.).

For orders placed by a bookstore outside North America

We currently still maintain international distribution with Ingram. In the meantime, if you have connections to bookstores in Europe or Australia, and they would like to carry your book, you can refer the bookstores to the following distribution contacts, and you can find this information on our website here: <https://shewritespress.com/ordering>

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Phone: (02) 4390 1300

Email: adscs@alliancedist.com.au

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. Post-pub orders will come through the distributors systems just like preorders.

How to Communicate and Interact with Bookstores

A lot has changed in recent years with bookstores, notably the fact that they’re being more selective with events and sometimes pushing back about their ordering process. Barnes & Noble has shifted their process since the pandemic, and we want authors to be very aware of what’s happening, how to talk to bookstores, and when is the right time to pull Brooke into a conversation with bookstores (answer: if you’re getting any kind of pushback about ordering or event hosting).

Please familiarize yourself with this entire conversation around the time you get your ARCs.
Start by watching this webinar with Brooke:

Bookstore 2022 Update

<https://vimeo.com/738400922>

PW: bookstores

Importantly, let your favorite local bookstore know that you are a soon-to-be-published author as many as six months in advance of your publication date, especially if you want to host an event there. A good time to introduce yourself is once you have a copy of your ARC. Ask to speak to the book buyer, or to the event coordinator. If it's a small store, the owner might wear all the hats. Tell them your book is distributed by S&S, and if there's any confusion, please put them in touch with Brooke. It's very important to note that if a bookstore tells you they order only from Ingram, all this means is that they order or prefer to order from Ingram Wholesale, to whom Simon & Schuster does provide books to. There shouldn't be major issues when it comes to ordering your book, and if you ever find yourself in a challenging conversation with a bookstore employee, please ask them if your publisher can be in touch, and provide Brooke with the name and email address and/or phone number so she can follow up on your behalf.

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

Regarding Barnes & Noble:

- We encourage authors to go meet their local store CRMs to discuss the possibility of setting up a signing/event. In the past, events were set up through the BN corporate office. Individual stores are now responsible for coordinating these directly with the authors.
- Find the store number of your local BN (on the store website). Contact the community relations manager via email to introduce yourself and propose an event. That email address will be CRM(store number)@bn.com.
- Once you have confirmed the event the CRM needs to determine if the book is available to order through one of BN's distribution centers. If it is unavailable in the DC the CRM will need to request the order code to "orderable." Each store manager understands how this process is done.
- If there are any issues with the store ordering the title, please contact Brooke and/or your project manager and they will work with their sales rep to make sure that the title is set up properly to order.

Hosting an Awesome Book Launch Event

Although you have an actual publication day, you should be more focused on your publication month. Please don't schedule 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. 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

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 20.

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. You can start even before your manuscript is proofread, as this is a common practice in the industry. Most endorsers these days do not require the full manuscript in order to blurb a book, so keep this in mind. It's typical to offer a potential endorser the option of a digital version of the manuscript or a print version. The downside of offering a print version is that it may feel too late to wait for your ARC, in which case you would need to print your manuscript, put the cover on the front, and go down to your local Kinko's or Staples to have it spiral-bound. Otherwise you can send it as a Word file or a PDF file. Blurbers generally expect to have at least six weeks to read and create a blurb, so keep this

timeline in mind. That timeline may need to be much more generous for higher-profile folks.

The timing for blurbs is in your individual schedule that you will receive from your project manager. There are two deadlines, one for your ARC file and one for your final print file. Please keep in mind that it's okay to finalize your ARCs without any blurbs and to use them to solicit blurbs. The ideal number of blurbs for a back cover is one to four. If you have many more than that, you can put them on a praise sheet in the interior of the book. Please notify your project manager as early as you know that you will be including a praise sheet in your book. Also, any number of blurbs are welcome to be added to your metadata (and therefore uploaded to Amazon and other platforms). Please note that these blurbs must be 50 words or less—and this is the general recommended word count for all endorsements.

When considering blurbers . . .

When considering which blurbs to use for your book's metadata, back cover, or praise page, please consider the "why." Ask yourself: "Why should readers care that this specific person likes my book? What credentials do they have that makes them qualified to review it?" Being a published author is always a great place to start! If you have a fiction book, your book should be blurbed by other authors of fiction. However, if you're writing nonfiction and you're looking at blurbers who aren't authors, we recommend being mindful with the "why."

For instance, if your title is a nonfiction book about business or entrepreneurship, a prominent business exec would make sense as a blurber. If you have a cookbook, a popular chef's blurb might be a good option. If you have a nonfiction book focusing on mental health, you might consider a medical professional with specific ties to the issue you're writing about. We also of course encourage you to solicit authors of books that might have overlapping audiences to yours. If the person is a popular celebrity or a household name, their name itself is a credential that people will pay attention to. It's even better if these professionals are also authors! We strongly encourage you to focus on collecting blurbs from the author community, and to limit nonauthor blurbs (one or two max).

We know it feels nice to receive endorsements, but we also encourage you to be discerning about what blurbs you'll include on your cover or inside your book on a praise page (which is not

required). For blurbers with credentials that don't seem relevant to your book, you can always add them to your socials, or encourage them to post their reviews on their preferred review site. We recommend you look at books on your shelf and their endorsements to get a sense of the types of professionals to seek blurbs from.

If you're struggling to find blurbers, check out the [SWP](#) and [SP](#) catalogs to find books similar to yours. Our author community is wonderful at supporting fellow authors with endorsements.

Using "Best-Selling," etc.

As of 2022, we've implemented new parameters for using terms like "best-selling" and "award-winning" in blurb attributions. These terms have become oversaturated in the eyes of readers when they aren't specific, and when used loosely they reduce the impact of the book's and author's accolades. When you submit blurbs for your book, please specify in these ways:

- We'll only be using best-selling in the capacity of lists such as *USA Today*, *Wall Street Journal*, or *New York Times*, in attributions.
- With award-winning, we'll only apply it if it's a very prestigious award, such as Pulitzer, Nobel, Hugo, Man Booker, and others that are similar.

While we value all the amazing awards our authors win, it isn't feasible to list them all on an author's name, and as mentioned, using the term loosely reduces the impact. Thank you for understanding.

SAMPLE BLURB REQUEST LETTER

This is a sample letter that Brooke sent to Jane Friedman that you can feel free to lift or modify:

Dear Jane,

I hope you're doing well. I'm regularly following your posts and I'm a subscriber to The Hot Sheet, and so I know you're doing such incredible things for authors. My She Writes Press authors also adore you, btw. It's been a while since we've been in touch, and I'm writing to ask for the ultimate author favor, to see if you'd consider blurbing my new book, *Green-Light Your Book: How Writers Can Succeed in the New Era of Publishing*.

This book is coming out on She Writes Press this June, and I'm hoping to get the support of other champions of indie authors. I know from reading you that the pay-for model is something that you have mixed feelings about, and I do address this in the book—not a lot, but in a way that I hope is transparent and at least acknowledging of the complexity of this landscape and everything that's changing in the industry.

The book is intended to be a bit of a voice of disruption, taking the traditional industry to task for the many things that aren't working. It's also geared toward educating and equipping authors to know what they need to know, not just to make good decisions about their book's editorial and production, but also about post-publication issues, like how to talk to bookstores, and think about distribution, and be generous toward other writers, and be a good literary citizen.

I believe our values are aligned and I would love to share my book with you, and I also realize what an enormous favor this is, and so I thank you in advance for your consideration.

The blurb would be due in early March. The pub date is mid-June. I'd like to send you my designed pages as a pdf file if that's possible.

Again, thank you for your consideration.

Best,
Brooke

Author Photo

We want your photo as soon as possible for the purpose of creating your author and book page on the She Writes Press website, 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 must be at least 300 dpi, 4x6 inches, and provided to us in a print-ready format (jpg, tiff, or PDF) and 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, 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.

If you're interested in exploring the option of creating a headshot using AI, we recommend <https://secta.ai/>. If you use an AI headshot from this site, the photo credit for the image will be your own name.

Sensitivity Read

In our current political and cultural climate, we feel it's important that any author dealing with sensitive material (meaning that you have characters who are of a different racial or cultural background than you, or characters who have a different sexual orientation or identity than you, or characters who have disabilities or who are parts of groups that may be "othered") consider getting a professional sensitivity read. We should have had this conversation at the point of submission, but we still ask that you notify your project manager about any sensitivity issues, including writing about anyone who has a lived experience different from your own, especially fictional characters. We don't anticipate problems on this front, but we certainly want to get ahead of any potential issues—and thank you!

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 obtain 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 will recommend that you remove the content in question. A list of required permissions follows. Please submit the credit lines obtained by those you've received permission from for us to print on your copyright page or on a credits page in your back matter.

What requires permission?

Tables, figures, quotations, poetry, lyrics, photographs. Please note that for songs and lyrics you must obtain permission regardless of how much text you are excerpting. For prose, the general rule of thumb is that 50 words excerpted verbatim and properly credited is considered fair use. We get the most inquiries regarding song lyrics, so please review this article for more information: <http://www.writersdigest.com/legal-questions/can-i-use-song-lyrics-in-my-manuscript>.

What doesn't require permission?

1. Anything in the public domain. That is, anything:

- published in the United States 95 years from the present, or
- published in Great Britain if the author has been dead more than 70 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

(Please note that the brief quotation parameters do *not* include song lyrics or poetry.)

We recommend you begin tackling permissions for your book as soon as possible, as this can be a lengthy process. If you need assistance obtaining permissions, let your project manager know and they can connect you with an editor you can hire to assist you.

SAMPLE PERMISSIONS REQUEST LETTER

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 and we are doing a modest print run. Any waiver or reduction of fees would be much appreciated due to the fact that this is an independent endeavor and the author covers permission fees. 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

Image/Font Licensing

If you want to use your cover's image outside of the full cover (like the background of the cover), then you will need to obtain licensing for that image. These licensing rights are not automatically included in our arrangement to publish your print and e-books. If you are interested in obtaining said permissions, please contact your project manager.

Examples of when you'd need licensing for your cover's images or fonts:

- If you're creating marketing material for your book and you want to use just the background image—like for your website or for bookmarks. If you are using your full book cover, it's not an issue, but if you want to use the individual elements of the cover, you need licensing to do so.

- You're creating an audio book. You'll need licensing for your cover unless it's a personal image used in it.
- You're using the full book cover, but you're using it in material you want to sell, like special book merch. SWP's license does not cover any sellable material outside of your print and e-books.

Technology

Transferring Files

Please email as attachments all Word and PDF files. Please always check with Brooke or your project manager before sending a large image file to determine the best way to transfer those files. We recommend always sending multiple or large images via Dropbox.com or WeTransfer.com.

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 check out the many YouTube tutorials available, specific to PC or Mac. Here is one to get you started:

Link to MS Word tutorial:

<https://rb.gy/74so38>

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.

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 Books

Unless you intend to self-publish your audio book or require that your audio book release be simultaneous to your publication date, we recommend allowing SWP to keep your audio book rights for the first year. If and when you want those rights back, please just email Brooke asking for “reversion” of your audio book rights and she will attach that request to your contract, and you should do the same.

Please note that we can help you to resize your cover file, or you can do that through ACX, but that it’s subject to a small fee (just the cost of the designer’s time, which is about one hour). If you intend to use your SWP cover, and the cover image is a stock image, you will need to obtain the right to use that image for your audio book. Your project manager can assist you in tracking the stock image down.

We have two webinars with information about self-publishing audio books and we’ll be offering another in the first quarter of 2026.

SWP author Betsy Graziani Fasbinder’s “Creating an Audio Book: Another Climb Up Another Learning Curve”:

<https://vimeo.com/96250272>

Michele Cobb and Tavia Gilbert’s “Exploring the Exploding Audio Book Market”:

<https://vimeo.com/271871106>

password is VOICE (all caps)

If you get an audio book deal or if you decide to do an audio book on your own, please email Brooke regardless. We want to track this information, list your audio book on our website, and also put you in touch with the rep from the appropriate stock agency (if your cover image is licensed) to make sure you cross all your t’s when it comes to the image licensing. **Please note**

that you can be fined by the stock agency if you do not secure the proper rights for an audio book. These licensing rights are not automatically included in our arrangement with them to publish your print and e-books.

We recommend the following audiobook companies. This list is comprised of audiobook publishers our authors have used and recommended to us with positive results and customer satisfaction.

John Marshall Media

<https://www.johnmarshallmedia.com/audiobooks>

Author's Republic

<https://www.authorsrepublic.com>

Scribe Media

<https://scribemediaservice.com/audiobook>

INAudio

<https://www.inaudio.com>

Spoken Realms

<https://spokenrealms.com>

Book to Film/TV

If you didn't retain your derivative rights and someone in the film/television industry is interested in your work, you have two options:

- We can represent you, and our film agent would handle the contract negotiations.
- If you'd like to handle negotiations yourself, we can easily release your derivative rights back to you.

