

“This guide will help save your life as an author.”

—Robin Cutler, former director at IngramSpark
and vendor manager at Amazon’s CreateSpace

POCKET
GUIDE
TO BOOK
MARKETING

A ROAD MAP TO
MARKETING YOUR BOOK

JOHN KÖEHLER

Pocket Guide to Book Marketing:
A Road Map to Marketing Your Book

by John Köehler

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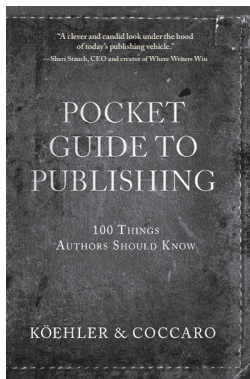
JOHN KÖEHLER

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INTRODUCTION

THIS BOOK IS the companion to *The Pocket Guide to Publishing*, which my business partner and our executive editor, Joe Coccaro, and I wrote in 2016. We wrote the little guide as a tool to help new and emerging authors find their way down the path towards publishing. Since then our book has been read by nearly 50,000 writers and authors like you. Many copies were provided free to writers at conferences and events, and on our website and Ingram's.



Our mission was, and continues to be, to help educate authors about the challenges and rewards of book publishing. With this companion guide we aim to educate authors about book marketing, which is one of the chief mysteries and most misunderstood aspects of book publishing for new authors.

This misunderstanding is exacerbated by tons of misinformation. We've all heard many horror stories over the years from authors duped by untrustworthy publishers and others in the marketing field who claim to know what is best for authors. These authors spend thousands of dollars on ineffective or sometimes fraudulent schemes resulting not only in a loss of money, but of time and sales. Bad advice is worse than no advice at all.

To be certain, there is also a lot of excellent advice out there from reputable publicists and book marketers. Over the years, Koehler Books has meticulously screened many of these sources for our authors, recommending only those about whom we have received great feedback from our authors. Finding honest and knowledgeable marketers takes patience and diligence, as does finding a trustworthy publisher. So we recommend that authors listen to and help each other. Seek out those who have had sales success to find out how and with whom they achieved success. Trusted

authors and those who serve the writing community as advocates and helpers often offer the best advice.

I offer this book as a guide to help you find your way to marketing your book.



Most authors I know would rather write, and leave the marketing to someone else. However, more and more we are having to lead or support publicity efforts for our work. Truthfully, over time, I have begun to enjoy the process, and I now place an emphasis on three important areas.

First, most of us don't realize how many resources surround us every day. Take some time to assess such everyday options for getting the word out about your book. Do you go to church? Is it time for a meeting with your minister to speak about the powerful moral issue that your book represents? Is your brother's friend a reporter at the local paper? Who will read your ARC at the local independent bookstore? How many people do you know who belong to book clubs? If your book happens to be a YA novel, consider the teachers in your life. Also, contact your county school board to see how you can get your book on the county reading list. I am sure you will think of more examples. All of these and more will generate publicity and start a word-of-mouth campaign—invaluable.

Second, you must become a student of social media. If you are graphically inclined, create a design look for your campaign. Begin producing visual elements to be used across social media platforms. Use hashtags and keywords to draw appropriate audiences. If you can't do it yourself, hire a graphic design professional to do it. Many exist to support authors. Tweet your impressive marketing works of art to book reviewers, bloggers, libraries, friends and media outlets.

Third, if none of this moves you, it's time to hire a really good publicist to carry the load or assist in what you are doing. Hire a publicist with great access, because without that you will be wasting your money. Visit their websites. Look at their author list. How many bestselling authors? How many award winners? Select and read up on those authors to see where they have been speaking. Have they been doing meaningful television and radio? Are they speaking at prestigious literary events? This will guide you in picking a publicist who can not only help you with the book you just wrote, but also set you up for early publicity success with your next work.

Happy Marketing!

—Jeffrey Blount, author of
The Emancipation of Evan Wall

CHAPTER 1

START YOUR ENGINES

ONE OF THE best visual tools Koehler Books has on our website marketing page (<https://www.koehler-books.com/publishing-services/support-services/marketing/>) is an illustration of an iceberg. It is broken up into four components, all of which are needed for a successful book. Marketing is the tip of the iceberg, the piece shown above the waterline, the very thing that most new authors think is the most important component of book publishing and sales.



Many are so convinced of the preeminence of marketing that they believe a good marketing campaign will atone for the sins of a poorly written book. They think that putting lipstick on a pig will turn the pig into something beautiful and desirable.

Instead, the iceberg should be flipped upside down in terms of hierarchy. J. C. Sasser, author of *Gradle Bird*, one of our most successful books, cuts to the heart of the matter: “The MOST important thing to do in regards to book marketing is to write a great book.”

Novelist Russell Heath, author of Koehler Books’ 2020 release *Rinn’s Crossing*, concurs, making the point much more lyrically.

“I once sailed oceans and, on those passages, I listened to sailors argue gear. What’s the best anchor, the best GPS, the best rig? After many discussions, I came to believe that what matters above all else is that skippers love their boat. For it’s your love that has you devote the care she demands if she is to bear you safely across oceans, that keeps you going when seas are rough, and that will raise you to feats you didn’t think yourself capable of.

“So it is with your book. Love the book, love the project of bringing it into the world, love the people

you meet along the way. For your love will keep you going through poor sales, one-star reviews, and yet another book signing. Love it so that it finds its way to those for whom it is a gift.”

