



SHE WRITES PRESS
AUTHOR HANDBOOK

2023

She Writes Press
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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. In 2022, She Writes Press is celebrating its ten-year anniversary, and we invite you to keep up to speed with our celebrations at: <https://shewritespress.com/10years>.

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

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

Here is a bird's-eye view of the SparkPoint Studio family and our divisions. SparkPoint Studio is the parent company to She Writes Press, which is one of seven divisions underneath the SparkPoint umbrella, and one of three publishing imprints. Our team members have a unique blended background in a range of talents, including engineering, platform-building, publishing,

design, user experience, content development, publicity, and entrepreneurial know-how. While team members specialize in different divisions, they all dedicate a portion of their time in some way to She Writes Press. Find out more about the SparkPoint Studio team [here](#).

SWP is now formally based in Phoenix, Arizona, with the SparkPoint Studio team, though Brooke is based in Berkeley and Samantha in Chicago. You will be assigned to one of our three extraordinary editorial managers: Lauren Wise (also Associate Publisher of She Writes Press and SparkPress), Samantha Strom, or Shannon Green. Our primary mission is to provide our authors with a helping hand in the process of publishing and to ensure that each author publishes a book she'll be proud of for years to come. We are community-based and driven by the belief that women don't let women write alone. This was something Deborah Siegel, cofounder of SheWrites.com, once said, and it's been a driving force behind both SheWrites.com and She Writes Press.

In 2017, Brooke delivered a TEDx talk about her experience with traditional publishing and why she co-founded 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](#).

A great resource for some insight into hybrid publishing is a 2018 interview Brooke did with ALLi: <https://selfpublishingadvice.org/hybrid-publishing-brooke-warner>. We think this interview gives our authors a helpful overview of the publishing model. We also want to give a shoutout to SWP author Barbara Probst's article comprehensive 2021 article, ["Everything You've Always Wanted to Know: Hybrid Publishing."](#) SWP continues to make huge leaps within the world of traditional publishing, gaining accolades and recognition for our fantastic covers, excellent editorial quality, and the caliber of the authors we're signing each season. We welcome you as you join the ranks of this amazing group of women authors.

On behalf of our entire staff, to whom you'll be introduced in these pages, we welcome you to She Writes Press. The next step is to set up an exploratory call with Brooke at: <https://go.oncehub.com/ExplorePublishing>. Working with She Writes Press is more than just a

publishing experience; it's a team and a community. If you are not already a member of SheWrites.com, please go there and become a member so you can make the most of your experience as a SWP author. We look forward to helping you bring your book baby into the world.

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

She Writes Press is an independent publishing company that's both mission-driven and community-oriented, aiming to serve writers who wish to maintain greater ownership and control of their projects while still getting the highest quality editorial help possible for their work. In 2014, SheWrites.com and She Writes Press became part of SparkPoint Studio, LLC, creating a powerful combination that no other hybrid publisher brings to the table, including a strong editorial vision; traditional distribution; two award-winning hybrid imprints (She Writes Press and SparkPress); and an in-house marketing and publicity team through its publicity division, BookSparks. The SparkPoint Studio family is a female-run company with a strong vision, passion, and work ethic. In 2019, She Writes Press was named Indie Publisher of the Year.

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, either by a She Writes Press copyeditor or 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 managers and pub months
- Delivery of editorial schedule (includes deadlines)
- Delivery of manuscript from author
- Cover design begins
- Copyediting
- Proofreading
- Query integration (for both copyediting and proofreading)
- First pages (i.e., interior design)
- Corrections to first pages
- Subsequent page corrections (generally several rounds of corrections)
- Final corrections to interior
- Back cover copy
- Cover mechanical (i.e., full cover design, including front, back, and spine)
- Corrections to back cover (including ARC edition)
- ARC files sent to Lighting Source (our POD printer)
- ARCs ordered by author
- Final corrections to all files in preparation for offset print run
- Final book file sent to offset printer

Books ship from printer to PGW's 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@shewritespress.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 is signed, you can scan the signature page to Brooke's attention at brooke@shewritespress.com, or you can snail-mail it to She Writes Press | 1569 Solano Ave., #546 | Berkeley, CA 94707. Payment is generally made in two installments, detailed in the contract: upon signing and three months before your book goes to the printer. No work will begin until we have the first payment agreed upon in your contract.

First assignment

One of the earliest assignments you'll get from us are two documents to fill out: the book summary document and the cover memo. Early on in the process (following your season's onboarding webinar), you will be assigned your pub date and your project manager. Please note that we will always give you ample time to fill out the documents, and that Brooke assigns the pub dates and the project managers.

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 SparkPoint Studio or 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.

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 print book and your e-book 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 books, 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).

—**Foreign.** You can also strike foreign rights from your contract, meaning SWP would only publish 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. This is because we do go to all the foreign trade shows and attempt to sell your rights. So it's better to have someone (in this case, us) rather than no one trying to get these deals on your behalf. 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.

Delivery of requested materials to SWP

Following your season's onboarding call (which Brooke hosts and schedules by season), you will receive a welcome email that includes a book summary document and a cover memo to fill out. Please note that throughout the publication process there will be some overlap in the materials we ask from you. Some of the content in the book summary document, 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. 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. Later in the process, once your contract is signed and you're on board, we will ask for an author photo, a one-paragraph biography, and a 200-word description of your book. The sooner you can get these materials back to us, the better. We are eager to get your cover design under way, and we use the photo, bio, and description when we create your author and book pages on shewritespress.com (usually six months prior to your publishing season). The description you send us will be the basis for your Tip Sheet information, which is the information that will eventually land on Amazon and other retailers.

Tip sheets

The moment 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, sales hook, publicity updates, and more. If you are going big on your publicity campaign, you will want to seek out a publicist around this time to help you get a handle on the scope of your campaign. The sooner we have a sense of this, the better.

There are many other details we'll need from you—for instance a description of your book.

Please note that your description should not exceed 200 words. None of this needs to get started until after the Tip Sheet webinar, but at the same time, we don't want to be scrambling

at the last minute. So we include 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 Amazon description and beyond, so spend time with this and make sure it's exactly what you want!

Please also take the time to watch Lauren Wise's webinar about metadata before you start the tip sheet process:

<https://vimeo.com/374492113>

The password for this video is **yourdata**

Best practices for keywords:

The Tip Sheet also asks for keywords. Our system allows for ten keywords for your book, and we encourage you to start thinking about what these might be. Please see the following links 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>

Consider:

- What are things in the book that matter? People, places, etc.
- What keywords, topics and phrases do people use to talk about those things?
- Look at keyword tags on comp titles in Goodreads/Amazon/Library Thing (ie, plot twist vs. suspense)
- Download "Best Practices for Keywords in Metadata":

<https://bisg.org/store/ViewProduct.aspx?id=6972954>

Best practices for BISAC codes:

BISAC (you will learn more about these from the tip sheet webinar, your project manager, and your tip sheet editor) 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 mostly by the PGW 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 please note that 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 PGW. 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 PGW 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.

Delivery of manuscript from author

Your *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, or as soon as the contract is signed and the first payment made. 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. 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 a simple font like Times or 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)
Chapters
Afterword/Epilogue (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.

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 95 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.”

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.

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 \$17.95–\$19.95. Price is generally determined by page count and by how the retail price of other books in your category compares. We will advise you on these details, and anything falling outside of this will also be something to discuss with your 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 \$18.95 for fiction or memoir).