If you're interested in learning more about film/TV adaptation and the process behind it, SWP author Suzanne Nugent hosted a webinar on this topic:

<https://vimeo.com/819482699>

PW: booktofilm

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.)	
Post about the book on Facebook, Instagram, or TikTok on October 7. (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: https://www.facebook.com/yourvoiceyourvision .	
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.	
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?* What a page-turner. I loved this book.

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!

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. Anyone, especially women, will relate to and be inspired by Cheryl's courageous inner journey.

SAMPLE SOCIAL MEDIA 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?* 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>.

COMMUNITY

Community sets SWP apart from other publishing houses, traditional and non-traditional alike. Our desire to put you in touch with one another to learn from each other and to support each other is unprecedented in the industry. Our authors tour together, share information and contacts, and champion each other in a way that makes this whole endeavor less lonely and infinitely more inspiring. We are grateful for the way the community has taken off and the ways in which our authors have formed authentic bonds.

Secret She Writes Press Facebook Group

This is the spot where most of the connecting between authors happens. Once you sign your contract and make your first payment, please friend Brooke on Facebook and she will add you to the group: <http://facebook.com/brookeewarner>. If this doesn't happen automatically, please email Brooke and/or FB message her and ask her to add you. The threads in this group are supportive and educational, and we're proud of the cohesiveness this community has created through this active and thriving group. Find the link to the FB group here: <https://www.facebook.com/groups/shewritespress/>

Brooke's Office Hours

Brooke hosts office hours every Tuesday from 11am—noon Pacific. This is an opportunity to ask questions and to drill down into specifics that Brooke might find it difficult to do throughout her work week—things like pulling inventory numbers or sales data. If Brooke can't make it for some reason, she will email and post in the Facebook group that day that office hours are canceled.

ZOOM OFFICE HOURS LINK:

<https://zoom.us/j/4673017977>

Password is BOOKS2020

Connecting with SWP and Our Online Communities

We invite you to “like” or follow us on Facebook, Instagram, LinkedIn, and YouTube. Please don’t hesitate to ask us to like you back or follow you back if that doesn’t happen automatically. Same goes for Brooke and the team. We want to interact with you online. We also invite you to share your wins with us so we can post on social media. If you get a big hit that you’re particularly excited about, please email SWP@stablebookgroup.com so we can post celebrations. We can’t do this for anything and everything so we ask that you reserve these for your big wins. We invite you to send us your book trailers via WeTransfer or Dropbox if you’d like us to feature your trailer on our YouTube channel, and thank you.

On Facebook:

www.facebook.com/shewritespress

www.facebook.com/warnercoaching

On Instagram:

@shewritespress

@brooke_warner

On LinkedIn:

@shewritespress

@ brookeewarner

On YouTube:

@shewritespress

@writerlythings

In the Facebook group, you will find multiple resources in the Files section, such as groups according to season, geographical location, genre, updated versions of the author handbook, and one-sheets on topics like BookBub, requesting blurbs, and more.

DISTRIBUTION & FINANCES

The Distribution Relationship

She Writes Press is distributed by Simon & Schuster. There are many benefits of traditional distribution for our authors. The first and most important is visibility. With S&S, 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 S&S's catalog, which is hosted by Edelweiss (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 S&S, 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). You can track your own library sales at: <http://worldcat.org/>

Note that S&S will be handling our print and e-book distribution as well and makes your book available through 127 different distribution partners.

When you partner with a bookstore or other outlet for an event, you want to let them know that your publisher is distributed by Simon & Schuster in advance. You can provide them with the following information: All She Writes Press titles are distributed by Simon & Schuster. For more information or to place an order, please contact your S&S sales rep or customer service at 800-223-2336.

It's likely that they already have a relationship with S&S, but if they don't, for whatever reason, we can fast-track them to get them set up with an account. Please note that some bookstores are

confused about basic questions to do with wholesale discounts and returns. We are traditionally distributed, and you can always let them know that we have traditional terms. Don't hesitate to put a bookstore owner or event coordinator in touch with Brooke to sort out any kind of confusion or misunderstanding. It's not uncommon!

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

- SWP qualifies to be traditionally reviewed from every major trade review outlet. SWP books can be submitted to be reviewed traditionally by the following major review outlets: *Publishers Weekly (PW)*, BookLife Reviews, *Library Journal*, *Booklist*, *Kirkus*, and *Shelf Awareness*. Please note or pass along to your publicist this information: *PW*'s policy is to list any titles submitted through BookLife as "Self-Published." If a She Writes Press title is submitted through their [GalleyTracker form](#), they will consider it traditionally published.
- We have a sales force. Twice a year, Brooke goes to a sales conference 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.
- SWP manages your metadata (see glossary). 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 your editorial manager.
- 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. S&S's public library distributors include:
 - Readerlink
 - Bibliotecha/OCLC
 - Hoopla
 - Odilo
 - OverDrive
 - Bolinda
 - Gardners
 - Wheelers
- Our books are featured in Edelweiss, an online catalog reviewed by the heavy hitters in the industry—book buyers, reviewers, and some media.

Preorders

When we talk to you about preorders, we are talking about retail accounts, not individuals, who are preordering your book. Approximately three to four months prior to your pub date, Brooke will be in touch about your print run pricing and this will include a conversation about preorders, and which retailers have preordered your book. We use this information to decide how many to print. That said, preorders are increasingly lower than they used to be, as many retailers will prefer to hold out and order after publication day. This can make it difficult to decide on a print run, and it's also important that you don't see low preorders as necessarily an indication that your book is not going to sell. Brooke will talk you through the best course of action for printing based on a number of factors, not limited to preorders.

Understanding Print Runs (Offset vs. POD)

The majority of all She Writes Press authors will start their publishing journey with an offset print run of between 500–2000 copies. Subsequent print runs will be determined based on what we call your “sell rate,” which is how the book is selling into to accounts. We track your inventory and we'll let you know if and when your inventory is low. We will support you to decide whether to order a new offset run, or whether to consider a POD (print-on-demand) run. We're weighing speed (time it takes the books to print and get to the warehouse) and cost when making these decisions. The final decision about how many books to print will happen approximately one week before your book goes to the printer.

Backlist authors should expect to hear from Brooke at some point (usually anywhere from a year or more post-publication) about what we call “flipping your book to POD.” It's important to understand that at this point in the process, flipping to POD doesn't change the status of your book as available to the market—and **booksellers cannot see that it's POD**. Every book must be flipped to POD at some point, or else go out of print. The reason is that offset is not a sustainable way to print. It only makes sense at quantities of 500 or more. So once your book has been on the market for a while, we may want to replenish in smaller quantities. We have the option to print 100 or 200 at a time via POD, or to just allow the books to be truly printed to order, one at time as a customer orders your book. Brooke will support you to understand when it makes sense to consider the POD option for your book, and you'll weigh the pros and cons based on your unique situation.

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 S&S 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 \$8.99 or 50% of the \$17.99 (standard trade discount).
- The manufacturing cost will be about \$3–\$4.
- For distribution, maintaining the trade relationships, warehousing, shipping, and accounting for book sales, SWP receives a 40% fee from the Net Sales Price.
- For books sold through the trade, your Net Profit will be: \$2.41-\$3.41 (\$8.99 minus \$3-\$4 [manufacturing] minus \$3.58 [40% of \$8.97]).
- Because author earnings vary greatly depending on the cost of printing, SWP increasingly recommends print runs that will yield a lower price point per book and we will work with the author to obtain the best price point per unit.

The manufacturing (printing) 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 \$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). One of the reasons we want books to be 100,000 words or less has to do with the cost of printing. If you are concerned about costs, shorten your book. The sweet spot is 80,000 words.

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.

It's important to note that one inherent risk in book publishing is that books are returnable. As long as copies aren't damaged, they 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 a week before your book goes to the printer, 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.

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 November for Q3
- end of August for Q2
- 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

Understanding Your Royalty Statements

As a starting point, please review Brooke’s webinar about how to read your royalty statement here:

<https://vimeo.com/232110179>

PW: empowered

Royalty statements are most confounding because your first statement will always showcase the highest number of sales. This is because your statements reflect how many books we sell to retailers, not to customers. Your initial orders out the gate will be high since books will flood into various sales channels (bookstores, libraries, and even wholesalers). After your first quarter, books will be drawn from those existing channels, from pre-ordered inventory, and therefore you may see that future reports show much lower sales, and eventually that your returns are higher than your sales. The reason this can be true is because that initial order is not what we considered to be “sold through” to the consumer. It might be helpful to think of your statements, therefore, as showcasing “soft sales” (and therefore subject to being returnable). Please read Brooke’s article, “Returns 101,” here: <https://www.publishersweekly.com/pw/by-topic/authors/pw-select/article/71886-returns-101-what-new-authors-need-to-know.html>.

Where your e-book sales are concerned, we opt into library lending programs that lend our books to libraries across the country for 99 cents per loan. So if you see a high number of e-book sales with what seem like low profits comparatively, it could be that some of those sales are in the form of loans to library partners.

Kickstarter

Kickstarter’s platform provides writers several key benefits:

- Build your community and connect directly with your readers—before and after publication
- Garner pre-orders, fund reprints, and sell through backlist inventory
- Test ambitious ideas and create something unique
- Create a press moment and raise your profile

Since Kickstarter's inception, 62,000 publishing projects have been launched, raising more than \$256 million in funding from nearly 2.5 million backers. We invite you to learn more about getting started with Kickstarter Publishing [here \(https://www.kickstarter.com/creators/publishing\)](https://www.kickstarter.com/creators/publishing).

In 2022, Kickstarter hosted a webinar for She Writes Press authors. If you're interested in doing a campaign, start here.

KICKSTARTER FOR AUTHORS

<https://vimeo.com/699038264/a98f6a4257>

MARKETING & PUBLICITY

It's never too early to start thinking about marketing. SWP's distribution relationship with S&S ensures that your book will get 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 S&S makes marketing and publicity even more important. Because S&S 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:

- 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 editorial 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 other social platforms. 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 six to ten months in advance of publication. You can drive traffic to preorder your book if you so choose. The best time to start to drive people toward your book is about two to three months prior to your pub date. To do so sooner is too far out from publication.

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, by sending **TITLE, ISBN, QUANTITY, NAME OF RECIPIENT, and SHIPPING ADDRESS** to SWP@stablebookgroup.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.

ARCs

SWP creates ARCS, or advance reading copies, for every single book we publish. Primarily these are used by your publicist to obtain advanced publicity. Your publicist will send them out to reviewers, who in turn review the book, prepublication, and create buzz for it. There are some outlets that will not review a book unless it's prepublication. Some outlets require that you send the book four 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 post-publication. 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 S&S presell your books to the major accounts.

Publicity Guidelines

Plan Ahead

Traditionally, publicity campaigns start three to six 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. We encourage you to start contacting publicists as early as one year prior to your publication date.

Hiring a Publicist

We recommend that all SWP authors work with a publicist. We have a list of recommended publicists we're building on an ongoing basis. SWP author Barbara Probst wrote a helpful article, ["Choosing a Publicist,"](#) which provides helpful food for thought on this subject.

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 post-publication 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.

One-Sheets

A one-sheet (also known as a sell sheet) is an excellent marketing tool we recommend to authors. It's a one-page document that contains all the relevant information about your book that you can use in a variety of situations, such as:

- To send out as part of your press packet for press releases
- To send along with your book to possible reviewers
- To provide it to libraries and book sellers
- To have as promotional material at your book launch
- To bring with you to conferences and other relevant events
- To give to potential interviewers such as podcast and radio hosts and bloggers

One-sheets primarily include a description of your book, any key endorsements you've received, and relevant purchasing information (such as price, distribution, publisher, etc.). Sometimes your publicist will create a one-sheet for you, and we recommend asking if it's included in your campaign package. If not, we can recommend one of our designers.

For examples of one-sheets and more detail about what we recommend you include, please see www.evergreenauthors.com/blog/book-sell-sheet.

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.

Pitching Yourself

After your publicity campaign is over, or when it's winding down, you may find yourself in the position to pitch yourself. We certainly recommend this at any time, as long as you're not working at cross purposes with your publicist. We invite you to watch this video presentation—"How (and

When) to Pitch Yourself to Media”—by Jarie Bolander (SparkPress author of the memoir *Ride or Die*) to learn more:

<https://vimeo.com/606739534>

pw: PITCH

Recommended Publicists

When reaching out to a publicist, you can let them know that you’re going to be a She Writes Press author, and specify the list you’ll be on. At initial outreach, your goal is to establish contact and ask them for a time to connect via Zoom/phone, or you can ask for a bid for services, though ranges are offered below. It’s important to plan early for publicity. Please note that many of these publicists would like to book you a year out from publication, and they do fill up. Planning early can also help you with budgeting. Publicity can be expensive, but it’s also essential for visibility and exposure. The better you can wrap your mind around what you want to do earlier in the process, the less stress and the more success you’ll have.