Starting with a superbly written, edited, and designed manuscript provides the foundation for commercial success. Poorly crafted manuscripts are quickly outed with bad reviews or less-than-robust enthusiasm from the reading public.

You can lure readers with gorgeous ads and social media campaigns that are succulent and sweet. But if readers do not like your book, then it is curtains for you and your book. A pig is a pig, no matter how much makeup you apply.

We’re not downplaying the importance of marketing. Rather, we’re giving it perspective. It is one of the four cornerstones you need to succeed: writing quality, creative development, distribution, and marketing. As you can see in the iceberg illustration, writing quality is the largest consideration.

In this age of social media, the tag a book is given—good, mediocre, or bad—can go viral in days. And that tag is influenced by reader reaction to the words and creative design, rather than to some pithy sales slogan. Among the jobs of a marketer is to at-

tract that reader scrutiny, and to place the book in front of those who might notice it or, better still, read it. Marketing is, to a large extent, a competition for eyeballs and hearts. But your book has to be worthy of that attention.

Every publisher has a unique way of marketing their books, including the things they will do and the things they ask of the author. The few elite, bigger publishers may have publicists on staff or on retainer to work with their titles and authors. They spend gobs of money on “campaigns” but expect gobs of money in sales: they’re taking a huge risk, so the elite publishers expect and demand most of the rewards that come from robust sales.

Unfortunately, many of the “big houses” have been struggling financially because of their risk-reward equations. Most books simply don’t pay off for them. So they accept very, very few manuscripts.

It’s fair to say that many—if not most—independent publishers place more emphasis on the author doing more of the grassroots marketing and promotion aimed at readers. We place ourselves in that category. At Koehler Books, our job is to make certain we start with an excellent product, and then we can properly position the book for distribution. Essen-

tially, we put the car in various showrooms, and the author's job is to sell it, with our help.

Our marketing program includes tools that we create and deliver to the author, things we do to market to our distributors and booksellers, and coaching the author to select their own suite of marketing tools, social media and the like.

I do not pretend that this pocket guide is an exhaustive discourse on book marketing. Rather, it's more of an overview providing enough specifics to know what to ask about and where to look. There's a plethora of books written by marketing experts about book marketing. Koehler Books has even published a few. Instead, what I offer here are not specific marketing strategies or techniques, but rather lessons we have learned in the past fifteen years of publishing books. Among those lessons is that there is a dizzying array of prescribed solutions or approaches. Deciding what works best for your book is key. In fact, the biggest problem for new authors is trying to pick which marketing tools and apps to use out of the hundreds, if not thousands, available.

I make a point of telling prospective authors, agents, and editors that our marketing program is specific and comprehensive, but it is not Shangri-La.

We do not have a publicist or marketing guru on staff, as large publishers do. Instead, I coach and guide authors, educating them on marketing options and paths. After publishing and marketing nearly 800 books, I have learned a thing or three about marketing those books. I get constant feedback from our authors about what has worked and what has not. We and our writers have dealt with scores of publicists and marketers, so we know who is effective and who is not.

Helping authors market their book is one of my favorite parts in all of the hundreds of gears in the publishing machine. I am the coach who guides them, the cajoler who pushes them, the trainer who shows them the things we will do and, hopefully, the things they will do, so that their book will achieve success with readers clamoring to buy it.

One red flag I wave with vigor about book marketing: *Beware the upsellers!* We have found this typically occurs with certain self-publishing companies who push authors to purchase expensive marketing packages. While some of them are legitimate and do what they promise, many do not. This opinion is based on hearing horror stories from dozens of authors. I've heard agonizing stories of authors being duped into spending upward of \$10,000 or more on book-publicity specialists who don't deliver.

You should not have to worry about getting scammed if you're dealing with a legitimate hybrid or traditional publisher. Such companies do not upsell marketing programs. That is why it is imperative that you remain vigilant when talking to publishers about your work. Pay attention to what they say and what they promise. Be smart.

So now, the only question for new authors is *Are you ready to take the wheel?*



Robin Cutler came from Amazon's CreateSpace in 2011 to help build IngramSpark, eventually becoming the director. Initially it was intended to help self-publishing authors. It still does. What they did not expect was that it would also be a huge draw for independent publishers like Koehler Books. The systems were clean and they used the same high quality printing and distribution we were used to from other Ingram divisions. But cheaper, faster and with fewer returns.

She has become not only a terrific publishing mentor, but a friend to us and our authors. She is the epitome of a true author advocate.

When I asked her what she thought was the important thing for book success, she said, "Creating the perfect title is the most important thing to get right in the marketing of your

book. I see many titles that are cliché, inappropriate, dull, uninspired, not original. Since a title can't be copyrighted, it is common to find the same title on many books.

"Authors should strive to present their books with unique, provocative, thoughtful, and even silly titles displayed with eye-catching cover designs. Think about what makes you pick up any particular book among the thousands that are new on any given day. Do your homework in researching titles and designs to ensure your cover reflects current trends for your writing genre.

"And hire professionals to make sure your book's title and cover design are the best they can be. Consider your cover showcased on both an outdoor billboard and a tiny matchbox because it needs to impact both big and small. Books are absolutely judged by their covers; a great one can help launch everything that will follow.