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

Cover design

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

When you receive your comps, we are looking for feedback that will help us with our next step, which is refining and polishing. If you do not like a cover, we want to know, of course, but we

are more interested in specific and directive feedback about what might be working in order to help us 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 Creative 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, once your book has been designed and we have a final page count. We ask that you start to think about your back cover copy as soon as you send your manuscript to SWP to be proofread. The sooner we can get your back-cover copy, the better. Please also see "Endorsements," below.

Your back cover and spine will be designed at the same time and sent to you for your approval. Then the entire design will be finalized and ready to go to the printer.

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

give your designer more possibilities to play with. We also welcome your ideas for images, and your providing images you own, which we will always take into consideration.

Copyediting

Copyediting is an additional expense outside of the publishing package. We do not require you to use an editor in our stable of copyeditors, but we prefer it. 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, 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, please see Brooke's tutorial here:

https://www.youtube.com/watch?v=q0_mtjurxEs&t=318s

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 mark up 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.

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.

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 are not familiar with Track Changes, please see Brooke's tutorial here:

https://www.youtube.com/watch?v=q0_mtjurxEs&t=318s

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.

Interior design (aka “pages”)

You will receive a PDF file of your completely laid-out book within two weeks of submitting your proofread changes. This file is called “first pages,” meaning it's the first round of laid-out, designed pages. (Subsequent versions will be called “second pages,” “third pages,” etc.) At this point, you are looking at something that will very much resemble your printed book! It's critical that you print out these pages and spend some time with them. At this stage, you are looking for any errors that might have been missed during the copyediting or proofreading stage. As

much as we strive for excellence, our editors are not perfect, and every year thousands of books go to the printer with errors. We will have done everything in our power to prevent this, but the final buck does fall to you, the author. We put the final responsibility for the designed book to the author, so we ask that you read this file word for word.

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

Please note that books are designed to be justified, and therefore words are often broken with hyphens at the end of lines. This is common, and we ask that you correct only those that are considered "bad breaks," meaning they don't look right to the eye or you cannot live with them. You will note them in your changes (see "Making changes 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 “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 102.

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

Pg 73 – Graph 1 after the line break:

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

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

Pg 83 – Graph 1, line 1:

Change **München** to **Munich**

To read: **train to Munich**

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

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

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

Pg 89 – Graph 1, line 3:

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

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

Please note that no substantive changes may be made at this point. Any substantive changes that happen after the book has been laid out will be charged at a rate of \$100/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 post-proofread/pre-layout phase of this process. 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, 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.

ARC files sent to LSI

We will be creating ARCs (Advance Reading Copies) for every book that has a publicity plan attached to it. If you do not have a publicist or do not intend to hire a publicist, please let Brooke know early in the process so that we can talk through your options and decide whether ARCs are necessary for your book. Your ARCs will look exactly like your book, except that the cover will feature a band that says "Advance Reading Copy," and it will have publicity contact information on it for reviewers. An ARC file will be uploaded to Lightning Source (or 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 she wants. Most authors order between 30 and 100 ARCs, depending on how aggressive their publicity campaign is. You will be charged for the full cost of your ARCs (plus shipping) as soon as the order is placed. 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) 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.

What traditional distribution means for your book

While traditional distribution by Publishers Group West is a huge boon for She Writes Press and its authors, it also puts more of a burden on us to ante up our publicity and marketing efforts. It means that we must meet PGW'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 PGW gets orders for. If you decide that this is not plausible for you economically, there is an option to be in PGW'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 PGW's sales force. If you are not going to hire a publicist, we reserve the right not to pitch your book to the PGW sales force. In other words, if you want to take advantage of what PGW 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, PGW has a sales force that sells our books into major accounts. They urge the buyers of those accounts to take a certain order. This is technically a "soft" order because the accounts can and will return books that do not sell. Here is where publishing is a gamble. You want those books to go out into the marketplace, but if you have no publicity or marketing campaign, the books will not stick. They will come back, and She Writes Press (and by extension you, the author) has to absorb those returns at the cost of .65 cents per return (as of 2022). The good news is that those books go back into stock. The bad news is that returns are an industry inevitability, and you will absorb the cost of the returns out of your author earnings.

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

Brooke will send each author individually her preorders prior to making a final printing decision. In practice, a scenario might look like this: Advance orders for your book may be 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. Please note that your books will be warehoused for one year at no charge, but after one year, unless your book is selling at a regular rate, you will either pay for warehousing (10 cents per book/per month) or have the option to have your books sent

to you at the cost of shipping, as you will already technically “own” the books, since you will have prepaid the production and printing costs. A third—and the least desirable—option is to have quantity destroyed at zero cost.

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 PGW at no cost to the retailer. PGW processes returns for us at the rate of 65 cents per copy. 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 PGW’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. If you have a high number of hurts, we can talk to Ingram about the possibility of pulling them from the hurt inventory, but this is subject to a charge. Your hurts will be listed as a line item on your quarterly earnings statement. 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 a week or two 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 \$90 hard 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.

Warehousing and excess inventory

After one year of storage, PGW may charge—on a monthly basis—a fee for excess inventory. This fee is calculated only for those titles that have been stored at the PGW warehouses for at least 12 months. Excess inventory is calculated on a per-title (and per-edition, for the few books that are printed in multiple formats) basis and is inventory that is in excess of the previous 11 months' net sales of the individual title. The fee to carry this inventory is 10 cents per unit per month. Our team will send you information about your excess inventory options if and when you have excess inventory, and will give you the option to: (1) pay for excess inventory; (2) have excess inventory shipped to you; or (3) destroy excess inventory. Please note that you are only charged warehousing for what is considered to be excess, which means that some authors will never see warehousing fees. Excess refers to what PGW determines to be “stagnant inventory.”

One complication of excess inventory is the fact that once inventory is cleared out of the warehouse, it's sometimes the case that we'll see a “low inventory” notice within weeks of the stock being removed. This is frustrating to authors, and might be a reason for you to consider paying for books to be stored. Many authors also have their books shipped to them from the warehouse, only to have us ask you to send them back once we're low on inventory. We apologize in advance for this seeming waste, but PGW will only store at zero cost a certain number of books—and every author has to sort out for themselves their best options upon being notified about excess stock. Brooke is always happy to talk this through.

If you have to send books back to the warehouse, the address is:

Ingram Publisher Services
C/O She Writes Press
210 American Drive
Jackson TN 38301

Please note that Ingram Publisher Services is Publishers Group West's parent company, so you will address your boxes to Ingram Publisher Services, care of our imprint.

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 74)

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

Direct ordering of your own book

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

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 you are printing with LSI, you pay according to their fees, which vary depending on how long your book is and how many copies you want. You will order

your ARCs from LSI, but you will also order any future POD print runs. Your editorial managers can price out your POD 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 orders@shewritespress.com. We need the following information in order to place your order: TITLE, ISBN, QUANTITY, NAME OF RECIPIENT, SHIPPING ADDRESS, PHONE NUMBER. 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. Thank you.

Any books that qualify as sales to customers may be subject to the distribution fee if you want She Writes Press to bill the consumer. You can place orders of ten or more copies on behalf of a customer, but we encourage you to bill the customer yourself. You simply place the order yourself on behalf of your customer and then bill your customer for the cost of the books (usually authors offer 50% off if customers order ten copies or more), plus shipping. You should also feel comfortable asking customers to order your book through major online retailers or their local bookstore.

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

Preorders from a bookstore or other outlet with a PGW 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 Publishers Group West. 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.