BookSparks

Crystal Patriarche

www.booksparks.com

crystal@booksparkspr.com

BookSparks has been our primary and preferred book publicity agency for years, and they’re a long-standing partner of ours as we used to be part of the same company for ten years. Crystal and her team are stellar at getting our authors and their books good and abundant media attention, events, branding and graphics support, as well as getting the books in the hands of hundreds of book influencers and literary tastemakers. Founded in 2009, BookSparks™ represents authors across several genres—Women’s Fiction, Literary/Book Club / Contemporary Fiction, Suspense and Thrillers, memoir, historical fiction, YA, and many more. They’ve worked with *NYT* best-selling, well-known and debut, unknown and hybrid authors for years and have a deep understanding of hybrid publishing and how to talk about it.

Caitlin Hamilton Marketing & Publicity

Caitlin Hamilton Summie

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Caitlin Hamilton Summie has worked in book PR, marketing, and sales since 1996, first as the Marketing Director of MacMurray & Beck, then moving to BlueHen Books/Penguin Putnam. At each imprint, she also handled all publicity, hardcover, paperback, and imprint. At MacMurray & Beck, she concurrently handled all sales nationwide from nearly three years. In 2003, she founded Caitlin Hamilton Marketing & Publicity. CHM&P believes in passionate advocacy and therefore client curation, only taking on books they can get behind. Each book and author get a 360 degree tailored campaign including media (online and traditional), marketing, events, and social. Campaigns begin six months prior to publication. Packages begin at \$11,000 and run to \$17,000. Post-publication, clients can retain the firm to continue campaigns at the rate of \$150/hour. The firm specializes in fiction (historical, general, literary, mystery/thriller); memoir; biography; and history. Caitlin is an author, former indie bookseller, loves the hybrid model, and has worked with She Writes Press since 2014.

Mindbuck Media Book Publicity

Jessie Glenn

Jess@mindbuckmedia.com

<https://mindbuckmedia.com>

(503) 998-8770

Mindbuck Media Book Publicity provides the most comprehensive set of publicity service packages in the industry, with a full team to support authors and books using traditional book publicity as well as full management/content creation/data analytics/engagement for author social media, merchandise campaigns, design and website services as well as events and awards submissions. Traditional publicity campaigns run for a span of 4-12 months and are invoiced on a project rate basis at \$110/hour with 60 hours minimum (\$6,600) with the majority of authors choosing an 80- to 120-hour campaign. Each author works with a lead publicist who delivers weekly updates, a campaign timeline, a final hits list, and ongoing support. Their outreach extends to all available formats and media to feature your book through all possible means. In addition to book publicity, Mindbuck Media offers services like social media campaign management (billed monthly with a minimum of 25 hrs/month at \$75/hr), merch design and creation, and advertising assistance. Please see [Mindbuckmedia.com](https://mindbuckmedia.com) for more information.

Emi Battaglia Public Relations

Emi Battaglia

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Emi Battaglia Public Relations, led by veteran publishing executive and Zibby Award Winner (Best Publicist) Emi Battaglia, is a full-service publicity firm specializing in traditional earned media placements in broadcast (TV and radio), podcasts, print and online coverage, as well as setting up bookstore events around the country. They traditionally come on board 5-6 months pre-publication, but many authors hire them earlier in the process and they're happy to also serve as a "project manager" to offer help and support with soliciting for blurbs, award and book festival submissions, and submitting to the major consumer book clubs, such as Read with Jenna and Reese's Book Club. Recent *New York Times* bestselling campaigns include: *Cool Food*, by Robert Downey, Jr. and Thomas Kostigen; *Identity Unknown*, by Patricia Cornwell; and *The Book of Bill*, by Alex Hirsch as well as working on the publicity campaign for *Whiskey Tender*, a finalist for the National Book Award in nonfiction.

Emi Battaglia Public Relations delivers publicity campaign timelines as well as status updates once active outreach has been begun and are fully transparent and share through all press materials for approvals as well as their media outreach lists. They bill on a flat project fee (not a monthly retainer) and their fees vary based on the scope of work. Full campaigns run \$25-30K, and they have a project minimum of \$15K. Learn more at www.emibattagliapr.com.

FSB Associates

Fauzia Burke

<https://fauziaburke.com>

fsburke@fsbassociates.com

FSB Associates is a full-service book publicity firm specializing in online campaigns. Their outreach spans websites, blogs, podcasts, social media influencers, and traditional media. Fauzia Burke, author of *Online Marketing for Busy Authors*, is the founder and president of FSB Associates. With over 25 years of experience, she has publicized books by bestselling authors, including Alan Alda, Arianna Huffington, Deepak Chopra, Sonya Renee Taylor, Ken Blanchard, and Charles Spencer, along with many debut authors. Before launching FSB in 1995, Fauzia worked at Henry Holt and John Wiley.

FSB Associates customizes campaigns for each author, incorporating traditional and digital

strategies, including AI-enhanced tools to optimize outreach.

- Campaign pricing: \$15,000–\$25,000
- Author Websites – [Pub Site](#) (a DIY website platform built specifically for authors)
- Coaching & Consulting for Digital Branding (\$3,500 for 10 hours)

Emily Florence

Publicity, PR & Digital Marketing | Visibility for Authors

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Emily Florence began her career in entertainment publicity, working at a premier Beverly Hills PR firm where she represented iconic television shows including *American Idol* and *So You Think You Can Dance*. She later branched out on her own to support authors in growing visibility, credibility, and momentum for their work. With over a decade of experience, Emily's work extends beyond traditional media to include digital marketing, podcast bookings, influencer outreach, partnerships, book clubs, and overall visibility strategy. She offers multiple levels of support — from full-service PR and publicity campaigns to 1:1 consulting, live group coaching, and a DIY PR self-study course — helping authors navigate publicity and marketing in a way that feels clear, effective, and true to who they are. An author herself, Emily understands the process firsthand and is known for helping authors simplify their efforts while building meaningful, long-term visibility. She is the author of *Even Better: Easier Ways to a Happier Life* and has worked with She Writes Press authors across a range of support levels.

PR by the Book

Marika Flatt

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Since 1997, Marika Flatt has worked in book PR, and she opened PR by the Book in 2002. Whether they are finding new digital avenues for clients' promotion or building relationships with new media outlets, this boutique company works hard to produce media results. PR by the Book handles all genres (see current clients [here](#)) but spends a lot of time in the following sandboxes: memoir, self-improvement, health/wellness of all types (physical, mental), and fiction. Most campaigns are on a full book launch program at \$4-\$6K/month for 4-6 months (however, they do have smaller, customized offerings). After the launch campaign, many clients

choose to move to their Constant Connections program for at least 3 months, which is more of a maintenance campaign. They also offer separate digital programs to aid authors in establishing social media channels and building acquisition. Ultimately, all potential clients receive a free 20-minute discovery phone meeting to assess their needs and budget and individualize as needed. Please [click here](#) to access their [Welcome Deck](#) for more information about the company, services, packages and pricing, and a link to book a free discovery call.

Books Forward

Marissa DeCuir

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For more than 25 years, Books Forward has been a leader in innovative, results-oriented author publicity and book marketing. Books Forward has a team of publicists who each have their own areas of expertise, some specializing in nonfiction (memoirs, self-help, inspiration, business and leadership) and others in fiction (women's fiction, historical fiction, sci-fi/fantasy, mystery/thriller, romance and some poetry.) The Books Forward team is comprised of publicity experts, book industry insiders, and award-winning journalists who know firsthand how to engage and utilize the media. Campaigns are individually customized; a full service campaign starts at \$3,500/month for 6 months, and the firm can plan more targeted efforts. Services include media placement for print, online, radio, and television; strategic digital marketing; social media campaigns; event coordination; industry exposure to booksellers and librarians; literary award submissions; creative promotion to build up an author's brand; and much more.

Get Red PR

Ann-Marie Nieves

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Ann-Marie Nieves, founder of Get Red PR, has worked in public relations since 1998 creating successful campaigns for clients in industry sectors as diverse as non-profit, books/authors, health & wellness, food, pets, consumer product, real estate, entertainment, celebrity, eco, beauty, political activism, and education. She is also a highly experienced social media specialist and

marketing strategist. In 2005, she left her comfortable job at a mid-size agency to start Get Red PR. Here she focuses on lifestyle and thought leadership PR and social media. She works with a variety of books and authors, small businesses, and non-profit organizations. When it comes to books and authors, she is a generalist who has worked on fiction (contemporary, women's, thrillers, historical fiction, romance, literary) and non-fiction (memoir, self-help, parenting, leadership, business, health & wellness, food, BIPOC, celebrity) books. Most campaigns are full-scale and include PR, social media, marketing, and advertising and run 4-6 months. Campaign fees are flexible, but typically cost between \$16-20k. Get Red PR does offer on-going PR, marketing, and social media support on a retainer basis.

Wildbound PR

Julia Drake

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<https://www.wildboundpr.com>

Based in Northern California, Wildbound represents a diverse range of genres, including memoir, nonfiction, mystery/thriller, and environmental/nature-focused books. Services include custom book campaigns that leverage the latest trends across print, online, broadcast, and social media to maximize visibility and engagement. In addition to expert media outreach, Wildbound specializes in book tours and event production (*Wildbound Live*), author website design, platform building, and the creation of high-quality author videos and book trailers. Media campaigns start at \$3,000 per month, with most campaigns running 5–6 months. Social media management and advertising services are available starting at \$1,000 per month, while additional promotional and marketing services—such as Amazon reviews, Amazon ads, and awards submissions—are tailored to each project's unique needs.

Monkey C Media

Jeniffer Thompson

<https://monkeycmedia.com/>

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info@monkeycmedia.com

Monkey C Media is not a publicity firm, but they do support authors to build custom, award-winning, easy-to-update author websites since 2004. Plus, they'll guide you through the process and help you create a powerful brand story that goes beyond the website.

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. Publicity packages from these publicists will generally fall in the range of \$10,000-\$30,000, depending on the level of support you're looking for.

Some Suggested Questions for Your Introductory Interview

Below is a list of basic questions you might ask when doing an introductory interview with prospective publicists. You can also ask in your sisters in the Secret SWP Facebook group if you're looking for more ideas.

- What are your different budget tiers?
- When would my campaign begin?
- Do you help with blurbs or awards?
- Do you read my book?
- How much communication should I expect?
- Do you include marketing or advertising options, and can you provide examples?

Book Trailers

We have two companies to recommend that our authors have used, with positive results. If you have others you'd like to see added to this list, please let us know.

The Hydes

<https://www.the-hydes.com/shewrites>

The Hydes have done some great trailers for us and you can read more about this dynamic married duo, Jonathan and Annie, here: www.the-hydes.com/about-us

Book Brush

<https://bookbrush.com>

Book Brush is a technology company that helps authors with trailers, in addition to ads and other online content.

Sharing Publicity Efforts with SWP/S&S

Whether you have a publicist or not, relaying your confirmed events and media hits to us is important. When you or your publicist send us these hits, we upload them to a portal that directly connects to the sales team at Simon & Schuster. This information keeps them up to date on the traction your title is gaining which helps inform where they may have success pushing for sales.

If you are working with a recommended publicist who's not on our list, please introduce that person to Brooke to get on the same page about goals, expectations, and communication. Please make sure your outside publicist is feeding the publishing team information on a regular basis, including media hits, reviews, and any updates regarding your campaign goals.

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.

Tracking PR Hits and Events

In efforts to streamline the relay of PR hits and upcoming events moving forward, we have updated the process for submitting this information to the publishing team and the folks at Simon & Schuster.

Please note: If you have a publicist who is running an active campaign, please ask them to CC SWP@stablebookgroup.com on any weekly or biweekly updates. For the duration of your campaign, you do not need to submit hits or events to us, and we ask that any updates are sent through your publicist.

Submitting PR Hits:

This includes guest posts, interviews, reviews, events, features, book round-ups, or social media coverage from a celebrity, influencer, or publication with more than 50K followers. **Note: Please do not send coverage that isn't live.**

- To submit individual hits: Please fill out and submit our [Author PR Hits form](#) for each media hit you intend to share.

- To submit hits in bulk: Please download the [template](#) and send your completed version via email to SWP@stablebookgroup.com. Instructions [here](#).

Submitting Events:

This includes readings, speaking opportunities, book launches, panel discussions, or similar events at which you will be promoting yourself and your book. **Note: Events are ideally submitted *before* their occurrence, as far in advance as possible.**

- To submit individual events: Please fill out and submit our [Author Events form](#) and submit for **each** event you intend to share.
- To submit in events in bulk: Please download the [template](#) and send your completed version via email to SWP@stablebookgroup.com. Instructions [here](#).

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 Bookshop; 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 S&S. 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 “Bookstores in the Post-Pandemic World” 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 editorial manager. This could include universities, clubs, corporations, trade shows and conferences, catalogs, fund-raisers, and author sales. The incentive for pursuing special sales is the possibility of making high-volume sales

in one purchase. S&S will organize these sales on your behalf as long as the company in question has an account with S&S. 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, Bookshop, 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 Bookshop.org on our own sites.**

Bookshop is a community-oriented site supported by the American Booksellers Association. It is important that you place a link to Bookshop wherever else you place retailer links when promoting your title.