"What a gift my friends at Koehler Books have created in this lovely *Pocket Guide to Book Marketing*. To put this in metaphoric terms, it's like floating for days on a rubber raft in an ocean of hungry sharks and you suddenly find yourself washed up on a beautiful beach. This *Guide* will help save your life as an author."

CHAPTER 2

PROCEED WITH CAUTION



ENTHUSIASM FOR YOUR book can be wonderfully energizing. It promotes optimism, visions of success, possibilities and celebration. But like the best wine, it should be sipped in moderation. Taken in excess, it can impair decisionmaking.

In the “courtship” phase with authors, marketers and publicists build on authors’ enthusiasm. They make authors believe that if they position a book correctly and get significant exposure, big sales numbers can result. And indeed they can. But statistically, most books don’t achieve huge sales—even those with elaborate and expensive marketing campaigns.

Facts don’t lie, and the fact is that most books enjoy very moderate sales, usually in the mid-hundreds

and sometimes in the low thousands. That's been our experience at Koehler Books. We have had hundreds of Amazon "#1 Best Sellers" and "#1 New Releases," not to mention book awards from dozens of awards programs, but most authors' efforts fall within the statistical range of average book sales. Our most commercially successful authors have sold many thousands of copies, some tens of thousands. But the preponderance of our titles, and those of even the biggest, most elite publishers, achieve unremarkable sales.

There's a plethora of book sales statistics proffered by various think tanks, industry trade organizations, researchers, and bloggers that support this sobering reality, but the reason is probably because the world is awash in books. Between six hundred thousand and a million books are published each year in the US alone, by several estimates. Add in books published overseas, and the numbers explode exponentially.

Blockbusters are a rarity, especially for new or emerging authors who are just beginning to build a following. If you're a household name, like Michelle Obama who is beloved by millions, you can reasonably expect millions of sales. But if you're a debut novelist or are writing a memoir about your travel experiences, or your family, or your military service, or some slice of history that fascinates you, chances are you're invisible

to all but a close circle of family, friends, co-workers, neighbors. Point is, most of us start with dozens or maybe even hundreds of potential book buyers—but not hundreds of thousands or millions.

The job of a publicist is to broaden your community and increase your visibility. The best ones help you find an audience, and then differentiate you and your book from the sea of other books in bookstores and on websites. But don't expect that hiring a slick publicist or marketer will explode your sales numbers. They might help some, but spending thousands of dollars on marketing campaigns is no guarantee of commercial success.

When Koehler Books signs authors, we caution them about sales expectations. We find that it's better to be bitterly honest upfront than bitterly wrong when a book fails to meet unrealistic sales goals. The sting is even more intense when authors' marketing dollars show anemic results. We don't sign authors who are motivated only by expectations of huge sales. We simply do not overpromise, and any publisher or marketer who guarantees big sales numbers should be regarded warily.

Beyond that, we caution authors not to judge success purely by sales numbers. Write and publish because it inspires you and others, because it helps

inform or improve community, because it's cathartic, because it extends your professional brand, because it records a story for posterity, because it shines a light on history or society. Not everyone who paints is a van Gogh; not everyone who plays tennis is a Serena Williams; not every pilot becomes an astronaut; not every writer gains the fame of an Agatha Christie. Can success wash over you like a summer wave at the beach? Sure, but acknowledge the odds of that happening, and set your sights more realistically. It's more rewarding to overachieve than underperform.

Your book can be of great significance to specialized groups or niches. But that demands that you find and cultivate *your readers*, which is where a legitimate marketing guru can help. They can help you narrow your field of vision to focus with laser intensity on your most likely readers. Your guru should encourage you to think small *before* you think big. That may sound defeatist, but bear with me: Think of your marketing effort as a stone you've thrown into a pool of water. It makes a small splash... and then the ripples creep outward—small to big.

The idea here is to aim very specifically at an audience, and if you're on target with a good book, the enthusiasm of your core audience broadens your wake

like rippling waves. The small-to-big idea can work best when a book is about a specific community. The late Pat Conroy, author of *The Prince of Tides*, built his vaunted career writing about South Carolina's Low Country. Nearly all of his novels were based upon his own experiences there. People like reading about their communities, and local bookstores love promoting the works of writers who do this.

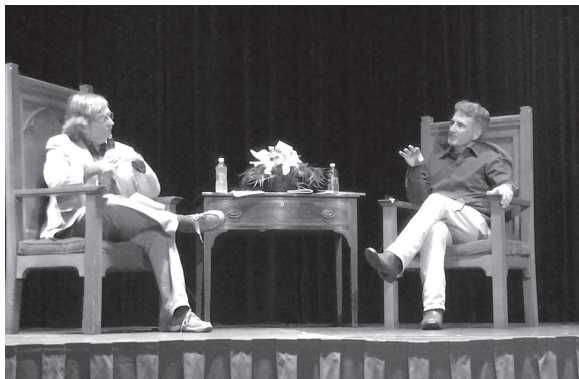
“If I were to reduce successful promoting of a book into a single word, it is networking,” says Koehler Books author Andy Chaleff, whose book, *The Wounded Healer*, was an Amazon “#1 Best Seller” in its category. “There are millions of books out there, so the real question is ‘Why yours?’ In the end, people must have some connection to you and your topic. Building a plan to nurture and develop those relationships is key to a successful launch.