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

If you run into an issue with a store that does not have a PGW account, you can ask them to set one up. Some bookstores may be reluctant to do so, and if you encounter extreme resistance,

then 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 PGW does have an exclusive arrangement to distribute our books to trade accounts (bookstores, retailers, etc.). If you encounter a bookstore that **does** have an PGW account and they say they cannot place an order for your book through Ingram, please contact Brooke. Our preference at this point is that you introduce the book buyer to Brooke via email so that she can put the buyer in touch with PGW. If you encounter any resistance to order from bookstores who do work with PGW, please also contact Brooke right away.

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 PGW’s system just like preorders.

Bookstores in the post-pandemic world

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>

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 PGW, and if there's any confusion, please put them in touch with Brooke. Read Brooke's "Best Practices for Authors Who Want Their Book in Bookstores:" <https://www.huffingtonpost.com/entry/596e0e68e4b05561da5a5a97>

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

Regarding Barnes & Noble, here are some best practices suggested to us by PGW:

- 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 the PGW 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, and you don't want to have your launch party too close to your publication day (i.e., the day of). Retailers are largely unconscious of a book's *actual* publication day, and your window of publicity is a full three months from the point of publication. It's easy to get hooked into a particular date as being important, or the day upon which something big is supposed to happen, but the publishing industry doesn't work this way and you have more time and space around your publication date than just one single day. 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.

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 blurb 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.

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.

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

Sample permission 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

Permission Granted by:

Authorized Signature Name (please print)

Date

Technology

Transferring files

Please email as attachments all Word and PDF files. Please always check with Brooke before sending a large image file to determine the best way to transfer those files. 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 view Brooke's online tutorial here: https://www.youtube.com/watch?v=q0_mtjurxEs&t=318s (or go to [youtube.com/warnercoaching](https://www.youtube.com/warnercoaching) and visit the "How to Use Track Changes" video).

File names

When submitting your manuscript and/or any files to us, please make sure to name them with either your last name or the title of your book somewhere in the extension.

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.

We have two webinars with information about self-publishing audio books:

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)

Please email Brooke regardless if you get an audio book deal or if you decide to do an audio book on your own. 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.

SpeechKi

If you're looking to make your own audiobook, don't want to narrate it yourself, and don't have the funds to hire actors and book studio time, we recommend SpeechKi. This company creates audiobooks using artificial intelligence, with costs as low as \$500. With 251 realistic voices in 72 languages available, you're sure to find one that is a good fit for your book, and they're offering free tests to prove it. Check out their website at www.speechki.org.

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.)	
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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/yourvoicemyourvision .	
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://yourvoicemyourvision.com/book/>.

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

SOLO EMAIL

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

Dear [NAME] / Hi everyone,

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

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

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

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

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

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

Sincerely,
Your name

EMAIL NEWSLETTER ANNOUNCEMENT

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

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

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

SAMPLE FACEBOOK/INSTAGRAM 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/>.

SAMPLE TWEETS

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

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

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 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” our Facebook page and to follow us on Twitter. 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!

On Facebook:

www.facebook.com/shewritespress

www.facebook.com/shewritesdotcom

www.facebook.com/warnercoaching

Our sister press, SparkPress: <https://www.facebook.com/sparkpress/>

SparkPoint Studio: <https://www.facebook.com/SparkPointStudio/>

On Instagram:

@shewritespress

@shewritesdotcom

@gosparkpoint

@brooke_warner

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 Publishers Group West. There are many benefits of traditional distribution for our authors. The first and most important is visibility. With PGW, 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 PGW'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 PGW, 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 PGW 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 Publishers Group West in advance. It's likely that they already have a relationship with PGW, 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:

1. 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)*, *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.
2. We have a sales force. Twice a year, Brooke goes to a sales conference in Nashville to pitch SWP authors’ work to a sales force of fifty or so representatives whose job it is to “sell in” books to the trade. Getting this kind of face time with reps is invaluable.
3. SWP manages your metadata (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.
4. SWP books get into libraries! This is a big advantage of traditional over self-publishing and can make a difference for your book’s legitimacy in wider markets.
5. We have access to iPage, a business-to-business tool where buyers can order direct. This site features all of our books and gets approximately 30K visitors a day.
6. 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 6–8 weeks 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 PGW 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 \$8.97, or 50% of \$17.95 (standard trade discount).
- The manufacturing (printing) cost will anywhere between about \$3–\$5 (depending on POD vs. print-run).
- For distribution, maintaining the trade relationships, warehousing, shipping, and accounting for book sales, SWP receives a 40% fee from the net sales price. So, for books sold through the trade, your Net Profit will be: \$8.97 minus your printing costs, minus 40% distribution commission.

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.

SWP authors bear the cost of returns, which is 65 cents per return (as of 2022). This is another risk inherent in this process. You need to consider that some of your inventory will come back. As long as it's not damaged, it will go back into salable inventory. Our job is to monitor your inventory and to print conservatively enough that we don't bury you in inventory, but to be aggressive enough to have enough on hand to fulfill demand as it comes in. It might make sense for some authors to

print only 500 copies of their book and then switch their book to be fulfilled on demand. Again, these are decisions that will be made about two months out from your publication date, and you will be given a full estimate of all of your choices so that you know what to expect, and what you're getting into.

Payment schedule

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

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

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

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

***Important note:** Because our royalty statements are sent from a Contact Management System, it's not uncommon for authors not to receive their statements, which come via email. If you do not receive your statements by June 1, September 1, December 1, or March 1 per the above schedule, please email John (john@sparkpointstudio.com) and cc Brooke to ask that we send the statement directly. The only way to troubleshoot this problem in our experience is to try to add a secondary email to your account.

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>

password is 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 Publishers Group West is amazing in that it will get your book into the marketplace effectively. However, once the books are there, marketing and publicity are the two forces that will actually drive what we call "sell-through." Sell-through is different than preorders, in that selling through means that your book is actually being sold through the register, whereas preorders can always be returned, especially through the major accounts. In many ways, our relationship with PGW makes marketing and publicity even more important. Because PGW has the capacity to get your book into lots of accounts, and in good numbers, you will want to have the publicity to back those efforts. If you opt not to have a publicity plan, we will temper our sales force's expectations accordingly.

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

Marketing strategy

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

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

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

Components of a marketing plan

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

Publicity Plans

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

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

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

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

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

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

SWP catalog

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

independent publisher is providing.

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 PGW presell your books to the major accounts.

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

Publicity guidelines

Plan ahead

Traditionally, publicity campaigns start three to four months prior to your book's release. We recommend getting on this timetable, since many reviewers and media require this much advance notice. If you have a limited understanding of how marketing and publicity works, we recommend hiring a publicist. Working with a publicist will help you establish a timetable for your book, and you can rely on the publicist to make connections and follow up on leads. 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. BookSparks (www.gobooksparks.com) is a SparkPoint Studio entity, and as such we recommend them (of course!), though it's not a requirement. In addition to Crystal Patriarche and her team at BookSparks, we have a list of

recommended publicists we're building on an ongoing basis. SWP author Barbara Probst wrote a helpful article, "[Choosing a Publicist](#)," which provides helpful food for thought on this subject.

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.gobooksparks.com

crystal@booksparkspr.com

Founded in 2009 as part of the SparkPoint Studio family, BookSparks™ offers discounted packages for SWP/ SparkPress authors (\$10,000+). BookSparks has a large platform and many influencers/online reviewers so good for authors that don't have a platform of their own. They are well-known in the industry and help elevate SWP and SparkPress books to be included in national and online media with other traditionally published books. BookSparks represents authors across several genres—Women's Fiction, Literary/Book Club fiction, Suspense and Thrillers, memoir, historical fiction, YA, and more. They've worked with well-known authors and media for years and good at getting lots of attention in various places and understand hybrid publishing. BookSparks is part of the SparkPoint Studio family, and the relationship and communication between the BookSparks team and She Writes Press is seamless and highly integrated.