Libraries

For a helpful and enlightening dive into libraries, please view Mary Skiver’s webinar “Public Libraries 101” (hosted in 2023):

<https://vimeo.com/894303070>

PW: library

You can find the slide deck and chat in the Dropbox folder [here](#).

Please note that a library might choose to stock your physical book, but not the e-book. There are many budgetary and logistical reasons for why a librarian might not choose to buy the digital license for a title—it’s not automatic that every library gets a digital version when they buy the physical book. If there’s been relatively low demand for a title, or librarians have decided that the audience interested in a given book will want the physical version, they might not choose to acquire the digital license.

Book Clubs

Please be mindful of the extreme amount of spam authors receive since AI hit the scene. Book clubs are one offering a lot of our authors are seeing, and it can hard to know if they’re legitimate. Do your research. If you’re not sure, share on the Facebook group to see if another author can vouch for the group. One legitimate book club outlet we endorse is BookMovement. Founder Pauline Hubert did a webinar for us in 2025 that you can access here:

How to Attract Book Clubs

<https://vimeo.com/1136746792>

PW: bookclub

Pauline Hubert is the founder of BookMovement, the #1 book club site and book club HQ to 94,000 book clubs and their 940,000 members. Over the past 20 years, she has crafted book club promotions that have helped hundreds of authors, as well as publishers like Simon & Schuster, St. Martin’s Press, and HarperCollins connect with book club audiences. The BookMovement site and book club promotions are designed to capture and amplify book clubs’ word of mouth.

Tracking Sales

As authors, it's a good idea to track sales. You will get a report of your overall sales with your royalty reports each quarter. The most effective way to track your own sales is on Amazon through Author Central on the "Sales Info" menu tab, though currently you can only track print sales there. One note about Author Central is that it's an incomplete measure of sales. It's a good tool, but your royalty statements will be a much more accurate gauge of sales than anything Amazon might offer. You can also request a sales report from Brooke on Tuesdays if you want to see how your book is doing with retailers. Please note that the internal sales report we can pull for you from S&S is not consumer sales, but rather retail sales, which are returnable. Therefore you'll see both orders and returns showing up on this report.

Advertising

Advertising is a marketing strategy that we recommend for those authors who want to give their books an extra boost. The best time to advertise is if or when you get a good review from one of the major trade review magazines (*Publishers Weekly*, *Booklist*, *Library Journal*, *Foreword*, or *Kirkus*). We have a strong relationship with Foreword, and so we often provide opportunities to advertise with them. We will also continue to share advertising opportunities that arise, and are always on the lookout for good advertising partners and educational opportunities for our authors as well.

Amazon Advertising

Amazon made available their advertising platform for your direct access and use through Author Central in 2023 and then took it away in 2025. It seems that some authors can still access the advertising platform while others cannot. At the time of this update, there's some confusion on this point. If you are unable to advertise on Amazon directly, this will be something we'll need to do for you. We are implementing some new strategies and campaigns under The Stable Book Group and we'll continue to inform you about those opportunities. For the time being, if you want to advertise on Amazon, we recommend first trying on your own following the instructions below. If you are barred from doing this, then be in touch with Brooke and Shannon directly.

To try to run your own Amazon ad campaign, please view our webinar, "**Amazon Ads for Beginners.**"

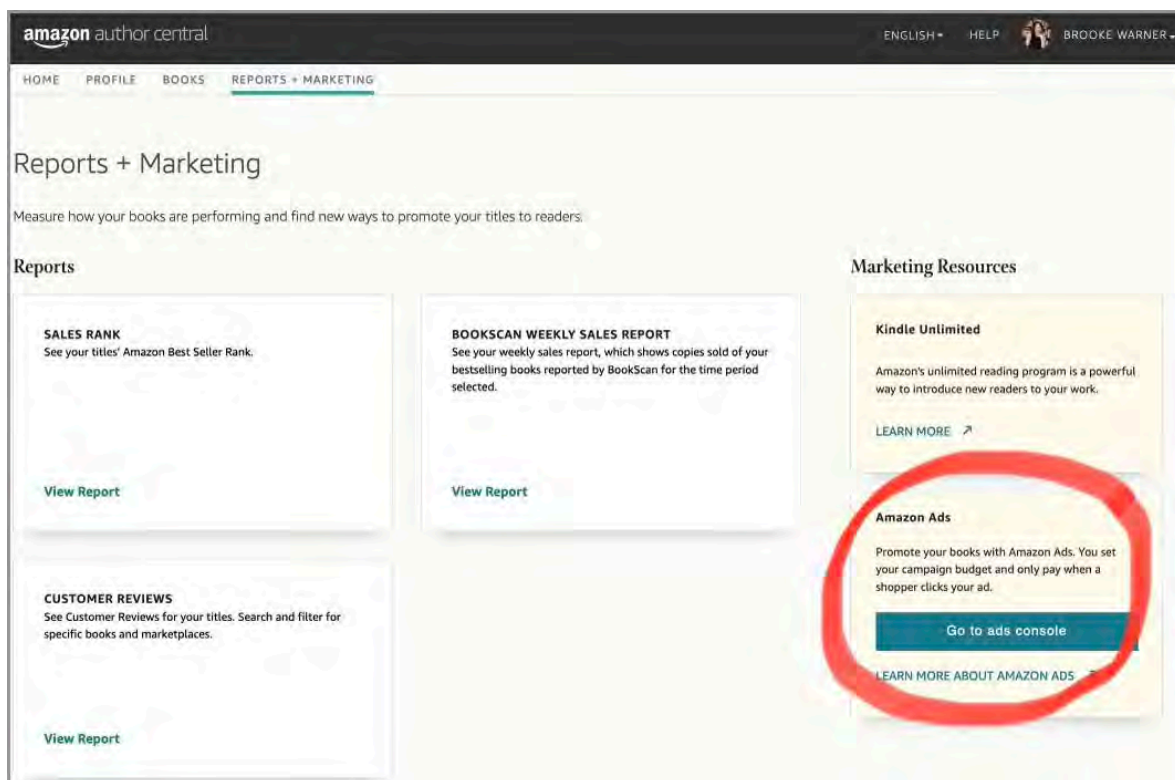
Webinar with Shannon (2022):

<https://vimeo.com/701397206>

password is: amazonads

PDF of the slide deck can be downloaded [here](#).

To try to access your own Amazon ads, log into your [Author Central account](#) on Amazon, go to REPORTS & MARKETING on the menu, and then you'll see AMAZON ADS (circled below in red):



An Additional Resource for Amazon Ads:

Webinar with Brooke (2019):

<https://vimeo.com/347765435>

password is AMAZONADS

A PDF of the slide deck can be downloaded [here](#).

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.

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.

Instagram

Instagram, and especially the popular **#bookstagram** hashtag, is one of the fastest-growing platforms where readers are sharing and recommending books. **Bookstagram** has now become its own platform for reviewing and recommending books. Users do this using an image (often of the book in some capacity) and creating stories or initiating chats. If you're not already on Instagram, we recommend being there and starting to follow book influencers. Instagram is all about the images and the hashtags, so if you love photography and you're a big reader, this will shortly become your new favorite platform, if it's not already.

Twitter/X

X (Twitter) is still being used to announce release dates and press-release information, and it also creates an online community for your readers. Though SWP is moving away from X, please note that the book community still uses it. Buyers are tracking 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.

Substack

On Substack, writers and creators can publish their work and make money from paid subscriptions while readers can directly support the work that they deeply value. They call it a “subscription network,” allowing more writers and readers to discuss their passions. If you’re looking for a fresh platform with opportunity to connect directly with your audience, we recommend you check it out!

We hosted a webinar by Dan Blank in 2025, which is a great starting point:

<https://vimeo.com/1059147806>

password is substack

Brooke’s Substack, “Writerly Things,” covers a lot of information about publishing, so if you’re on Substack, find her at: <https://brookewarner.substack.com>.

Book Social Networking and Recommendation Sites

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

- Bookstagram (Instagram platform and hashtag)
- BookTok (now trending on TikTok and better for certain but not all genres—in other words, it’s skewing young)
- Goodreads (www.Goodreads.com)
- The Storygraph (www.thestorygraph.com)
- LibraryThing (www.LibraryThing.com)
- Shelfari (www.shelfari.com)
- Oku (formerly Readng) (<https://oku.club>)
- BookSloth (www.booksloth.com)

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

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 health, teaching, or some other topic, you can establish yourself as an expert even if you're a novelist.

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.

Creative Marketing

In 2020, we hosted Dan Blank of We Grow Media to host a webinar focused on heart-based marketing. This aired in the middle of the pandemic, but even in the aftermath of the pandemic there's much to learn here about how to connect with readers in an online world. We encourage you to take the time to watch this webinar sometime before your book launches into the world.

<https://vimeo.com/454527716>

Password is: Marketing2020 (case-sensitive)

Discounting Your E-Book (BookBub Included)

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, Please review the different types of available BookBub promotions in our packet at the back of the handbook.

We also encourage you to 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>.

Interest has been building in special price promotions offered by BookBub and its competitors. We are happy to help you with us, but we have a word of caution. It's easy for SWP to ask our distributor to make a price change across platforms. It's more difficult to make sure that the price takes effect across all platforms. **Indeed, sometimes the change the distributor requests does not get reflected on all platforms in a timely manner.** That being said, long lead times will help us help you prepare for special price promotions.

However, please keep in mind that for international pricing, we can't guarantee every market will pick up the price change no matter how far in advance we change it. We work very hard with our distributor to get the foreign markets to reflect the price of your discount, but please be aware of this possibility upon acceptance of a deal. It's not common, but it can happen.

Here is a list of the top platforms that we ask you to keep an eye on when doing a BookBub Featured Deal:

- Amazon
- B&N.com
- Kobo
- Apple Books
- Google Play

What you need to do:

1. Notify us **14 business days** prior to when you want your promotion to begin. We will place it on S&S's price change calendar so they can coordinate the discounts across retail sites. Price changes align with their weekly feed dates so **we need the lead time in order to line up your promotion accordingly.** Please note that, because of S&S feed schedule, your price will most likely be reduced for a couple days before and after the scheduled campaign.
2. The price change will take effect in advance of your promotion start date so it will be ready on the day the promotion begins. Two full business days prior to the start of the promotion, **you must check the platforms listed above** to make sure you can find your e-

- book on each platform and to make sure the price change you requested has taken effect.
3. Notify us immediately if any of the 5 platforms listed above have not reflected the change. That will give us two days to work with the sales reps to correct errors before the price promotion begins.
 4. We cannot guarantee that S&S or any of their platforms will not make mistakes. But we can do our best for you, and working with long lead times is our best bet in getting price changes made in time for your promotion.
 5. Your pricing will revert within three business days after your promotional period. Once your pricing is reverted, it is **your responsibility** to check retailers and let us know if your pricing is still showing as discounted. If so, let us know and we can troubleshoot.

If you need metadata updates to your BookBub page, please contact BookBub directly through your account contact form, or use your book page's "Report a Data Issue" button, as BookBub may not receive consistent metadata updates through S&S.

Author Central on Amazon

Once your book is listed on Amazon, which may be as early as six to ten months prior to your publication date, 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 your book description or your blurbs in your Author Central profile. If you do, you will override our databases, effectively locking us out from being able to make changes on your behalf. Altering blurbs has, in the past, resulted in duplication of the blurbs on author Amazon pages.

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>

Third-Party Sellers on Amazon

You will see your book for sale by third-party sellers on Amazon and there's not much you can do about it at this point. If you see that a third-party seller owns your Buy Box (read more here: <https://www.publishersweekly.com/pw/by-topic/authors/pw-select/article/73617-what-amazon-s-new-buy-box-policy-means-for-indie-authors.html>), you can notify Brooke. Third parties owning the Buy Box is an industry-wide concern, but the only real recourse we have to do anything about it is if that third party is selling your ARC. If you see this happening, notify Brooke immediately. Another article of interest for those wanting more on this topic is Brooke's HuffPost piece "How Amazon, Once Again, Is Driving Down the Value of Books and Undermining Authors." Find it here: <http://bit.ly/2yX1Dc1> or just Google the article title.

Search-Inside-the-Book Feature

We opt all books into this program. Retailers use an algorithm to regulate the amount of pages people can see on the Search-Inside-the-Book feature. We know it seems as if the whole book is available, but the only reason that's the case is because as authors, you're flipping through the pages quickly, not at a reading pace. If you were to actually read through the pages, the algorithm would cut you off after some ten or so pages and prompt you to buy the book. This is a valuable selling tool, and it's proven that people who are willing to read a book online in this way are likely to buy the book. We're not able to specify with retailers how much to share, but because we know that it sells books, we recommend using it and we can assure you that being opted into this feature doesn't mean your entire book is available for free on retailers.