“Concretely, take every person you know and list them on an Excel sheet. Once you have the list, add four columns: three months out, one week out, launch day, and thank you. Go through your list name by name and ask each person personally for their support, first by purchasing the book on the launch day, then sharing it on social media, and finally leaving a review after they have finished the book.

“It takes time and effort, but if you want to get your book to #1 on Amazon, it takes work. For extra impact, send the book to 100 people ahead of the launch with a letter asking for their support. It works!”

Thank you, Andy.

In the fall of 2017, we released Joe Coccaro’s novel, *Woo-Woo*. The story centered on the somewhat quirky town of Cape Charles on Virginia’s Eastern Shore. The town has fewer than 1,000 year-round residents, but its population quadruples in the summer because its beach on the Chesapeake Bay is a big lure to vacationing families.



As Koehler Books executive editor and a longtime journalist, Joe was realistic about *Woo-Woo*'s potential. He knew his primary audience would be people like him who loved the small town and its idiosyncrasies. So instead of spending time and money on broad-based social media campaigns, Joe arranged for a book release event at a local theater. He printed postcard-sized invitations to the event and delivered them to nearly every mailbox in Cape Charles. The bank, hardware store, local pub and a few other merchants advertised the event with posters in their storefront windows.

At the launch, Joe appeared on stage and was interviewed about the book by another more prominent author, his friend Joe Jackson. Knowing that book events often draw anywhere from a few people to a few dozen, Joe had expected 50, tops, so he was astounded when nearly 300 locals and some tourists showed up. He sold and signed more than 250 books that evening. The local hardware store, a pub, and a popular liquor distillery in town stocked *Woo-Woo*, selling more than 1,500 copies in the first year. The distillery owner was so enthusiastic about Joe's pithy novel that he named his signature vodka "Woo-Woo," after the book, and he includes a copy of Joe's book with every bottle sold. Now there's a lasting legacy.

If you choose to work with a publicist and marketing specialist, choose someone who implicitly understands your book and is very specific about a target audience. Press the point: Is *your book* aimed at women over fifty who like to travel? Is *your reader* someone in your local community curious about the history behind the person whose name is on municipal buildings or streets? Might those who like boats and sailing be buyers of your novel about a boat builder? Will your romance novel about a librarian appeal to female book clubs? You get the point.



KNOW YOUR READER AND BUILD A COMMUNITY THEY'D WANT TO JOIN. Yes, you've labored over your book "baby" for quite a long time but, before you embark on a marketing plan, I'm going to ask you to switch out your author hat out for your reader hat. Not just any reader but the hat of your READER AVATAR—the description of the consumer who will love your book. Start by asking yourself who you really wrote the book for—who is the reader that you see sitting down to absorb the content of your book? What organizations do they belong to? Which social media platforms do they utilize? Which outlets do they turn to for news consumption? What other books are they reading?

Once you know the demographics of your reader avatar, you've crossed off the first critical step in reverse-engineering a marketing plan. You can now work towards establishing a platform within the space where your future book buyer "lives" to create a community that will allow you to strategically target and authentically connect with your core book buyer. Whether it is a website, an author Facebook page, an Instagram account dedicated to your author brand, a blog, or any other channel that suits both you and your audience, choose a platform to grow and be consistent. As you carry out other marketing initiatives, and news of your book grows, this "community" will be the place where you can authentically engage your buyers, even after they've read your book, and keep them interested in your brand.

—**Corinne Moulder**, VP of Business
Development, Smith Publicity



Find *your readers* and pursue them with vigor. And if you pay someone to help, make certain they do so as well.

If a publicist or marketer wants you to spend money on getting a story or book review in a newspaper, tap the brakes. The sad reality is that the news-

paper business continues its precipitous decline, so very few newsrooms have dedicated budgets or staffs to review books. And the few that continue to do so select very sparingly, and usually only books peddled by the major publishers.

Unfortunately, most writers from smaller presses are ignored by national media, too. Some of it has to do with intellectual snobbery, and some due to the explosion of self-published books. Book reviewers are often so overwhelmed by the number of submissions they receive daily that they screen them by only reviewing those from large traditional publishers. The trade magazine *Publishers Weekly* has an entire room in its New York headquarters with floor-to-ceiling shelves of books awaiting review, and stacks of new books arrive daily. The magazine has a few staffers dedicated to reviewing the many thousands of books submitted. So, their bloodshot eyes quickly dismiss most offerings that look routine, boring or self-published.

Joe Coccaro worked in the newsroom of Virginia's largest daily newspaper for two decades. But even in better times, the paper had only a part-time book editor who screened titles and assigned reviews. If that editor was on vacation, books would pile up around her desk, almost as if a dump truck had de-

livered a load of hardbacks and softcovers. The vast majority of those books sat, stacked unevenly on the floor, and were never reviewed. They wound up being sold for a dollar or two at staff-only book sales, the proceeds of which went to a local charity. That book editor is long gone and so are most of the reviews she had assigned. As with so many newspapers these days, Joe's former employer has reduced its staff by nearly two-thirds and chopped the number of its news pages. The newspaper will, on rare occasion, feature a book, but it is either one of Michelle Obama stature, or a title written by an author who lives in the paper's circulation area, or has written about it.