Caitlin Hamilton Marketing & Publicity

Caitlin Hamilton Summie

www.caitlinhamiltonmarketing.com

caitlin@caitlinhamiltonmarketing.com

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. 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. She specializes in memoir and fiction (but not fantasy/sci-fi). Each book and author get a 360 degree tailored campaign including media (online and traditional), marketing, events, and social. Packages begin at \$7,500 and run to \$13,500. Post-publication, clients can retain the firm to continue campaigns at the rate of \$125/hour. The firm specializes in fiction (historical, general, literary, mystery/thriller); memoir; biography; and history. Caitlin has seen all sides of the business and loves the hybrid model and has worked with She Writes Press since 2014.

FSB Associates

Fauzia Burke

<https://fauziaburke.com>

fsburke@fsbassociates.com

FSB Associates is a full-service book publicity firm best known for its reach in the online publicity space. Their campaigns include outreach to websites, blogs, podcasts, and social media influencers along with traditional media. Fauzia Burke, author of [Online Marketing for Busy Authors](#), is the founder and president of [FSB Associates](#) and has spent more than 25 years publicizing books by bestselling authors such as Alan Alda, Arianna Huffington, Deepak Chopra, Sonya Renee Taylor, Ken Blanchard, Charles Spencer, as well as many first-time authors. Fauzia worked at Henry Holt and John Wiley before starting FSB in 1995. In 2019, FSB launched [Pub Site](#), a platform for building author websites used by authors like Tom Clancy, Robin Cook, and hundreds more. Fauzia also consults and offers a "[power hour](#)" for authors needing marketing advice. Whether you're a first-time author overwhelmed by the idea of building a brand or an experienced author wanting to take your marketing and publicity to the next level, FSB can help! Based in San Diego, CA, FSB Associates is a virtual company with staff in Tampa, FL, Chicago, IL, Los Angeles, CA and Denver, CO. Publicity campaigns range from \$15K-\$25K, website set-up starts at \$499.00 with a fee of \$19.99/month which includes hosting. Please contact FSB here: <https://fsbassociates.com/contact>

Websites: [Pub Site](#) is a DIY website platform built specifically for books and authors. Easily display all your books, excerpts, videos, social media links and feeds, author tours, online bookseller links, and more. Have a professional-looking website up and running within hours. Start a new blog or import your WordPress blogs with ease. \$19.99/month; website set-up starting at \$499.

Coaching/Consulting for Digital Branding: It's never too early or too late to develop your digital brand. Using data-driven marketing, FSB can help you develop a successful and sustainable personal brand. They offer advice for launching your book, developing a cohesive plan for your digital marketing and branding, or ideas for incorporating social media into an existing marketing strategy. \$3500/10 hours.

PR by the Book

Marika Flatt

<http://prbythebook.com>

marika@prbythebook.com

Since 1997 Marika Flatt has worked in book PR, and she opened PR by the Book in 2002 to stay ahead of the curve, whether that's finding new digital avenues for our clients' promotion or making relationships with new media outlets. PR by the Book specializes in memoir, self-improvement, health/wellness of all types (physical, mental), and fiction. Most campaigns are on a full-scale book launch program at \$3-\$6K/month for 4-6 months. 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 (\$1,500/month). They also offer separate social media programs to aid authors in establishing social media channels and building acquisition. Ultimately, all potential clients receive a free 30-minute discovery phone meeting to assess their needs and budget and individualize as needed.

Books Forward

Marissa DeCuir

www.booksforward.com

www.jkscommunications.com

marissa@jkscommunications.com

For more than twenty years, Books Forward (a JKS Communications company) 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, 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 averages \$2,500-\$4,000/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

www.areyoured.com

am@getredpr.com

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, music, real estate, entertainment, celebrity, eco, beauty, political activism, and education. She is less interested in working on memoir. She is also a highly experienced social media specialist, marketing strategist and writer. 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 that has worked on fiction (contemporary, women's, thrillers, historical fiction) and non-fiction (memoir, self-help, parenting, business, health & wellness, food, African American, celebrity) books. Additionally, she specializes in author branding. 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 \$10-15k. Get Red PR does offer on-going PR, marketing and social media support on a retainer basis.

Wildbound PR

Julia Drake

julia@wildboundpr.com

<https://www.wildboundpr.com>

Creates custom book campaigns that use the latest trends in print, online, broadcast, and social media. Also specializes in book tours and events, author website design, and book trailers. Based out of LA. Wildbound specializes in memoir, nonfiction, mystery/thriller, and environmental/nature focused books. Monthly costs for media campaigns start at \$2,500 a month; average campaigns last 5-6 months, social media at \$1,000 a month; event bookings, video production, and other promotional/marketing services are charged on an individual basis, depending on scope.

Red Pencil Publicity

Helena Brantley

<https://redpencilpublicity.com>

helenabrantley@redpencilpublicity.com

Established in 2010 by Helena Brantley, a publicist who specializes in promoting nonfiction books to television, radio, and print media, and creates and promotes events. She only works with subject-matter experts.

We recommend the following resources for authors looking for support with their websites:

Monkey C Media

Jeniffer Thompson

<https://monkeycmedia.com/>

619-955-8286

info@monkeycmedia.com

Do you need an author website that establishes your author platform, attracts readers, builds your list, and converts traffic into revenue? At Monkey C Media, we've been building custom, award-winning, easy-to-update author websites since 2004. Plus, we'll guide you through the process and help you create a powerful brand story that goes beyond the website. Let's build something beautiful together.

Pub Site

Fauzia Burke

<https://pub-site.com>

You've written the book. Let us help you build a professional author website to promote your content and books. Sell right from your site with eCommerce tools. Keep fans in the loop with a newsletter. Write out ideas and excerpts in a blog post. Guide potential readers to your social media channels so they can stay up to date with your tweets, Facebook posts, Instagram photos, and whatever else you want to promote between books through your online presence.

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.

Best practices for working with SWP and your publicist:

1. 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.
2. Please make sure your outside publicist (again, except BookSparks) is feeding the publishing team information on a regular basis, including media hits, reviews, and any updates regarding your campaign goals.
3. If you're unclear about a deadline, or if you're receiving what feels like contradictory information, please don't hesitate to email Brooke, or to start a conversation between your publicist and Brooke to get clarity. Publicity is not a science, and different publicists have different ways of doing things. If you feel like you need clarity or direction, just ask.

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.

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 (soon to be a SparkPress author) to learn more:

<https://vimeo.com/606739534>

pw: PITCH

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 PGW. Sometimes bookstores pass on books, and because there are so many books competing for the same shelf space, this is increasingly more common than it used to be. And even if you do get a good preorder from a major chain or from the “field,” as independents are referred to, you need to account for the inevitability that some of those books will be returned. If you want your local or hometown bookstore to carry your book, approach them about this possibility a month or two before your pub date. See “Creating a relationship with your local bookstore” for more information about how to go about doing this and how bookstores should order your book.

Corporate (special) sales

Special sales are any sale made to special groups. We recommend compiling a list of possible special sales opportunities you might have and sending them to your 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. PGW will organize these sales on your behalf as long as the company in question has an account with PGW. 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.**

Tracking Sales

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

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*). Please find our instructional “Advertising for Authors” packet at:

<https://gosparkpoint.com/buyads/>. (Use the code SPSads22 to access the page and download.)