Summary of Your Book for Sale on Amazon

A recent phenomenon on Amazon has been the creation and selling of books' summaries, which authors of course find frustrating, if not an act of fraud. You can find these listings by periodically typing in the title of your book and seeing if other listings show up. If you find one of these listings, please contact Brooke and your project manager. We also recommend what one of our authors did, which was to post a one-star review, and note in the review that she is the author of the actual book from which the summaries were created. After she posted this review, Amazon seemed to have taken the action of discontinuing the sale of this fraudulent product.

Here is the review from one of your sister authors if you need to use a variation of this language:

1.0 out of 5 stars Compiling published amazon reviews in a book for sale is not cool

Reviewed in the United States on June 30, 2022

This author took published amazon customer reviews and compiled them into a book for resale. He grabbed the true author's book description from the back cover and inserted into the opening pages. Isn't that illegal? High price with low content. There is no narrative thread just a grouping of comments giving no credit to the people that wrote them. Very surprised that Amazon allowed this to happen.

Amazon Categories

Unfortunately, Amazon categories are divorced from the system of categories we use, which are BISACs (an acronym for Book Industry Standards and Communications, which are the industry-approved “list of standard subjects designed for use in the book trade in the US and English-speaking Canada.” Amazon, by contrast, uses their own algorithm to make their own. The only way for you to affect a category you’re unhappy with is to try to influence Amazon’s categories by tweaking your keywords. Please email your editorial manager to make any keyword changes.

In the past, some authors have had success calling Amazon directly and asking for their categories to be changed, but this is dependent on who answers the phone. Brooke has been unsuccessful in these efforts, even though Amazon will at first tell you that your publisher has to change them. We welcome you giving this a try, but we cannot speak to its success rate.

Amazon A+ Detail Pages

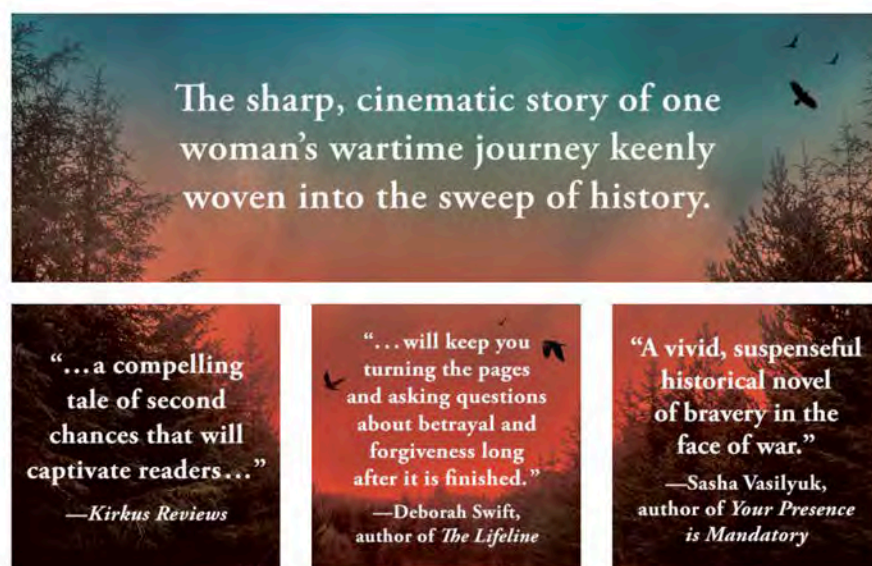
As of spring 2026, Amazon+ graphics creation is now included as a part of your Publishing Package. These graphics will appear on your Amazon page under the section “From the Publisher.” We offer one horizontal graphic, followed by three square graphics (as shown below for Suzanne Parry’s *The Communist’s Secret*).

A month or two before your publication date, your project manager will be in touch to discuss content. You will receive your graphics for your approval sometime during the month before your pub day. Please note though that we are not workshopping these graphics. If you like the design of the graphics, we'll use them. If you don't like them, we won't use them, but we will not be doing alternate designs.

You do not have to take part in this service; if you prefer to hire an outside designer, feel free to hire out, but in the event you do this, we want to approve your graphics. Please keep in mind that since Amazon+ material represents both your book and SWP, we reserve the right to make recommendations or to deny material that isn't up to our standards.

Should you choose to use a third-party designer, please do not attempt to upload any images yourself through Amazon's Author Central. Details and specs for the designs can be found at the end of this handbook on page 119.

From the Publisher



Goodreads

Any problems you encounter on Goodreads must be fixed by the support team at Goodreads as they do not directly pick up our metadata feed. Feel free to post any issue you have in the Librarians Group (https://www.goodreads.com/group/show/220.Goodreads_Librarians), where the Goodreads volunteer librarians will help you. To post on the forum, you have to join the group by clicking on "Join Group" under the group profile photo. From there, you can post a request by starting a new discussion thread here: https://www.goodreads.com/topic/new?context_id=220-goodreads-librarians-group&context_type=Group.

Goodreads Giveaways

If you're interested in promoting your Kindle through a Goodreads Giveaway, She Writes Press now offers this service. Please read more about Goodreads Giveaways at the back of the handbook.

Contests and Awards

Please note that you may submit your books to contests and awards on your own, or you may do so through your publicist. All awards are not created equal. ALLi has its Award and Contest

Ratings: <https://selfpublishingadvice.org/allis-self-publishing-service-directory/award-and-contest-ratings-reviews>.

We also have an extensive list in the Author Portal which is regularly updated with deadlines that can be found here: <https://shewritespress.com/author-portal-faqs/>

These are some 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 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.

Readers' 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.

Best Book Awards sponsored by American Book Fest: Recognizing self-published and indie authors for over twenty years.

Does She Writes Press automatically enter authors into awards?

No, as a publisher we do not enter your books into awards. Please check the deadlines for the awards coming up and decide which ones you want to submit for. You can always put an email out to the Secret Facebook group to see which awards your fellow authors have submitted to in the past. We do recommend submitting for awards, but how many you want to submit to depends on your own interest in getting these awards as well as your budget.

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](#). (Please note you have to have a Medium account to read this post.)

How does She Writes Press track authors' awards?

We are lucky to have a stellar list of titles that sweep every awards season. In an effort to more efficiently track all of our authors' achievements, we've created this form to encourage you to please pass along any awards that you win. Please fill out the form and submit for **each** award that you'd like to share:

<https://forms.gle/73fZD46QY5K8H4tb9>

NOTE: If the award program is ongoing, please ONLY submit this form when you know your book's final standing. For instance, the Chanticleer International Book Awards goes through multiple rounds of judging over several months, moving from short-list all the way to grand prize winner. If your book moves to a next round of judging, please don't fill out the form yet—wait until you know where your book lands in final judging.

Do awards get added to metadata?

Since SWP's move to S&S, we are updating metadata with “winner” accolades only, upon request. While we will continue to track and celebrate our finalists, distinguished favorites, and honorable mentions in our internal records and on our socials, those honors will no longer be added to metadata. The rationale for this policy stems from Simon & Schuster, which has stricter standards and best practices when it comes to their metadata, even with awards entries. We're so proud of the hundreds of honors our authors receive every year, and we encourage you to share any/all awards on your own socials/websites.

Regional Trade Shows

The following is a list of regional trade shows where SWP may be appearing and where, as authors, you may decide to attend or advertise. We include these here simply as a resource.

www.ala.org/conferencesevents

www.sibaweb.com/trade-show

<https://newenglandbooks.org/page/calendar>

www.naiba.com

www.pnba.org/tradeshow.html

www.heartlandfallforum.org/

www.mountainsplains.org

What to Do If You See Your Book Available as a Free Download (i.e., Piracy)

If you see that your book is available online as a free download, there is not much recourse other than to please fill out a web form at <http://support.google.com/legal>.

For more information or support with other issues, please see the following links:

Removing outdated information from Google's search results:

<https://www.google.com/webmasters/tools/removals>

Google Search removal policies:

<https://support.google.com/websearch/answer/2744324>

Support for Google's products and services: <http://support.google.com/>

Google's Privacy Policy: <http://www.google.com/intl/en/policies/privacy/>

RESOURCES

Author Portal

The Author Portal lives on the She Writes Press website: <https://shewritespress.com/author-portal-faqs/>.

This portal includes a series of videos from Brooke talking about various aspects of your publishing journey and the publishing process. It also includes short articles about all kinds of topics pertinent to our authors. We hope you'll spend some time poking around in here, and thank you!

Review Opportunities and Author Resource Websites

Traditional distribution means that the major review outlets recognize us as a traditional press. What this means for you as an author is that you can pursue traditional and independent reviews from every reviewer other than *Kirkus*. There are many review sites (listed 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, 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) 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.

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.blueinkreview.com

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

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.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

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

www.writeradvice.com

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

www.writingclasses.com

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

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.

somanymbooksblog.com

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

www.librarian.net

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

www.ala.org/pla

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

www.writermag.com

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

www.writersdigest.com

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

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.writer.org

Resources for writers, workshops, classes, etc.

<https://www.creativenonfiction.org>

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

FREQUENTLY ASKED QUESTIONS

Many of these questions and their answers can be easily referred back to online at

<https://shewritespress.com/faqs>.

Who is my primary point of contact?

You have two primary points of contact, Brooke and your editorial manager. Brooke is responsible for covers, printing decisions, and any questions you might have related to sales or distribution. Please contact your editorial manager for everything else, specifically the production process (shepherding your book from the proofreading to final pages) and if you have any changes you want to make to your book data.

What's the relationship between She Writes Press and She Writes and She Writes University?

As of 2025, She Writes (online magazine) and She Writes University are part of SparkPoint Studio, which is She Writes Press's former partner. Since She Writes Press joined The Stable Book Group, it's no longer associated with She Writes and She Writes University, though we will continue to recommend authors find helpful resources and classes at these two outlets, and we continue to have a positive partnership with these entities and our former team at SparkPoint Studio.

What's the relationship between She Writes Press and The Stable Book Group?

The Stable Book Group is the parent company of She Writes Press. Brooke is a stakeholder in The Stable Book Group. All of the publishing partners at The Stable Book Group are their own individual entities with their own personalities, though they share resources and systems. The Stable Book Group is a privately held company with a stable of independent publishers, each one run by its own publisher. Brooke is the publisher of She Writes Press.

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 editorial 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 \$80/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?

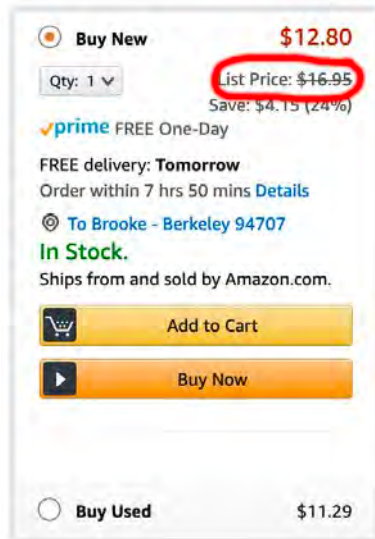
Simply email your editorial manager and she will make sure that the changes take effect. It typically takes up to ten days for the feed to refresh.

Amazon is saying there are only 2 (or 5 or any other low number) of my book left in stock.**What do I do?**

Unfortunately, this is a sales tactic (leveraging scarcity) to try to encourage consumers to buy books, and should therefore be ignored. Please read Brooke's Substack post, [The Top 10 Things All Authors Should Know about Amazon.](#)

Amazon has lowered the price of my book too much. What do I do!

Amazon is a retailer and controls its own pricing. All you need to worry about is what the list price is on Amazon (see screen shot with the list price crossed out). You will be paid royalties based on the **list price**, regardless of what Amazon decides to charge consumers for your book. Amazon is notorious for undercutting themselves to be the most price competitive, but this does not impact your earnings.



How do I purchase copies of my own book?

You order your books directly from She Writes Press at SWP@stablebookgroup.com. Please include the following information: TITLE, ISBN, NAME OF RECIPIENT, and SHIPPING ADDRESS.

Can you give me an example of what I can expect to earn on a book priced at \$17.99?

How much you make from a \$17.99 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 \$17.99, or a little less if you discount it.
- The manufacturing (printing) cost will be \$3–\$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 our warehouse, you need to take those costs into consideration.
- So, if you sell your book directly, your net profit will be \$13.99–\$14.99 (\$17.99 minus printing costs).
- We recommend that you pass along the cost of shipping and handling to your consumer. Sending via media mail throughout the United States is \$3.19, and the cost of mailers is typically about \$1–\$1.50 per mailer, so you can generally charge back between \$5–\$6 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 \$8.99, or 50% of \$17.95 (standard trade discount).
- The manufacturing cost will be about \$3–\$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: \$8.99 minus your printing costs, minus 40% distribution commission.