So be wary—*very wary*—of publicists who imply or promise that they can get your book reviewed by local or national media. If they make such a claim, ask for proof. Tell them you want examples of where and when the book was reviewed. And ask yourself how much is a one-paragraph blurb about your book in a magazine or newspaper really worth? Because of the book review bottleneck, there are services like Kirkus and even *Publishers Weekly* you can pay for a few kind words. But how legitimate are they, and does your reader really care about what some anonymous reviewer thinks? Would kudos from the

local mayor, school principal, or city historian raise more eyebrows?

Don't misunderstand. Getting positive reviews is important. We press our authors to get what we call *blurbs* touting their book. But the best of these short testimonials are usually from authors genuinely complimenting the book of another author. And those kind words are free and usually more heartfelt.

Don't be afraid of feedback. Most authors have readers who agree to read the first draft or even the initial outline of the book. You don't want *yes* people who will simply flatter everything you do. You do want readers who will give you honest but constructive criticism and suggestions on how to improve the book. Developing relatable characters in a novel, for instance, is a great way to home in on your audience.

The same is true for nonfiction work. If you write a memoir, you may want some of your readers to be friends who know you and can help ensure the veracity of the story. At the same time, you want some readers who do not know you as well, and are reacting to the story more like your potential audience will. Also, if you write a book where you are an expert on the subject, you will want to have other experts vet your manuscript.

If you are not willing to fail, you will not succeed. That is one of my favorite lines, and in the case of writing your book, it means you must be willing to make mistakes and change direction if need be. Trusted readers can help you do that, and if you are able to distance your ego, you will gain invaluable feedback that will make your book better.

CHAPTER 3

LANE ONE



I TELL ALL new authors who sign with Koehler Books that marketing is like a three-lane highway, with each lane a critical part of the whole. One lane is what publishers do to get books in distribution and to be seen by bookstores, librarians, and schools. The second lane is what publishers do to help position authors to sell by defining their intended audience with various tools and programs. The third lane is the author's lane, to actively take the wheel to reach their intended audience.

Another way to think about book marketing is *upstream* and *downstream*. Publishers market *upstream* through distributors to booksellers, while authors market *downstream* to readers.

One of a publisher's most important functions for upstream marketing is having its books placed in the primary *catalogs* used by retail booksellers, like bookstores, and mass buyers like librarians. Bookstores and librarians can't order books they can't find or aren't aware of—the same goes for readers—so the importance of a great book distributor can't be exaggerated.

Koehler Books prints and sells books through Ingram, the world's largest book distributor. So our books are available through the vast majority of major brick-and-mortar chain bookstores, independents, and online vendors. When you're scoping out a publisher, press hard for information about their distribution channels.

To get a book into the distribution system, publishers must perform the tedious task of **properly installing books**. This requires technical expertise along with good old common sense. We use Ingram's title management system. We ensure that the two digital files—the interior of the book and the cover wrap—are properly prepared and formatted.

Then there's the **metadata**, the basic but detailed information that must be submitted. This includes things like the back cover description or synopsis, keywords, ISBN, subtitle, author bio, BISAC catego-

ries, pricing, trim size, binding, page count, wholesale discount, release date and more. If this data is wrong, it is likely the book will be mislabeled and not sell as well.

These things sound boring and technical, but they must be done correctly. A book improperly listed will either fail to be noticed or simply not reach its intended audience.

All Koehler Books titles are included in one or more of Ingram's catalogs which are printed and listed online. The primary online catalog used by booksellers ordering from Ingram is **iPage**.

Another very important catalog for upstream marketing is **Edelweiss**. When considering a publisher, ask which catalogs their books appear in. Edelweiss should be on the list. It's the book industry's premier platform to sell, discover, and order new titles. Booksellers, librarians, and reviewers can

- Search the industry's frontlist and backlist catalogs
- Leverage the most complete title and sales data
- Market titles and manage the sales process
- Share and download digital review copies
- Network and share reviews with other book professionals.

Edelweiss is used by over 100,000 book professionals. It is used by a select group of publishers, including dozens of big names, like Amazon Publishing, DC Comics, Disney, Gryphon House, Hachette, Harlequin, Harper Collins, Harvard Education Press, Hay House, Kensington, McGraw-Hill, National Geographic, Pearson, Penguin, Prometheus, Random House, Scholastic, Simon & Schuster, Skyhorse, Time Inc., Tyndale, many university presses, W. W. Norton, Workman, and Koehler Books.

Overdrive is our main source for libraries to review and purchase our e-books and audiobooks. With over 30,000 libraries enrolled, Overdrive is perhaps the most effective way for a publisher to reach libraries without going through distributors.

One of the best direct sales tools we use for authors is **Aerio**. It's an Ingram-owned application that allows authors to sell print and digital versions of their Ingram-distributed titles directly from their own websites, blogs and social media. Authors simply set up a "store" on Aerio, then load the title's ISBN, and Aerio automatically provides all book metadata from Ingram. You then set a wholesale discount percentage to determine how much Aerio will pay you for each book sold. Then pull the widget text to create a store on your website or blog.

These days, one-third of all book sales are e-books, so the importance of creating and selling e-books can't be overstated. To capture that market, we work with our authors who have signed on with a legitimate e-book promotion such as **BookBub**. Typically, we lower the e-book's price prior to the promotional event, and later bring it back up to an agreed price level.

Our marketing highway now extends overseas. As with most commerce, books are an international commodity. China now buys about as many books as the US, and the appetite for books in English has been burgeoning. So, it's important for you to work with a publisher who aggressively pursues foreign rights sales.