This was created specifically for our authors. Our hope is that it will greatly help authors in their DIY marketing efforts, but it is a lot of information and very extensive, **so please read through it completely**. Since there is no tried-and-true method and it varies based on book, audience, and budgets, we’ve tried to make this very thorough, yet easy-to-follow. We encourage you to take the lead on this yourself, though you can hire BookSparks to create your advertisement for you, and Brooke wants to sign off on all final ads for the purpose of making sure all the pertinent details are included (like publisher and distribution information, ISBNs, price points, and publication date).

Amazon Advertising

It's true—Amazon has made available their advertising platform for your direct access and use through Author Central. Previously, if you wanted to run an ad through Amazon, we had to do that for you, and we couldn't give you behind-the-scenes access to your analytics due to privacy concerns for other authors. Now, Amazon is allowing authors to run their own ad campaigns. This is great news! It gives you all more control and more access to your data, and means that authors with traditional distribution (aka, us!) have the same resources as self-published authors publishing through KDP.

If you would like to run your own Amazon ad campaign, please view our now-accessible webinar, **"Amazon Ads for Beginners"**

Webinar with Shannon (2022):

<https://vimeo.com/701397206>

password is: amazonads

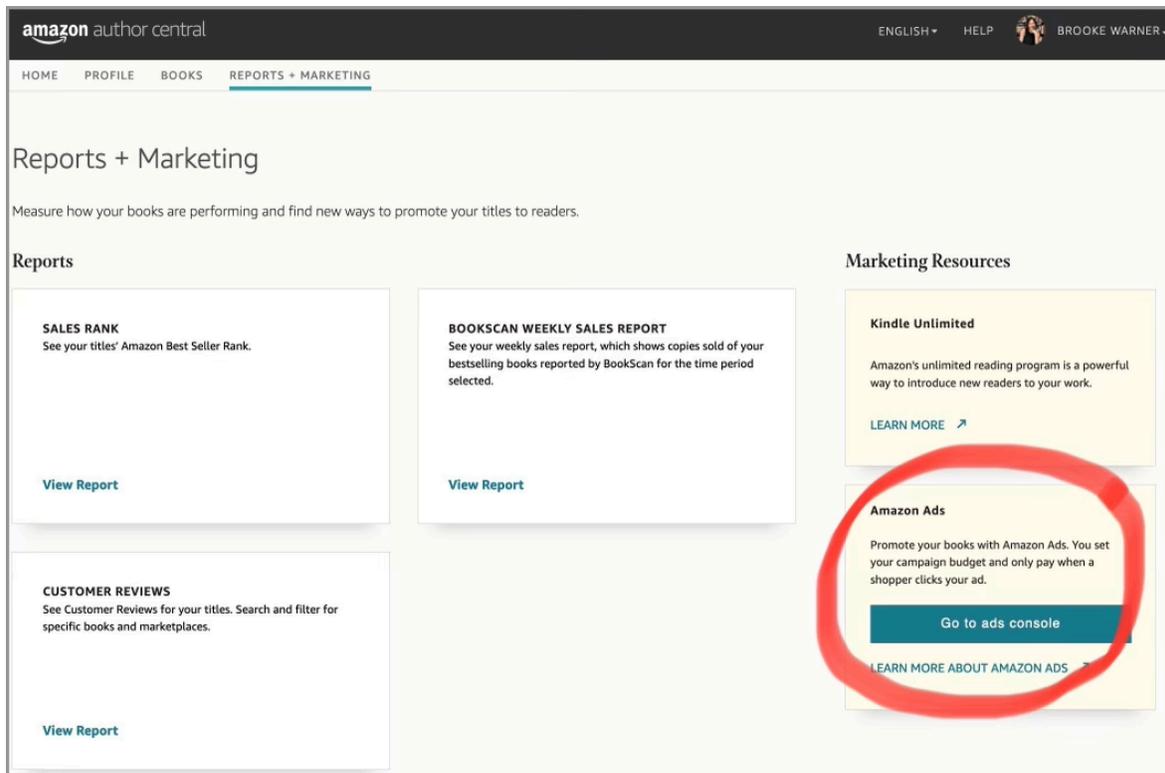
PDF of the slide deck can be downloaded [here](#).

If you to continue to let She Writes Press or SparkPress run your ads on your behalf, that's still possible, and Shannon will still be the point person. Some of you may prefer that because it's not the most intuitive thing in the world to run these ads. So for those of you who prefer a more hands-off approach, we've still got your back on Amazon ads.

Important:

Please note that Shannon cannot be an Amazon ads consultant for those of you running your own campaigns. We hope that there will be sharing in the groups and that we'll get some in-house resident experts and third-party support teams that build as this starts to sort itself out.

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



Additional resources about Amazon ads:

Webinar with Brooke (2019):
<https://vimeo.com/347765435>
password is AMAZONADS

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

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. Below we offer information about specific platforms, and also want to point your attention to a whole bunch of our own content on this topic to start with:

<https://gosparkpress.com/writing-bookstagram-captions/>
<https://gosparkpress.com/bookstagram-for-beginners/>
<https://gosparkpress.com/publishing-tools-social-media-overview/>
<https://gosparkpress.com/using-facebook/>
<https://gosparkpress.com/publishing-tools-using-twitter/>
<https://gosparkpress.com/instagram/>
<https://gosparkpress.com/booktok-for-beginners/>
<https://gosparkpress.com/an-introduction-to-authortube/>
<https://gosparkpress.com/booktube-for-beginners/>
<https://gosparkpress.com/publishing-tools-curating-your-online-presence/>

Facebook

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

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

Facebook Advertising/Fan Page Advertising

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

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

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

Twitter is a great way to announce release dates and press-release information, and it also creates an online community for your readers. Also, buyers are tracking Twitter traffic to determine the buzz on books. As with Facebook, posting frequent tweets that include the full book title and appropriate (shortened) links. Use bitly.com to shorten your links.

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>.

Social Media Boot Camp

She Writes University sells a Social Media Bootcamp for those interested. Here's the link: <https://shewritesuniversity.com/social-media-bootcamp>. The cost is \$200.

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)

If you need metadata updates to your Bookbub page, please contact Bookbub directly through your account contact form, as Bookbub does not receive consistent metadata updates through Publishers Group West.

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

We also recommend purchasing the She Writes University webinar hosted by Lauren Wise at: <https://shewritesuniversity.com/product/how-to-maximize-bookbub>.

Below is the BookBub Cautions sheet given to all authors who inquire about BookBub deals:

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/SP to ask Ingram to make a price change across platforms. It's more difficult to make sure that the price PGW takes effect across all of the platforms. **Indeed, sometimes the change PGW has requested 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.

Additionally, it's important to know that international retailers often try to convert the US price rather than accepting a provided international price. This, combined with a variety of different tax codes across the world, make international sales particularly difficult. Recently we've been experiencing such difficulty with this that we have to inform you that we cannot guarantee that all of the international platforms will be updated. Please take this into consideration when you weigh what you're paying BookBub. If there is a particular territory that's important to you due to the content of your book, please let us know in advance so that we can flag it with PGW leading up to your sales dates.

Here is a list of the top platforms that we ask you to keep an eye on:

1. Amazon
2. B&N.com
3. Bookshop.org
4. Kobo
5. Apple
6. iTunes
7. Google Play

Let us know if there are others you want us to add to this list.

What you need to do:

1. Notify us 10 business days prior to when you want your promotion to begin. For example, if you have a special price promotion that starts on the morning of September 21, you will need to ask us by the morning of September 7 to change the price. Having received the request 10 business days ahead of time, we will place it on our calendar to **request the price change from PGW a full 4 business days in advance of the start of the promotion.**
2. 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 PGW reps to correct errors before the price promotion begins.
4. We cannot guarantee that PGW or any of the PGW-related 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.