For e-book sales:

- E-books are currently sold at the price set by SWP with author approval. S&S recommends \$12.99, so if you know that's higher than you want, let us know so that we can set the price point for you at \$9.99 from the get-go.
- For managing relationships and files, distribution to the trade partners, and handling all customer service and accounting, SWP retains 30% of the net sales price.
- For a \$10 e-book, Amazon gets roughly a 37% discount. SWP will receive \$6.30, of which S&S takes 7.5% on (\$0.47) and then Amazon takes roughly 6.5% of the \$6.30 in coop (\$0.41) Therefore SWP get roughly \$5.42 on a \$10 e-books, of which the author gets 70%, which is approximately \$3.75/unit.

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?

Amazon's cut on e-books varies between 50 to 57.5%, whereas Apple takes 30% from the list price. SWP takes a distribution fee of 30% of net sales and the distributor takes 7.5% of net sales

for all accounts except Apple, and 5.6% of retail for Apple. 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?

Yes, you get royalty statements four times a year and payments twice a year. Please see our royalty payment schedule on page 57.

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. 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 multiple calls 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. 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?

We provide a list of publicists we recommend here in our author handbook. We do strongly recommend that our authors work with a publicist, 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 Simon & Schuster, and all books will benefit from their internal sales process. They will also be listed in S&S's online catalog through Edelweiss. Simon & Schuster warehouses your books and fulfills your orders to our retail and specialty accounts, as well as to wholesalers.

How does SWP handle fulfillment?

SWP does not offer fulfillment services as of this time and therefore if you want books, you will need to place a Stock Transfer Order (see Ordering 101). You can place these orders on others' behalf, and then charge them back for the sales. If you do this make sure to offer a discount (usually 50% off the retail price for orders of 10 or more), plus the cost of shipping and handling.

Can SWP authors get their books into bookstores?

Yes, any bookstore interested in carrying your book can order directly through S&S, through iPage, through Simon & Schuster's site or ordering system, or any other ordering system a bookstore might use. We will fulfill bookstore orders regardless of how your book is being printed—offset or POD. The bookstore is not privy to how a book is printed.

How does SWP's cover design process work?

When an author decides to publish with She Writes Press, her cover is managed and/or designed by our art 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 editorial 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 both paperback and hardcover books. If an author wants a hardcover, she must consider the print costs, and we would like to have a conversation with you about the pros and cons of this option. It will also incur an additional charge. 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?

For the most part special design elements will not incur an extra charge, but if your book ends up being far outside of the traditional format we offer, you may incur additional production costs. Things that incur additional costs include:

- High-design books that have lots of charts, graphics, and/or images.
- Books with a photo insert
- Four-color books

If you see your book as having any of these elements, contact Brooke and/or your editorial manager immediately so we understand the extent of your project from the get-go. Thank you.

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. We print these through our printing partner, Lightning Source, and the cost ranges from about \$4-\$6 per ARC, and this does not include the price of shipping.

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 Writes Press Publishing 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 Writes Press publishing package price include e-books? Where will they be available for purchase?

Yes. We will convert your files into an e-book and make them available to 127 different online retailers, including the major players like Kindle, Nook, Kobo, etc. Your e-book will be published simultaneous to your print book and both versions will release on the same publication date.

Does SWP handle international sales?

S&S 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. We will know more about S&S's distribution to the international marketplace in the months to come.

What is SWP doing about AI training?

All of our titles have the following disclosure on the copyright page:

NO AI TRAINING: Without in any way limiting the author's [and publisher's] exclusive rights under copyright, any use of this publication to "train" generative artificial intelligence (AI) technologies to generate text is expressly prohibited. The author reserves all rights to license uses of this work for generative AI training and development of machine learning language models.

I want to use my cover image (sans text) in some marketing materials. How do I get that?

Please contact your editorial manager. They can put you in touch with the stock agency that owns your cover image. In order to use the image separately from the context of your cover, you will have to obtain the appropriate licensing. After that is completed, SWP can provide the cover image file.

SHE WRITES PRESS STYLE GUIDE

The authority on grammar and style is *The Chicago Manual of Style* (CMS), 18th edition. We do not expect that you submit a manuscript that completely adheres to every rule stated in CMS, but if and when you have questions, you should refer to CMS 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. When a word is listed as “often capitalized,” retain the (primary) lowercase format. *M-W* 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.
- A three- or four-dot ellipsis followed by closing quotation marks should not have a space between the final dot in the ellipsis and the closing quotation marks.

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) is formed 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, regardless of whether the name ends in "s": Burns's poems, Marx's theories, Jefferson Davies's home, Dickens's novels, the Joneses' reputation and the Rosses' and Williamses' lands, She Writes Press's catalog, Jesus's adherents.
- Do not use an apostrophe in full eras: 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 of numbers, such as hours and dollar amounts; days; years; and so on (e.g., 1999–2001, ages 4–15, \$100–200). On a Mac, the en dash is formed by pressing the option key and the hyphen key simultaneously.
- An en dash is also used to hyphenate compound modifiers (e.g., New York–based company; post–Civil War period).
- An 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; US–Mexico border). An em dash should be typed as a formatted em dash (shift + option + hyphen on a Mac keyboard), with no spaces surrounding it.

Hyphens

- Close up words containing prefixes such as non-, pre-, post-, extra-, super-, un-, etc. Refer to the *CMS Hyphenation Guide* for detailed guidelines.
- For adjectives containing the suffix -like, consult *M-W* to determine whether a particular adjective should be open or closed. If the adjective appears as a closed entry (e.g., catlike), close up; if it does not appear in any entry, leave hyphenated (sister-like).
- For compound words (e.g., cost-effective, fund-raiser, henhouse, lighthearted), refer to the following sources (in this order) to determine whether the compound should be one word, two words, or a hyphenated word: 1) *M-W*; 2) *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 use) 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.

Colons

When what follows the colon is not a complete sentence (e.g., fragments or lists), the first word following the colon is lowercased (unless it is a proper noun or other term that would normally be capitalized). When, however, a colon introduces one or more complete sentences, or introduces speech in dialogue, a quotation, or a question, the first word that follows the colon should be capitalized.

Examples:

- The watch came with a choice of three bands: stainless steel, plastic, or leather.
- They even relied on a chronological analogy: Just as the Year II had overshadowed 1789, so the October Revolution had eclipsed that of February.
- Finally, Lily found the most healing tonic of all: her mother's love.
- Yolanda faced a conundrum: She could finish the soup, pretending not to care that what she had thought until a moment ago was a vegetable broth was in fact made from chicken. She could feign satiety and thank the host for a good meal. Or she could use this opportunity to assert her preference for a vegan diet.

Quotation Marks

- Periods, question marks, and exclamation points go inside closing quotation marks when the quoted passage is a complete sentence. Commas always go inside closing quotation marks. Semicolons, colons, and dashes always go outside closing quotation marks. Question marks and exclamation points go outside quotation marks surrounding a single word or phrase within a sentence not surrounded by quotes (e.g., Did I just hear him use the word “surreal”?; I thought you said you were “taking a break”!).
- Do not surround nicknames with quotation marks unless the nickname appears between the nickname holder's official first and last name (e.g., Babe Ruth but George

Herman “Babe” Ruth).

- Use quotation marks for English words used as words and phrases used as phrases (e.g., the word “silly” comes to mind; I assume you’ve heard the saying “patience is a virtue.”)

Accents

Do not use accents for words common in English usage (consult *M-W*), such as decor, elite, facade, naive, regime, but use in words like café, cliché, maître d’, 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, 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 uppercase.

Periods of History

Consult *M-W* primarily and *CMS* secondarily for the correct format of specific eras’ names.

Political Terms

Use initial caps for radical, liberal, socialist, left/right, and communist only when referring to a specific political party or grouping (e.g., the Communist Party, the Left Wing). Use lowercase for general political adjectives and nouns (e.g., she was a senator; they attended a congressional hearing) but initial-cap proper nouns (e.g., I am a Democrat; the Senate is in session).

Food Items

Consult *M-W* for format (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, Rum & Coke). Also consult *M-W* for format of wine and cheese names.

Trademarked Terms

Visit the International Trademark Association’s website to verify the correct spelling of many trademarked items: www.inta.org. Many trademarked terms that frequently appear in books are also listed in *M-W* (e.g., Dumpster, Laundromat, Ping-Pong, Technicolor, Velcro).

Company Names

An initial “the” in a company’s or institution’s name, even if it is part of the official name, should be lowercased (e.g., the Honest Company, the White House).

ABBREVIATIONS

Periods are generally omitted in abbreviations of names and terms, and in acronyms (e.g., UN, US, PhD, MD, DC, etc.). Always spell out “United States” as a noun and “US” as an adjective. Do not use periods in “US.”

NUMBERS

- 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 castles).
- 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 “%”, such as 15 percent. Use numerals also for sizes (size 7), buses (bus 51), flights (flight 583), rooms (room 47), and other instances where the number acts almost as a proper name.

Phone Numbers

In phone numbers, use parenthesis: (510) 967-9333.

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, eight thirty in the morning). 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., with a single space between the final numeral and a.m. or p.m. Never use morning, evening, or o'clock with a.m. or p.m. (e.g., 4:00 p.m.; 7:15 a.m.; 10:40 in the morning).

Money

Generally, amounts of money are spelled out for whole numbers of one hundred or less (e.g., seventy-five cents, fifteen dollars, etc.), and sums of money of more than one hundred dollars are normally expressed by numerals (e.g., \$1,250) 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. **Do not use multiple individual spaces in place of a single tab.**

Section Breaks

Section breaks are denoted by two-line spaces, with flush-left text beginning a new section. 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 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*; *click-click-click*) and lowercased.

Unspoken Discourse

All internal, unspoken discourse (i.e., thoughts) should be italicized.

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, underline, 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 autoformat or superscript the number. 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, radio series, and individual works of art.
- Use italics for names of books, ships, spacecraft, plays, movies, television series, longer poems, and individual works of art. Use roman type with quotation marks for titles of

articles, unpublished works (e.g., dissertations), short stories, chapter titles, song titles, shorter poems, and art exhibition titles. Use italics throughout the manuscript, in all instances, in words and phrases of foreign origin that are not found in *M-W*.

- 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); place names (Champs-Élysées, Machu Picchu); and holidays (we make altars for Día de los Muertos).
- Punctuation following an italicized word should be roman unless the entire sentence is italicized.
- Check with your editorial manager if you are unsure about whether to use italics.
- Special note: In newspapers and magazine titles, an initial “the” is set in roman type and is lowercased (e.g., “she reads the *New York Times* every day”; “he reads every issue of the *Atlantic*”).

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 should be set in square brackets.

Web Addresses

- Omit `http://` if it is followed by “`www.`” However, for URLs with no “`www.`,” the prefix `http://` should be used.
- When a website name appears in body copy as the equivalent of a title, omit “`www.`” and use title case for website name (e.g., “According to *ChicagoManualofStyle.org* . . .”;
- Remove all hyperlinks to URLs (press command + K on a Mac keyboard and follow prompts to remove hyperlink).

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.

cover mechanical—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.

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 word 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 are typically 8 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 non-bookstore 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.

POST-PROOFREAD CHECKLIST

You will have the opportunity to review your proofread manuscript prior to it going to layout. Before returning your review of your proofread to your project manager, 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 your editorial manager.

- ☐ Have you put all of your content-related queries in a separate Word document?
- ☐ Have you confirmed that all page numbers in the TOC have been removed prior to layout?
- ☐ 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 to confirm that they are consistent?
- ☐ If there are multiple callouts (letters, emails, block quotes, etc.), 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 addressed any missing information?
- ☐ Have you flagged and addressed queries and/or TKs?

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

Page 19, 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.

Additional Notes for Corrections

- “Graph” is short for paragraph
- We frequently get asked whether the paragraph at the top of the page, if it’s carrying over from the page before, counts as graph 1. The designers don’t really mind whether you call this “graph 1,” with the following graph as “graph 2,” or if you prefer “graph at the top of the page” and then “first full graph,” etc. Just please be consistent throughout, whatever you decide.

Amazon A+ Content

Amazon A+ content allows you to describe your product features in a different way by including a unique brand story, enhanced images, and text placements. A+ content displays under “From the Publisher” on the detail page.

From the Publisher



Why we need to stop being so busy and learn to rest

For many of us, busyness has become a badge of honour, but rest is not a luxury: it's vital to our well-being.

Based on the results of 'The Rest Test' - the largest global survey on rest ever undertaken - *The Art of Rest* counts down the ten activities people find most restful (from watching TV to spending time in nature, to reading). It explores the science behind why each activity works, and offers a prescription for exactly what you should do to make sure you're getting the rest you need.