Koehler Books was recruited by **DropCap Rights Agency**, which sells and markets foreign-language publication rights for our titles. This Minneapolis-based agency has sold book rights in more than 180 languages over the past twenty-five years. It has relationships with more than 2,200 book-rights buyers in 120 countries, and does its share of work for our authors.

Lots of new authors ask about **movie and subsidiary rights**. Be careful here. Getting a movie made

from a book is a very slow and laborious process, so we advise authors to be patient and maintain very low expectations. If you're dead set on trying to land a movie deal, find an entertainment agent to represent you. The movie industry is very exclusive. It's a who-you-know cottage industry. Too often, I have seen authors tantalized with empty offers of having their book made into a movie. Yes, it can happen. But so can winning the lottery.



Don't get overwhelmed!

Just like setting that word count or writing-time goal each day, you can divide your marketing tasks into equally manageable bite-sized pieces.

To do this, set a number in your mind. Let's say TEN: You commit to making sure at least ten new people know your name and the name of your book by the end of each day. Whatever your number is (there's no wrong answer; this has to work for you and your schedule), commit to hitting that number EVERY day.

Some days, that may be finding folks on Twitter. Other days it'll be pitching a competition or book fair. Find a meet-up group in your area or join relevant groups on Facebook and Goodreads. Line up a book signing or a virtual event.

It doesn't all have to be done at once; if you're applying pressure every day, the diamond will emerge.

Even at just ten people a day, that's several thousand people a year who'll soon know about you. And, every time you make a connection with an influencer (a reviewer or group leader or bookstore) who can share your book with more than one other person, you're exponentially increasing your book's audience.

—**Shari Stauch**, owner of the marketing firm Where Writers Win, and the bookstore Main Street Reads

CHAPTER 4

LANE TWO



ONE OF THE trickier aspects of book marketing involves how to position a book for sale. We call this the *second lane* on the book publishing highway. Positioning a book for sale includes the publisher pushing authors to laser in on their audience, and then coaching them on an effective marketing strategy. That process should begin almost immediately after an author signs with a publisher. In truth, it should have begun before you signed. Some even say you should know precisely who you're writing for *before* tapping out your first word.

Actually, every author has an audience in mind, whether they know it or not. If you are writing a novel

about a teenage girl who has everlasting life, you are probably going to want to reach teenagers, and your book is probably going to be in the YA, or Young Adult category. But don't stop there. Perhaps the everlasting life aspect may interest people who have a particular religious or spiritual belief system. You may also find that young readers of sci-fi and adventure books are attracted to your work.

Or maybe you are a medical doctor and have written a book about how cancer patients are living much longer, and why. You go into detail about the use of medications, chemotherapies, transplants, radiation, and other techniques that you are using. Certainly, the medical community will be interested in your work: doctors and hospital personnel, medical journals, nurses and many others.

And don't forget about the patients and their families. They are potentially a huge audience, and if you want to attract their interest, you must make sure to write in a style that is not too academic or "over their head." Perhaps you will tell anecdotes about some of your patients. The more personal you can make it, the better your chances. Which means that book marketing is partly about making your book interesting for certain groups of people. A resourceful

and effective publisher will help you find your groove. And that's how you sell lots of books.



I approached marketing from the perspective of originality and practicality, aiming to get the most “bang for my buck” by targeting as large a target audience as possible with each effort. **My initial advice? To to know thyself and thy product, meaning, figure out what distinguishes your book from others of the same type/topic in the market.** Is it the narrative voice, the lessons gleaned and imparted? Why did you write this book and why should readers choose yours instead of others? Answering these questions allows you to develop your “hook,” meaning the unique thing you’re selling to readers, as only you can. If your book intersects with a particular annual holiday or tradition (*i.e.*, Black History Month, Mental Illness Month, etc.), make sure to alert the media in advance because that’s part of your hook.

Consider pitching a section of your book verbatim to local and/or national publications. Newspapers get submissions for content constantly, and you might be surprised what they are willing to publish, so you have nothing to lose by submitting a portion of your book to the appropriate section—consider whether it fits in best in editorials, personal essays, lifestyle, or sports. Submit as many sections as you feel

are appropriate to as many outlets as you can, understanding you will need to commit to whichever publication accepts your piece first. If you get accepted, make sure at the outset that you will have a two-line caption stating that the piece is an excerpt from your book, and include the title and your website—if you get published anywhere, this will amplify sales with each reader of the article, and is a great way to reach tons of folks both inside and beyond your target audience.

Consider doing a live mic speaking story. Warning: this isn't for the faint of heart! But if you enjoy public speaking, live mic storytelling (*i.e.*, *The Moth*) is exhilarating and a great way to promote your book! Some storytelling events require true stories, some allow fiction, but either way this is a great chance to adapt a portion of your book to present in a cool style—and since these events are always videotaped, you can use the video to further promote your book on YouTube and other social media platforms.

Talk to Strangers. This may seem trivial, but you never know who you're standing next to at the coffeehouse, on the subway, or in line at the store. Whenever and wherever possible, strike up a conversation about your favorite subject: the topic of your book! People are always delighted by authors and storytellers, so don't be shy about your excitement about this project: it's contagious (*i.e.*, "You just published a book!? Cool, what's it about?"). Talking to strangers has opened many unexpected doors for me because I have met

news anchors, network news producers, bookstore owners, and politicians. All of these people can amplify your ability to get your product out there. I actually ended up getting a coveted and terrific segment on *PBS NewsHour* simply as a result of striking up a conversation with someone in the lap lane next to me at my public swimming pool. Connections are everywhere and don't be intimidated—after all, you're a prestigious author now!