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.

Amazon's Search-Inside-the-Book feature

We opt all books into this program. Amazon uses an algorithm to regulate the amount of pages people can see on the Look-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 Amazon 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 Amazon.

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

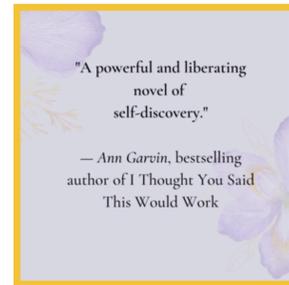
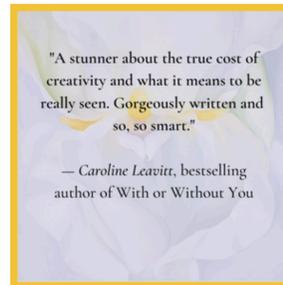
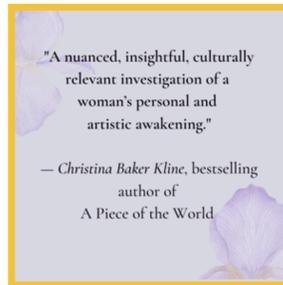
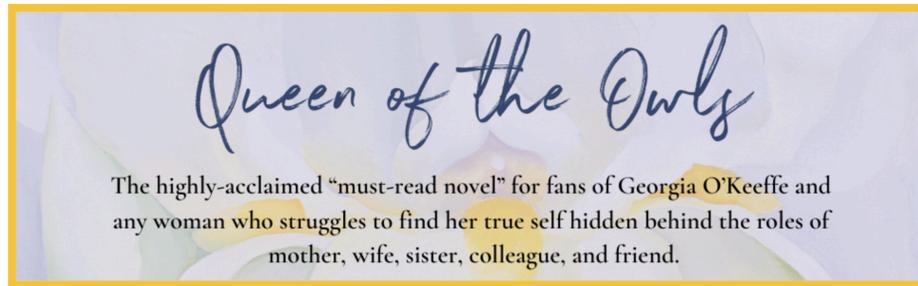
Unfortunately, Amazon categories are divorced from the system of categories we use, which are BISACs (an acronym for Book Industry Standards and Communications, which are the industry-approved "list of standard subjects designed for use in the book trade in the U.S. and English-Speaking Canada." Amazon, 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 changing 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

You can have memes created to add to your Amazon page (Amazon A+ detail) and send these to your project manager to upload. Please do not attempt to upload any images yourself through Amazon's Author Central. If you need a designer for these memes, [this list](#) includes some of our own interior designers you can hire out. Here's an example from Barbara Probst's *Queen of the Owls* listing on Amazon. Details and specs for the designs can be found at the end of this handbook on page 104. One caveat is that we need to ask for patience in terms of your expectations for how soon these will appear on your product page, which is all the more reason to get the memes created as soon as you have an approved cover. We anticipate ten days, but our experience has shown that we've had to follow up quite a bit in order to ensure that these images actually get placed.

From the Publisher



Goodreads

Any problems you encounter on Goodreads must be fixed by the support team at Goodreads. 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.

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 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 the awards we recommend:

Foreword Indies: Recognizing the best independently published books.

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

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

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

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

Next Generation Indie Book Awards: The largest not-for-profit awards program for independent publishers. **International Book Awards:** Honoring excellence in independent and mainstream publishing.

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

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

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

Does 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.)

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 we recorded featuring 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!

Recommended books

Never Say You Can't Survive: How to Get Through Hard Times by Making Up Stories, by Charlie Jane Anders, Tor, 2021

Where Do You Hang Your Hammock? Finding Peace of Mind While You Write, Publish, and Promote Your Book, by Bella Mahaya Carter, She Writes Press, 2021

The Book You Were Born to Write, by Kelly Notaras, Hay House Inc., 2020

Your First 1000 Copies, by Tim Grahl, Story Grid Publishing, LLC, 2020

Write On, Sisters! Voice, Courage, and Claiming Your Place at the Table, by Brooke Warner, She Writes Press, 2019

From Page to Stage: Inspiration, Tools, and Simple Public Speaking Tips for Writers, by Betsy Graziani Fasbinder, She Writes Press, 2018

The Business of Being a Writer, by Jane Friedman, Wise Ink, 2018

Buzz: The Ultimate Guide to Book Marketing, by Dara Beevas and Roseanne Cheng, She Writes Press, 2018

Be the Gateway: A Practical Guide to Sharing Your Creative Work and Engaging an Audience, by Dan Blank, WeGrowMedia, 2017

How to Market a Book, by Joanna Penn, Curl Up Press, 2017

Damn Fine Story, Chuck Wendig, Writer's Digest Books, 2017

Pep Talks for Writers: 52 Insights and Actions to Boost Your Creative Mojo, by Grant Faulkner, Chronicle Books, 2017

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

Green-Light Your Book: How Writers Can Succeed in the New Era of Publishing, by Brooke Warner, She Writes Press, 2016

Big Magic, Creative Living Beyond Fear, by Elizabeth Gilbert, Riverhead Books, 2016

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

The Writer's Little Helper, James V. Smith, Jr., Writer's Digest Books, 2013

All authors get a free copy of Brooke's *Green-Light Your Book* shortly after we launch a new season

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

Review opportunities and author resource websites

Signing with PGW for distribution means that the major review outlets now recognize us as a traditional press. What this means for you as an author is that you can pursue traditional and independent reviews 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 \(newpages.com\)](http://newpages.com) will not review author-subsidized books at all. We are trying to be in conversation with these outlets and we appreciate your bringing these sites to our attention so that we can continue to try to make inroads with them.

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

digitalbooktoday.com/about-us

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

www.selfpublishingreview.com/get-reviewed/

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

www.bookreporter.com

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

www.bookspot.com

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

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.aldaily.com

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

www.bookslut.com/blog

This site maintains a series of columns each focusing on book reviews for different genres. They feature their own book reviews and have done a few author interviews.

www.theindieview.com

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.bookwire.com/Home

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

fyreflybooks.wordpress.com/about/review-policy

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

www.writeradvice.com

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

www.writersweekly.com

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

www.writerswrite.com

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

www.writingclasses.com

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

www.writers.com

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

www.writing-world.com

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

www.bookninja.com

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

www.popmatters.com

Writes book reviews, features, and columns for readers.

www.complete-review.com

Comprehensive book reviews of both newly published and older material.

myshef.com

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

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.

www.armchairinterviews.com

Author interviews and book reviews.

www.thewriterslife.blogspot.com

Features author interviews and informative articles for writers.

www.edrants.com

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

somanymanybooksblog.com

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

www.erikadreifus.com

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

www.librarian.net

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

www.publiclibraries.com

Posting news about the industry relevant to 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.freelancewriting.com

Resources, tutorials, and contests for freelance writers.

www.nationalwriters.com/page/page/1963103.htm

Contests and groups for writers.

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 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 \$100/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?