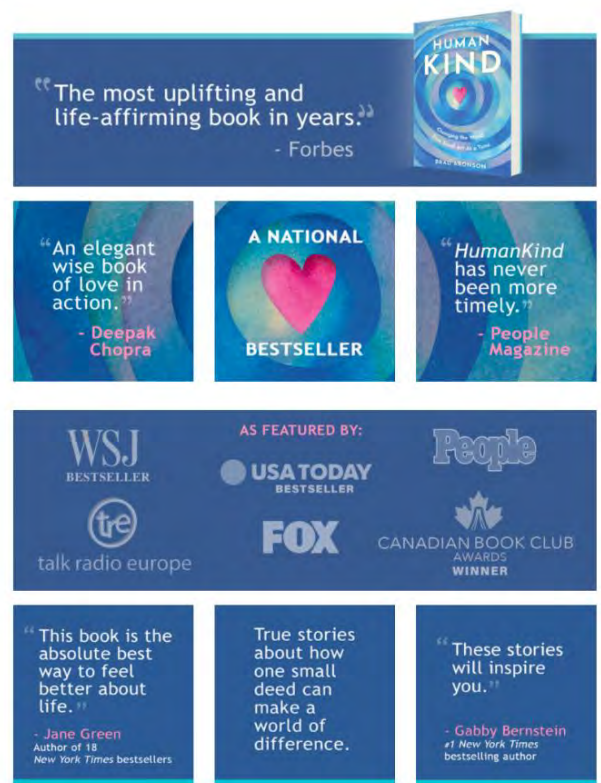
This book can help you achieve a more restful, balanced life.



Claudia Hammond is an award-winning writer and broadcaster and lecturer in psychology. As the presenter of *All in the Mind* she is the BBC Radio 4's voice of psychology and mental health.



From the Publisher



Adding A+ content to your product detail pages can result in higher conversion rates, increased traffic, and increased sales when used effectively.

How to Upload A+ Content

Email your Client Relations Coordinator, copying your Client Relations Manager:

- Include the ISBN, Title, and link to the Amazon detail page in the body of the email. Please also note if you are requesting that we upload A+ content for multiple formats (such as ebook).
- Attach the images and, if using, include text in the body of the email. Please save image files with this naming convention in order of upload: titlename_01 for the first image, titlename_02 for the second, etc.
- Specify the requested modules and layout, **5 modules maximum**. You should specify what image/text should be for what module or attach an image/PDF file that shows what the layout should look like.

We will upload the A+ content as a draft and send you a preview link to approve before submitting for Amazon approval. Once the content has been submitted, it can take up to 24 hours for Amazon to publish the content if there are no issues on their end. If there are issues, we will alert you.

Note: Amazon A+ content can be edited after it has gone live.

Available Modules

Note: Text is optional, and if you opt for no text, the text boxes will not be visible in the A+ content. Our publishers often use **Standard Three Images & Text** (no text included) and **Standard Image & Dark/Light Text Overlay** (no text included).

All character counts for text do not include spaces. If you have any questions about the requirements for a specific module, please reach out to your Client Relations Coordinator.

Images: 220 x 220px

Text: 160 characters per image headline, 1000 characters per image body text



Images: 135 x 135px

Text: 160 characters per image headline, 1000 characters per image body text



Images: 300 x 300px

Text: 200 characters for headline, 1000 characters per image



Image: 970 x 300px

Text: 300 characters



Image: 970 x 300px

Text: 300 characters



Text: 150 characters for headline, 6000 characters for body

Standard Image Header With Text



Man's Best Friend

Dogs are commonly referred to as "Man's best friend" and have been domesticated for thousands of years all over the world. They are one of the most common domesticated animals, along with cats, fish, and turtles.

Text: 6000 characters

Standard Product Description Text

[illegible]

Images: 300 x 300px

Text: 160 characters for headline, 1000 characters for body, 200 characters per image caption

Standard Multiple Image Module A



English Building

When choosing a dog for your family, one aspect you'll want to take the time to consider is matching the general breed's activity level with your family's activity level. For instance, if you have an active family, you may want to choose a breed that is highly energetic. Conversely, if your family isn't as active, you may want to choose a breed that is generally lower energy.



English Building

—

1. *Journal of Management Education*, 2000, 24(1), 10-19.
 2. *Journal of Management Education*, 2000, 24(1), 20-31.

—

Image: 300 x 300px

Text: 160 characters per headline (left and right), 200 characters per subheadline (3 possible), 1000 characters per body text underneath each subheadline, 100 characters per bullet point

Standard Single Image & Highlights



It Pays to be a Lap Dog
Thinking Customers
Many web dogs often wonder how to showcase their product content on Amazon? Educating customers by using rich content in Amazon Detail Pages is a quick and easy way to capitalize on customer traffic and boost conversion.

What makes a Great AP Page?
Customers love great product images. Content that helps them identify what makes your product different and details that show off these nuances that are beneficial to their shopping experience.

What makes a Great AP Page?
Customers love great product images.

Benefits of Amazon Detail Pages

- Increase conversion (CVR) and traffic
- Increase Amazon's search ranking and visibility
- Drive brand awareness
- Increase customer loyalty (CSAT)

Images: 300 x 400px (left), 350 x 175px (right)

Text: 160 characters for headline (left), 200 characters for subheadline (left), 200 characters for headline (right), 500 characters per body text under each headline, 200 characters per bullet point

Standard Single Image & Sidebar



Labrador Retriever
Loyal family friend.
The yellow Labrador Retriever is one of several types of dog in the retriever line. Labs are known for their sweet temper and for being generally well behaved around children.

Retrievers are playful and kind, and really enjoy a good nap. As a playful, low-maintenance dog, they are recommended for first-time owners and households with children. Can be great inside, outdoors, in vehicles, and at the office.

- ✓ Active fun.
- ✓ Playful disposition.
- ✓ Well-behaved around children.



Adopt Dogs
Dogs are considered to be the best companions and provide us with unconditional love. The National Animal Care Foundation (NACF) is a non-profit organization that provides a wide range of services to help dogs find homes. They also provide a wide range of services to help dogs find homes. They also provide a wide range of services to help dogs find homes.

Image: 300 x 300px

Text: 160 characters per headline (left and right), 200 characters per each subheadline (4 subheadlines possible, 2 under each headline), 100 characters for each bullet point (top right), 400 characters for text box (top left), 600 characters for text box (bottom left), 1000 characters for text box (bottom right)

Standard Single Image & Specs Detail

THE ULTIMATE DOG EXPERIENCE



How it works
Track activities
Measure your movements in Vital, a universal metric of activity.
Decide how many miles you want to go on by setting a daily goal.
What you'll get:
Connect and go.
Sync with your first device to see your activity and connect with your pack.
Get the free Woodland app to sync seamlessly. With the app you can compete with yourself and share your results with your pack.

Size Specs
Size:
✓ SMALL: 5-10"
✓ MEDIUM: 10-15"
✓ LARGE: 15-20"
✓ XL: 20-30"
Colors and patterns:
Sync with any breed book (10.4 in length) or show log (10.4 in length) or show log (10.4 in length) or show log (10.4 in length).

Image: 300 x 300px

Text: 160 characters for headline, 1000 characters for body

Standard Single Left Image



Man's Best Friend

Dogs are commonly referred to as "Man's best friend" and have been domesticated for thousands of years all over the world. They are one of the most common domesticated animals, along with cats, fish, and turtles.

Other dogs are not chasing their tails or chewing on household items like this kind to help so they can be 100% rested and ready to play when you come home from a long day at work.

Image: 300 x 300px

Text: 160 characters for headline, 1000 characters for body

Standard Single Right Image

Dogs at Work

At Amazon, employees are encouraged to bring their well-behaved pups to work with them. Approximately 95.7% of company work is performed by dogs. On the Internet, nobody knows you're a dog. Nobody.



Image: 600 x 180px

Standard Company Logo

600 × 180

Text: Each column should pertain to a different ASIN. 80 characters for each title (up to 5, one per ASIN). Comparison Metrics: 100 characters for each metric title (up to 10), 250 characters for each metric description

Standard Comparison Chart







Breed	Labrador Retriever	Shiba Inu	Bulldog	German Shepherd	Chihuahua
Temperament	Kind	Independent	Docile	Active	Sassy
Job skills	Tracking	Hunting	Eating Candy	Rescue	Commercials
Easy to train	✓	✓	(click to edit)	✓	(click to edit)
Speed	Fast	Medium	Slow	Very Fast	Medium

Specification: 16 max, 4 min

Text: 30 characters for each specification title, 500 for each definition

Standard Technical Specifications			
Size	Medium	Dimensions	Adjustable dimensions, only measuring at points. The dimensions themselves should be based on the grid lines. Do not go to the extremes of smaller values.
Energy cost	High energy costs, partly of variable	Language	English
Smoking	Strongly highly important on occasion. Smoking is strongly advised. There is no risk of fire. It is a healthy habit. Smoking is not recommended. Smoking is not recommended.	Average height	1.75 meters (5'9")
Dark/Light	Light	Intelligence	High
Traditions	Many traditions	Language	English
Independence	Not independent, needs to be made to work. There is no need to be independent.	Language	English

Text: 160 for headline, 5000 for body

Standard Text

Content Guidelines

To avoid possible rejection, please note the A+ guidelines from Amazon.

Image and text formatting:

- Supported image file types include: jpg, bmp, and png in the RGB colorspace. CYMK colorspace is not supported. Individual files must remain under 2 MB. Resolution should be at least 72 dpi. The use of animated images (for example, .GIF) is prohibited.
- The use of blurry or low quality images and images with watermarks or small text that is unreadable when shown on mobile devices, is not allowed.
- Submitting image alt-text (previously known as image keywords) that does not describe the image and that would not be useful for a customer using a screen reader application can result in content rejection.
- Images and text must be unique to A+. Avoid reusing the same images that are currently published in the image gallery of the page. A+ Content is intended to showcase unique aspects of the product or brand.
- Include only one brand logo and only icons that help customers navigate through the text. Logos and symbols from partner companies do not need to be used, but may be allowed if logical or beneficial.
- Spell out all numbers under 10, use consistent punctuation and serial (oxford) commas, and capitalize each major word in a header. Grammatical errors, punctuation errors, misspellings, strings of all-caps text, abusing font features, or unnecessary or repeated information can result in content rejection. Bold and italic formatting are only intended to be used to highlight headings or a few select words.
- Content written in languages other than the one specified in the content, including HTML tags, is not permitted, except that a small amount of text in a different language is acceptable if it is part of the brand's identity.

Claims and awards:

- When referencing awards or endorsements, include a note in the text with the date when the awards or endorsements were achieved and the organization granting the award. Do not mention awards received more than 2 years ago.
- Certification claims (e.g., recommended by, certified, tested, approved, proven, validated, etc) and awards must be substantiated by a note in the text with certifying or awarding body, study, publication or other evidence, and year.
- Environmental claims with words like "eco-friendly," "biodegradable," and "compostable," including their symbols, are not allowed either in text or in images. Claims that a product is "recyclable"/"ecological" must be substantiated by a note in the text with supporting information, such as materials used or certifying body and year.
- Satisfaction claims (for example, "100% satisfaction guaranteed"), and boastful claims such as "#1 rated," "top-rated," "best selling," and so on are not allowed.
- Remove any claims to cure, mitigate, treat, or prevent diseases in humans or animals or both regarding drugs, cosmetics, medical devices, beverages, food, and health products (including natural health products, vitamins, and supplements). Other claims regarding drugs, cosmetics, medical devices, beverages, food, and health products (including natural health products, vitamins, and supplements) as well as any general claims require a note in the text to substantiate them.

Content restrictions:

- Warranty or guarantee information, including references to off-Amazon return or refund policies, is strictly forbidden in A+ Content, except in cases where the product itself is strictly a warranty card.
- Any violations to [restricted product](#) policies, [category requirements](#), or [program policies](#) are prohibited.
- Do not reference your company as a seller or distributor (for example, "buy from us for authentic products") or mention seller authorization (for example, "product only sold by authorized resellers").
- Do not include any shipping details (for example, "free shipping"), QR barcodes, or personal information such as phone number, address, or email on the A+ page.
- No quotes or attributions may be made in A+ content to individuals, customers, or other private figures. A maximum of four quotes or endorsements is allowed, and these should only be from well-known publications or public figures and must be accompanied by the author, date, and if citing a publication, the title.
- Do not reference or compare products with competitors, regardless of how competitors are mentioned (for example, specific names, described as "other(s)", or otherwise). This content is intended to build the brand and provide additional product details, not to discuss competitors.
- Comparison charts may only compare against other products owned by the same brand. Comparisons made against categories, like LED bulbs vs halogen ones, are acceptable and not considered competitive call-outs.
- Do not include pricing, promotional details or discounts, promotion references such as "affordable," "cheap," "bonus," "free," or language directing customers to purchase such as "buy now," "add to cart," "get yours now," or "shop with us."
- Do not mention time sensitive information such as *now / new / latest / yet / on sale now / the latest product / the best yet*, or references to holidays.
- Trademarks and copyright symbols are acceptable if they're of reasonable size and either already included on product packaging or always displayed as part of the logo or both. Stand-alone symbols otherwise are never allowed. Any trademark or copyright symbols must be removed from text copy.
- Web links or language attempting to redirect to other sites inside or outside of Amazon (including your other products) are prohibited.
- Content on adult products that violate any of Amazon's [Adult products policies and guidelines](#) or content that includes any mention of criminal activity is not allowed.
- References to off-Amazon customer service or contact information are prohibited (for example, "contact us if you have problems," phone numbers, contact email).