—**Whitney Ellenby**, author of
Autism Uncensored



Author Questionnaire

One of the best tools we have found for sharpening an author's marketing chops and focus is the Author Questionnaire. The data from your author questionnaire will be used everywhere. Your publisher will use it when they install your book on the title management system of their distributor. For us, this information becomes the bedrock for how the title appears for distribution, i.e., how it is cataloged and labeled. When we install books on Ingram's title management system (TMS), Ingram requires the book data be in-

stalled in a particular way. The AQ gives us most of what we need to satisfy Ingram.

Filling out an AQ forces authors to think deeply about how to describe and position their book for sale. One recent author said the exercise forced her to think about her book in a new and much deeper way.

Many authors growl about having to answer all of those annoying questions, but at the end of the process, they know themselves and their book better.

I warn every new author that the AQ will be a huge pain in the ass, but well worth it in the end, as it will create the foundational data for your marketing program, and force you to consider things you may not have considered. Take a look and quiz yourself to see how much you know about your book and its audience.

You can download a copy of our author questionnaire here: <https://drive.google.com/file/d/1leo-CE39zkLH9awJ0zmfSFLyY1O0VrvKH/view>. What follows is the basics of what you'll find:

Author Biography

This section should begin with the author's name, and contain two or three sentences (try not to go long) that mention his/her credentials for writing the book (education, work history, interests, or life experience). Lead

with literary and writing exploits, finish with education and personal. Include previously published works, such as books and magazine or online columns, as well as the author's career highlights, TV/radio shows and experience, or other publishing successes.

Author Residence

Mention the author's city (or cities) of residence. This is important because the sales force wants to make certain they hit the author's region hard.

Include previous edition numbers, EAN (International Article Number), publication date, and life-to-date Bookscan sales data.

About Your Book

This is your "elevator speech" and serves as a quick introduction to the book. This should be two to three sales-oriented sentences that describe what the book is, who it's for, and why your audience will buy it.

Back Cover Description

This section should be three to four sentences that describe the book's concept, give a brief summary of

the story or content, state the goal of the book, detail why it's unique and appealing, and say how it addresses a problem or interest of your audience. This is the text that will go on the back cover, so study some back covers of books you like, in your genre, for style and substance and language. It must be descriptive and also have a strong marketing push.

Guidelines for Writing Marketing Copy

In all marketing copy (book marketing statement, author bio, and back cover marketing copy), the following guidelines apply:

- Do not refer to the book as “the book.” Use the book title.
- Underlining and the use of all caps is to be avoided.
- Do not refer to the reader as “the reader.” Marketing text should be written in third person (self-help books being one of the only exceptions to this rule). No matter what voice is used, the copy should be written in a manner that incites the reader to take action.

- Break up the book description into paragraphs. One giant book paragraph is very difficult to read.
- Avoid clichés such as “a must-read” or “this book will change your life.” The back cover description is not a book review. It is a preview of the exciting world within.
- The tense should be consistent. Because present and past perfect continuous tense make the marketing text seem very passive, avoid using verbs such as *have been*, *has been*, *had been*, etc. Preferably, the description should be written in the third person.
- Use a compelling quote/excerpt from your book on the back cover, if appropriate.
- The last paragraph of the book description should compel the reader to buy the book.
- Cliffhangers are good!

If you need additional examples or ideas, search for books that compete with your title, and read the book descriptions on Amazon, Books a Million or Barnes and Noble’s website.

Key Selling Points

This is a bullet list of two to five significant features and benefits of the book. Be sure to mention the market size or other pertinent statistics. Key points can be about the work, the author, the marketing and promotions. Keep them succinct. This is a listing, not a narrative! Use something like this:

- No other book has covered this content.
- This author is considered an expert in this field.

Audience

Describe the readers who are likely to purchase this book—no more than four audiences should be listed. Be as specific as possible; “everyone” and “the general reader” are not helpful. Define *your reader*. For instance, if you write a murder mystery about a crooked cop who saves a teacher’s life, you might list murder mystery readers, law enforcement, teachers, and fiction readers.

Comparative Titles

Using Amazon, pick three comparative titles in the same genre and price range as your book. Do not pick best-sellers. Only list print titles, not e-books. We need you to list the title, author, ISBN, price, publisher and date it was published. Then suggest two alternate titles for your book.

Cover Image

Please provide us with visual ideas you have for your cover. Be as descriptive as you can. Attach four or five examples of other book covers you like, using Amazon or other online sources to download, copy, and paste covers. If you have sketches or designs of your own, we want to see them, too. This will help us to get inside your head and develop a general design and look and brand we all like, prior to beginning our design production. It is imperative that you provide as much input and background as possible *before* we start the design process. We will not consider any design input from you after cover design production is underway.

One of our designers will create two to three, or sometimes more, cover designs based on a study

of your questionnaire and a partial read of your manuscript. We will submit them to you, and then ask you to rank them from *favorite* to *least favorite*. Though you may be tempted to revise the designs, your mission is to respond to the covers we share with you as they are. Remember that design details like colors, fonts, and layout are left to the discretion of our cover design specialists. After two covers are selected, a cover poll will be conducted on our website. We have found that this is an excellent form of marketing, because you can send that link out to your followers, friends and family and ask them to vote for their favorite cover. The voters do not have the final decision on the cover, though we do pay attention to the feedback.