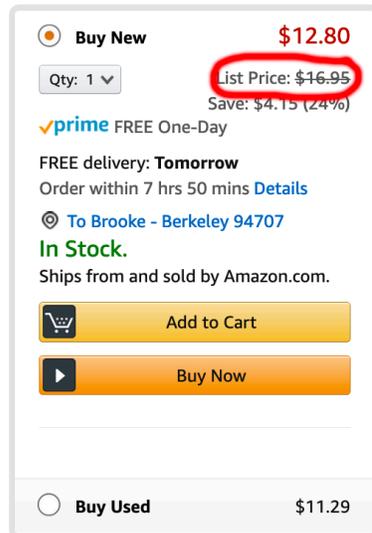
Unfortunately, this is a sales tactic (leveraging scarcity) to try to encourage consumers to buy books, and should therefore be ignored. Please read Brooke's post, **The Top 10 Things All**

Authors Should Know about Amazon:

https://www.huffingtonpost.com/brooke-warner/the-top-10-things-all-aut_b_6744386.html

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 orders@shewritespress.com. Please include the following information: TITLE, ISBN, NAME OF RECIPIENT, SHIPPING ADDRESS, PHONE NUMBER.

Can you give me an example of what I can expect to earn on a book priced at \$17.95?

How much you make from a \$17.95 book will depend on where and how it is sold.

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

- The net sales price will be \$17.95, 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 PGW's warehouse, you need to take those costs into consideration.
- So, if you sell your book directly, your net profit will be \$13.95–\$14.95 (\$17.95 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 \$8.97, 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: \$8.97 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.
- 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.
- There are two ways in which e-book earnings are calculated, depending on where the e-books are sold. Amazon takes a cut of 50 to 57.5% from the list price and Apple takes 30%. PGW's fees and commissions, which are 5.6% of retail cost for the agency model (Apple) and 7.5% of net for the wholesale model (Amazon and all other e-book platforms). For those interested in a more detailed analysis of the difference between these two models, we recommend reading: [A Comparison of the Wholesale Model and the Agency Model in Differentiated Markets](#).

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 PGW 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 50.

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 a monthly call for authors in which she details all the steps of the publishing process and explains to authors what they need to be considering as they move forward toward publication. Also, self-publishing is a lonely endeavor, and many self-published authors don't have the community or existing platform they need to be able to sell books. Although we can't build authors' platforms for them, we do feel we are giving them a leg up by featuring their books on She Writes and on our social media sites. Authors also take advantage of the collective experience of those authors who've come before them, many of whom are active on the SWP Secret group on Facebook, as well as on SheWrites.com. We give authors the benefit of publishing on a brand that already has a solid reputation in the industry, and the added benefit of traditional distribution.

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

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

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

SWP is distributed by Publishers Group West, and all books will benefit from their internal sales process. They will also be listed in PGW's online catalog through Edelweiss. We will warehouse books in the PGW warehouses at no additional cost to the author for up to one year. After one year, books may become subject to storage fees. The team will notify authors at the one-year mark about how much inventory is in the warehouse, and at that point we discuss options with the authors on an individual basis.

How does SWP handle fulfillment?

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

Can SWP authors get their books into bookstores?

Yes, any bookstore interested in carrying your book can order directly through PGW, through iPage, 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, her cover is managed and/or designed by our creative director, Julie Metz. Authors are asked to fill out a cover memo to give us direction, and from there they are given at least three cover "comps" to review. These will be conceptual, not completely polished. The author then weighs in on the direction and consults with her 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 offer e-book-only publishing solutions?

Our imprint SheBooks offers e-book-only publishing options. Please visit www.shebooks.net for more information.

Does SWP handle international sales?

PGW 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.

SHE WRITES PRESS STYLE GUIDE

The authority on grammar and style is *The Chicago Manual of Style (CMS)*, 16th 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., costeffective, 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 a colon is used within a sentence, the first word following the colon should be lowercased unless it is a proper noun. When a colon introduces two or more sentences or when it introduces speech in dialogue, a quotation, or a question, the first word following it should be capitalized. Fragments and lists should begin with a lowercase letter.

Examples

- The conclusion is clear: don't drink the water from polluted rivers.
- Residents decorated downtown for Independence Day in three classic colors: red, white, and blue.
- 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

ª Queen Elizabeth, President Kennedy, *but* the president, the governor.

- The word “white,” when referring to race, is lowercase. The word “black,” when referring to race, is generally also lowercase, though author’s preference may be followed; consult

with your editor when in doubt.

Periods of history

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

In general, use numerals and the dollar sign for all amounts of money (but spell out "cents"). 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. If you don't know what this is, our proofreaders will take care of this on your behalf.

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 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. This type of software is available for free at the Aladdin website (www.aladdinsys.com).

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 work is not diminished.

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

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

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

J

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

M

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

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

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

P

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

PROOFREADING CHECKLIST

Before returning your project to She Writes Press, please use the following checklist to confirm that the manuscript has been properly prepared for submission. If you have questions about how to perform any of these functions, please contact 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 are correct?
- Have you checked all text flow from recto to verso, and verso to recto?
- If this is an anthology, have you cross-checked all contributor names in the TOC against the chapter bylines and the contributor bios for consistency in spelling and usage?
- Have you compared all chapter titles and subtitles with the chapter pages and running heads to confirm that they are consistent?
- If there are multiple callouts, have you compared them with each other to confirm that all styles/formats/design elements are consistent?
- Have you cut “http://” from any URL that begins with “www”?
- Have you inserted “http://” for any URL that does not begin with “www”?
- If there are endnotes, have you confirmed that all endnotes appear in consecutive order and that no notes are missing, either in the body text or in the Notes section in the back matter?
- If there are endnotes, have you queried any missing information?
- Have you flagged and addressed queries and/or TKs?

• THANK YOU •

SAMPLE CORRECTIONS—FIRST-PAGES STAGE

Page 7, graph 2, line 2:

Change:

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

To:

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

Page 17, graph 4, line 4:

Change (add series comma):

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

To:

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

Last graph, last line:

Change (remove comma):

She ignored the woman, who camped.

To:

She ignored the woman who camped.

Page 20, graph 2, line 2:

Change:

She was itching for the confrontation with her young man.

To:

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

Graph 5, line 9:

Change (add series comma):

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

To:

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

Graph 2, line 17:

Bad break on the word “babysitter”

Change to:

baby-
sitter

Page 27, graph 2, lines 4 and 6:

Change:

doctor’s offices

To:

doctors’ offices

Page 32, graph 5, line 2:

Change (add commas):

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

To:

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

Amazon A+ Detail Page

A+ detail pages (aka “From the Publisher” content) appear halfway down the product page before the reviews. You can send Eden.Mackey@ingramcontent.com the content you create, images, text, and we will assemble and post the detail page for you. **We will need all individual image files, the text/copy you would like to include, and a mockup of how you would like the page to look.**

Below you will find Amazon guidelines and the available modules (templates) to create the pages. There is a limit of 5 modules per product page, and they can be mixed and matched in any order.

A+ Guidelines

Follow these guidelines to develop clear text and proper images for your A+ Detail Page. REMEMBER: You must have all necessary rights for the images and text.

- Supported image file types: .JPG, .BMP and .PNG in the RGB colorspace.
 - CYMK colorspace is not supported
 - Individual image files should be < 2 MB
 - Resolution = 72 dpi or higher.
- Lifestyle images are allowed if they clearly depict the product in use
- Remove any trademark, copyright symbols, or watermarks from BOTH text and images
- Only one brand logo allowed and only icons that help customers navigate through the text
- Focus on the product’s unique features and benefits
 - Do not include add-ons with the product, accessories nor provide company information.
- Write text/copy in the 3rd-person:
 - Spell out all numbers under 10
 - Use consistent punctuation and serial commas/Oxford commas
 - Capitalize each major word in a header.
- Do not include any shipping, pricing, promotional details, discounts, QR barcodes, or personal information such as phone number, address, and email on the A+ page
- Do not use quotes from individuals, customers, or other **private** figures (celebrities and other authors are acceptable)
- Do not mention competitors or their products in your content
- Avoid time sensitive qualifiers such as *now / new / latest / yet / on sale now / the latest product / the best yet*
- State the date when listing awards and endorsements gained, and ensure they are from verified and publicly recognized sources
 - Do not mention awards received more than 2 years ago.
- Do not use foreign language text or characters, unless they are part of the brand's integral content
- Do not use CAPSLOCKED words; the only exception is if the brand name requires all capital letters
- Focus on the facts and avoid adjectives such as “cool” or “fun” or “best”
 - Do not make any unverified claims (for example “best-selling”), nor use terms that cannot be verified (for example “eco-friendly”)

- **Do not include external links to other websites nor to social media;** only Amazon store links are allowed.