Images or text that attempt to mimic Amazon logos, detail page headings, or details allowed are not permitted.

References to Amazon-supported programs or branded products are permitted.

BOOKBUB

BookBub is a free online service for readers to discover books by way of genre and obtain daily deeply discounted deals on e-books. With four options for promoting books, authors can reach millions of potential readers for fiction, non-fiction, or memoir titles.

To take advantage of the marketing options below, sign up first as a BookBub Partner at: https://partners.bookbub.com/users/sign_up.

BookBub's blog is a fantastic resource for authors. It includes easy-to-read articles on everything from the best ad designs and how editors choose categories, to tips for author newsletters and social media interaction. Find all the articles here: <https://insights.bookbub.com>.

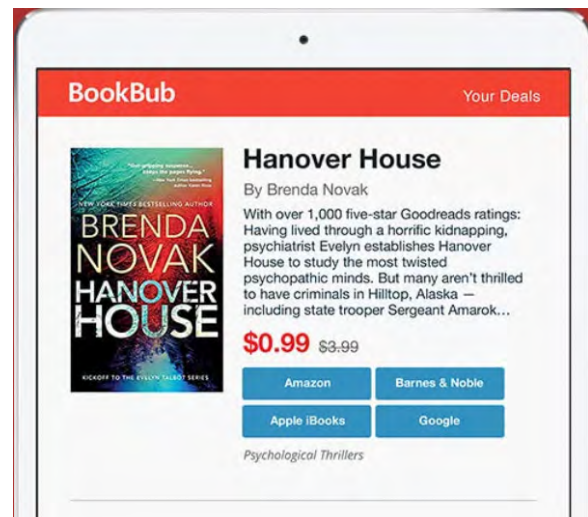
Featured Deals

SWP recommended!

One of the more popular ways to promote deeply discounted ebooks in a daily email that goes out to millions of BookBub members (the reach depends on the chosen genre subscriber list). Featured Deals are a great way to drive revenue for backlist books, boost a book up a bestseller list, or get readers hooked on the first book in a series. Flat fees depend on book's discounted price and size of the genre subscriber list (high subscriber numbers=higher fee). You can find the prices and subscriber numbers here:

<https://www.bookbub.com/partners/pricing>.

Typically, several hundred to even thousands of copies are sold in BookBub Featured Deals, so it's great opportunity for exposure.



If you'd like to apply a Featured Deal, the first thing you need to do is decide if you want to apply yourself or have the She Writes Press team apply for you. If you choose to have us apply for you and we land the deal, we will mark up the cost of the BookBub by 20% as a service fee, which covers these benefits: we apply through our partnership, we write the pitch for you, and we create a meme that we'll also share on our social networks during the deal.

You can apply for a Featured Deal every four weeks. If you want to give it a go yourself first, and if you don't get chosen for a deal, we can always give it a try at least four weeks later. I recommend pursuing our resources before deciding whether you'd like to apply yourself or through us. The following link, for example, will go through how you can do it yourself: <https://www.shewrites.com/blog/view/1886241/7-bookbub-basics-if-you're-doing-it-yourself>.

If you'd like us to apply for you, email your project manager with the following information:

- Is there an angle that you want to pitch in relation to your book, like an upcoming holiday that could tie in?

- What category you'd like it promoted in? (please see categories here: <https://www.bookbub.com/partners/pricing>)
- What price would you like to mark it down to? Our typical recommendation is 0.99 or 1.99.

For an additional resource of information about BookBub promotions and how to maximize your experience, She Writes University has an excellent webinar on it that topic. The webinar is \$10 dollars to watch and you'll learn how BookBub has evolved over the years, new strategies that give you the best shot at being selected, and features every author should be using to reach readers through BookBub. It's not required watching, but it does give you a firmer grasp about promotions. You can purchase the webinar here if you'd like to take a look: <https://shewritesuniversity.com/product/how-to-maximize-bookbub/>.

BookBub Featured Deals are extremely competitive, so there is no guarantee you will be accepted once you apply. They only accept roughly 10-20% of their applications—so you can imagine how many people apply for this opportunity. If you are not selected, we can always reapply!

Even if you don't apply through SWP, please keep your project manager updated if you get a deal so we can make sure the necessary price changes are on our calendar. We prefer to have notice 14 business days in advance.

BookBub Ads

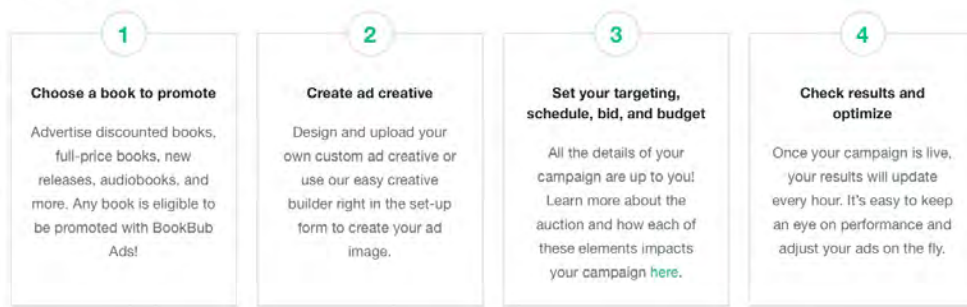
SWP recommended!

Ads are BookBub's most flexible promotional option, as they allow the author to promote any book at any price at any time. If you run an ad campaign with them, your book will appear in dedicated spaces in their BookBub and Chirp emails and on the BookBub website. There's no vetting process and you have complete control: you choose your budget and ad image, how long you want it to run, and how much you want to spend. BookBub offers powerful targeting options, allowing you to select the users you want to reach. It's run on an auction bidding model, so those who pay the most for a specific demographic, their book will appear there.

Bookbub ads can be used to:

- Reach engaged book-buyers at any point in your book's lifecycle
- Boost the exposure of discounts (like if you had a Featured Deal or another promotion)
- Promote full-priced new releases
- Test marketing copy and get exposure during preorder periods
- Generate a steady stream of new fans by promoting the first book in a series
- Promote audiobooks

How It Works



TIP: BookBub highly recommends running test campaigns with lower budgets to see what serves your marketing goals the best before launching a high-budget campaign.

If you decide to run an ad, BookBub also provides a quick overview that will introduce you to the key principles of how ads work—even if you're not an ad guru, they make it easy for anyone to take advantage of this opportunity!

Here is the Ultimate Guide to BookBub Ads, covering topics from getting started and managing costs, to designing engaging creative, to understanding campaign results:

<https://insights.bookbub.com/ultimate-guide-bookbub-ads/>.

BookBub Recommendations

You're more likely to buy a book if it's recommended by a friend, right? That's what BookBub Recommendations is—a free community-building initiative for authors. Author members of the BookBub community can follow each other; when a member you follow makes a recommendation, it'll show up in your feed and in your weekly digest email. BookBub suggests cross-promoting with other authors to build followings, and with the power of the SWP author community, this is a great way to support your fellow authors.

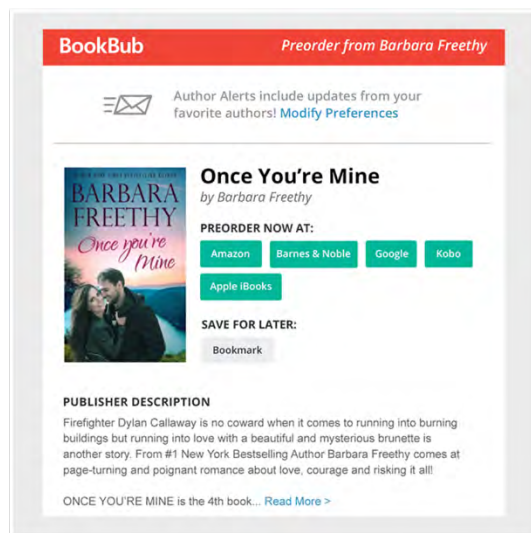
You can read more about BookBub Recommendations here:

<https://insights.bookbub.com/recommendations/>

Preorder Alerts

A preorder alert is a dedicated email to an author's BookBub followers to announce their book is ready for preorder. This is a premium offering, only available to authors with over 1,000 followers on BookBub. They're cost effective at \$0.02 per eligible US follower.

You can read more about BookBub Preorder Alerts here: <https://insights.bookbub.com/introducing-bookbub-preorder-alerts/>



New Releases for Less

Every week, BookBub sends out an editorially-curated weekly email featuring newly-released ebooks in the subscribers' favorite genres. This is a great opportunity to expand the reach of a new release, boost your visibility during those first few weeks after publication, and many other benefits:

- Increase followers and wishlists
- Improve retailer rankings and visibility
- Gain exposure and editorial features
- Break into a new genre
- Grow awareness of a new series
- Generate follow-on sales
- Expand your Bookbub audience

You can apply for this feature starting six months before your publication date. Like Featured Deals, New Releases for Less does require an editorial review. If you are selected, please let us know if BookBub has any discount requests, and the dates involved.

NOTE: If a book is selected for a New Releases for Less feature, that book will not be eligible for a Featured Deal within thirty days of the New Releases for Less email date.

DISCLOSURE: We do not have a lot of stats on this kind of promotion, but in our experience thus far, the profit made from this kind of promo is significantly less than, say, a Featured Deal. If you choose to pursue this type of promo, and a profit is your goal vs. exposure, please keep that in mind.

Goodreads Giveaways (Kindle edition)

SWP is now offering Goodreads Giveaways for our authors' Kindle editions. Goodreads currently does not allow authors to run their own Kindle giveaways—it is required that you run your giveaway through your publisher. If you're interested in running a giveaway for your Kindle*, please contact shannon@stablebookgroup.com.

*This service is only for Kindle editions. If you are interested in running a physical book giveaway, you can coordinate that through the Goodreads site directly.

Things you need to know . . .

- Because this is a service, we charge a **15%** mark-up management fee for all of our giveaways. Meaning that, when you are invoiced, there will be a 15% mark-up fee already added, based on the cost of your giveaway. You will receive an invoice via email.
- Please provide required giveaway information at least **a week in advance** of your desired start date.
- We do encourage you to make sure your Goodreads book page is up to date before launching a giveaway. If you find there are mistakes on your Goodreads page, see the author handbook under "Goodreads" for further instructions.

To set up a giveaway . . .

Please send Shannon the following:

1. Do you want the Standard package giveaway or the Premium package? The differences between prices and package inclusions are listed below.

Choose a package

	Standard \$119 A great choice to get people excited about your book	Premium \$599 More discoverability and the chance to communicate directly with readers
Giveaway featured in friends' news feeds when someone enters	✓	✓
Email sent to notify the author's followers and readers who have marked the book as Want to Read	✓	✓
Goodreads reminds winners to review the book	✓	✓
Entrants required to add the book to their Want to Read list	✓	✓
Premium listing on the Giveaways section of Goodreads		✓
Personalized email sent to everyone who doesn't win the Giveaway.		✓
Choose a Giveaway package	Choose Standard	Choose Premium

NOTE: The Goodreads giveaway pricing is always what's shown above—there is no sales tax for Kindle giveaways. So the only amounts you will ever be invoiced will either **\$136.85** or **\$688.85** (that includes our 15% management fee).

2. The rest of your giveaway information:

- a. Start date (mm/dd/yy)
- b. End date (mm/dd/yy)
- c. Number of copies you'd like to give away (max is 100 ebooks)
- d. Does your book contain mature content? (Y/N)
- e. Custom message to readers (optional, 150 characters max)
 - i. TIP: Prioritize a descriptive hook or important author information here, not information about the giveaway.
- f. Custom message to non-winners (ONLY available for premium giveaways; optional; 1000 words max)
- g. Primary genre*
- h. Secondary genre*

***Available genre options:** art, business, children's, classics, contemporary, cookbooks, fantasy, fiction, graphic novels, historical fiction, history, horror, humor and comedy, LGBTQ+, memoir, mystery, nonfiction, paranormal, poetry, religion, romance, science, science fiction, self-help, suspense, spirituality, thriller, travel, young adult

If you'd like to see examples of currently running giveaways, please see:

<https://www.goodreads.com/giveaway?sort=featured>

After the set-up . . .

- It will take approx. 2 business days for Goodreads to review your proposed giveaway. Shannon will let you know if there are any problems.
- We will create a graphic for you to share on your socials promoting your Goodreads giveaway (included in your 15% management fee). We will share on our SWP/SP socials as well! (Please keep this in mind and provide us with adequate notice for your giveaway.)

You're all set!

You don't need to do anything after the giveaway concludes—Goodreads automatically sends the winners their Kindle copy! But if you'd like to know how many people entered your giveaway at its conclusion, please request this information from Shannon.