Modules

- 1) **Standard Image & Dark or Light Text Overlay** – 970 x 300 header image. Text box (optional): 300 character maximum. This is a good option for a header image as the white/black text boxes are not required.

Standard Image & Dark Text ...



Standard Image & Light Text ...



2) **Standard Image Header with Text** – 970 x 600 header image. Text Box: 6,000 character maximum.

Standard Image Header With ...



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.

3) **Standard Single Left/Right Image** – 300 x 300 square image. Text Box: 1,000 character maximum.

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.

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

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.



- 4) **Standard Single Image & Sidebar** – 2 images (Left: 300 x 400 vertical. Right: 350 x 175 landscape). Both left and right column text sections have a 500 character maximum per box. A total of 8 bullet points can go underneath text section in each column. The bulleted sections have a 200 character maximum per bullet.

Standard Single Image & Side...



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 even 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 used inside, outdoors, in vehicles, and at the office.

- ✓ Adorable look
- ✓ Playful demeanor
- ✓ Well-behaved around children



About Dogs

Dogs are considered to be the first domesticated animal and have proven to be loyal companions to humans for thousands of years. The World Canine Organization recognizes 339 breeds of dogs across 10 groups based on the dog's purpose, appearance, or size. Dogs are an ideal choice for companionship, space travel, and as mascots for internet currency.

- 5) **Standard Single Image & Highlights** – 300 x 300 square image. Left column has up to 3 text boxes with 1,000 character maximum per text box. The right column is a list of up to 8 bullet points, with a limit of 100 characters per bullet.

Standard Single Image & Hig...



It Pays to be a Lap Dog

Educating Customers
Many work dogs often wonder how to increase their product conversion on Amazon? Educating customers by using rich content in A+ Detail Pages is a quick and easy way to capitalize on customer traffic and boost conversion.

What Makes a Good A+ Page?
Customers love great product images. Content that helps them identify what makes your product different and details that show off those nuances that are beneficial to their shopping experience.

What Makes a Good A+ Page?
Customers love great product images.

Benefits of A+ Detail Pages

- Improve organic SEO and traffic
- Educate shoppers about model variations and features
- Drive brand awareness
- Increase conversion and OPS

- 6) **Standard Single Image & Specifications** – 300 x 300 square image. The left column has up to 2 text boxes: the top text box = 400 character limit; the bottom text box = 600 character limit. The right column starts

with up to 8 bullet points with 100 character limit per bullet. Underneath the bullet points is a text box with a character limit of 1,000.

Standard Single Image & Spe...

THE ULTIMATE DOG EXPERIENCE



How it works

- Track your dog
- Measure your movements in Woolf, a universal metric of activity
- Decide how many walks you want to go on by setting a daily Woolf goal

Connect and go

Sync with your food bowl to see your activity and connect with your pack.

Get the free Woolfband app to sync wirelessly. With the app you can compete with yourself and share your results with your pack.

Tech Specs

Size

- ✓ SMALL: 6 IN
- ✓ MEDIUM: 6 IN
- ✓ LARGE: 6 IN
- ✓ WIDTH: 63 IN

Collect and sync

Syncs with any food bowl (10.4 or later) or chew toy (Squeek or later) devices. Car ride mode available.

- 7) **Standard Three Images & Text** – Three 300 x 300 square images. Each has an optional text box underneath with a limit of 1,000 characters apiece.

Standard Three Images & Text

Three Types of Dogs



Dog 1: St. Bernard

The St. Bernard breed is a massive dog that in early days were the livestock guardians dedicated to protecting herds. They are also well known for search and rescue activities in the European Alps.

Dog 2: Terrier

Small terriers are always the center of attention. Known for fox hunting and an abundance of energy, this dog can do all kinds of neat party tricks. Balancing an apple on its head tends to make the other dogs very jealous.

Dog 3: German Shepherd

German Shepherds are big dogs, though when young they have floppy ears. Originating from Germany, these shepherds are working dogs used originally for herding sheep.

- 8) **Standard Four Images & Text** – Four 220 x 220 square images. Each has an optional text box underneath with a limit of 1,000 characters apiece.

Standard Four Image & Text

Key Features

			
Sense of Smell Dogs rely on their sense of smell to interpret the world. Their olfactory perception is orders of magnitude more acute than that of which a human is capable.	Paws The soft pads on the bottom of their feet act as a cushion for their limbs and make walking comfortable. Puppy paws are also adept at leaving cute mud prints across carpets.	Sight Dogs have two spectral types of cones photoreceptors, compared to our three. Their vision is equivalent to red-green color blindness found in humans.	Tongue A dog's tongue is responsible for cooling, eating and drinking, and a host of other tasks. Their tongue is also used to show affection and melt hearts.

- 9) **Standard Four Image/Text Quadrant** – Four 135 x 135 square images. Each has a required text box with a limit of 1,000 characters apiece.

Standard Four Image/Text Q...

<p>Small Dogs</p>  <p>Small dogs make better icons, because they are used to small spaces. Small collars, small leashes, small beds, small icons. It just fits. Big dogs don't always look good in small icons, because they are used to bigger spaces. Be sure to add appropriate images based on the space.</p>	<p>Sense of Smell</p>  <p>Dogs rely on their sense of smell to interpret the world. Their olfactory perception is orders of magnitude more acute than that of which a human is capable -- humans have somewhere around 5 million scent receptors, whereas a Bloodhound can have closer to 300 million.</p>
<p>Big Dogs</p>  <p>You can still add big dogs to small icons, but make sure the customer can see the details you are trying to highlight in the image. In some cases, if the image doesn't have enough details and the customer might end up buying a cat rather than a dog.</p>	<p>Dog Paw</p>  <p>The soft pads on the bottom of their feet act as a cushion for their limbs and make walking comfortable. Puppy paws are also adept at leaving cute mud prints across carpets.</p>

- 10) **Standard Multiple Image** – Up to four 300 x 300 square image. Each image has a separate, required text box with a limit of 1,000 characters associated with it. When the customer hovers their mouse cursor over the small thumbnails, the image and its related text will pop up.

Standard Multiple Image Mod...



English Bulldog

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 Bulldog



German Shepherd



Jack Russell Terrier



Golden Retriever

- 11) **Standard Comparison Product Chart** – Link up to 6 of your other products for customers to click through. Each image is 150 x 300 vertical. Optionally, you can enter up to 10 comparison metrics to highlight your products' similarities and differences. Each metric category of the chart has a limit of 100 characters with the corresponding info to that category = 250 character limit.
- Ex. – Breed (metric)/Labrador Retriever (corresponding info)

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

- 12) **Standard Text** – Text: 5,000-character maximum. Minimal formatting allowed (ONLY: **bold**, *italics* or underline).



- 13) **Standard Company Logo** – 600 x 180 header image.