Be advised that while we collaborate with and include you in the design process, we will make the final call as needed to ensure that we achieve the highest quality cover for your book.

BISAC Codes

Select three BISAC SUBJECT HEADINGS for your title.

Our Ingram relationship allows us to maximize BISAC subject headings for best category placement.

Determine the three major headings which best describe the content of your book. You will find specific headings in your category at <https://bisg.org/page/BISACEdition>.

Marketing

This is the section for you to list what actions you (the author) will do to promote and market your book. (Hopefully, this pocket guide will help sharpen your thinking in this regard.) Think about marketing in a professional manner, as if you are running a business. Think strategically about how best to reach *your reader*. This can include, but is not limited to:

1. Social media, which starts with an author website. You need to build one if you don't already have one!
2. Other conventional media, including TV, radio and print. Are you going to be getting interviews lined up? Be specific.
3. Book tours, talks and book signings. Include any activity you are planning.
4. Any ads you are buying, or marketing packages you are purchasing. If you are working with a publicist or marketing

professional, include information on what they are planning to do.

Some of these may be good ideas for you, and some not. The point is that putting this planning in writing allows for you and your publisher to review your game plan and tweak where necessary. Hold off on spending a dime on marketing until you're crystal clear about your audience, and your marketing approach to them.

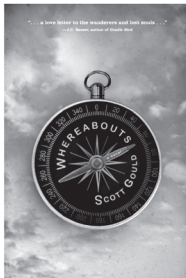
The Rest of Your Upstream Plan

Once you've nailed down the key aspects and proposed reach of your book, and your book cover and layout have been completed, Koehler Books will create an **author and book listing** on our website and a **tip sheet** that you can use to drum up interest from outside sources. The tip sheet can also be used as a template for your own website development. Our listing features your book in a concise manner, both visually and with words.

Take a look this example we pulled from our website:

Whereabouts

by Scott Gould



Set in the deep South of the 1970s, *Whereabouts* is the powerful coming-of-age story of an independent teenager who desperately longs to flee her small, claustrophobic hometown following the unexpected death of her father and her mother's sudden remarriage to the local funeral director.

As she attempts to map a new course for her young life, Missy's search is constantly derailed by the men she encounters—the mortician stepfather with a penchant for chilly women, a much older third cousin who offers to drive her aimlessly in his dusty pickup (for a steep, perhaps tragic price), the quirky owner of an all-but-abandoned roadside motel, and a pair of mismatched AWOL Marines from Parris Island.

From cheap campgrounds to roadside bars, to the cracked Formica counter of a crumbling pancake house, Missy Belue wanders the back roads of a forgotten South, looking for a safe place to land, earning fresh scar tissue from the confusing, complicated world outside her hometown. In *Whereabouts*, award-winning writer Scott Gould lyrically weaves a tale of escape and redemption and, ultimately, of how love somehow survives, no matter the twisting paths it travels.

Pages: 258

Pub Date: 10-15-2020

Softcover: \$18.95 9781646631827

Hardcover: \$29.95 9781646631841

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INDIEBOUND

Scott Gould's previous book, *Strangers to Temptation*—a linked story collection the Atlanta Journal Constitution called "a compulsive read" and *Foreword Reviews* dubbed "funny, often poignant, and not easily forgotten"—was published by Hub City Press in 2017. His fiction and nonfiction have appeared in *Kenyon Review*, *New Stories from the South*, *Black Warrior Review*, *Carolina Quarterly*, *Pithead Chapel*, *Garden & Gun*, *New Ohio Review*, *The Bitter Southerner*, and *Crazyhorse* among others. He is a two-time winner of the SC Arts Commission's Individual Artist Fellowship in Prose and the SC Academy of Authors Fiction Fellowship. He lives in Sans Souci, South Carolina and teaches creative writing at the SC Governor's School for the Arts & Humanities.

Book Web Page

On the Koehler Books website, each title gets a stand-alone web page which includes the cover, description, author bio and photo, an excerpt, as well as buying and other optional information. We will also add you to our Authors page.

Title Management System (TMS)

For each book, Ingram's TMS provides title information and graphics for booksellers and distributors to use. This includes descriptions, endorsement quotes, marketing plans, and other information from the Author's Questionnaire. Booksellers can download tip sheets and then package the information in their own way.



THOUGHTS FROM A PILOT AUTHOR

We have published many military books over the years: <https://www.koehlerbooks.com/genre/military/> We have served ground-pounders, grunts, privates, 4-star generals, women and men, special ops and pilots. It is an honor and a pleasure to serve these folks who have served our country. Like all authors, we never know how they will do with regards to promoting and marketing their book.

Buck Wyndham rolled up his sleeves and kicked ass and, as a result, the Flyboy has sold a lot of books. He's won several #1 Bestseller awards on Amazon in multiple categories, has amassed 161 ratings, and consistently has incredibly low rankings on Amazon. Less is more, as in more sales.



Hogs in the Sand Kindle Edition

by Buck Wyndham (Author) | Format: Kindle Edition

★★★★☆ 161 ratings

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"I am awed by my destructive power. With a small squeeze of the gun trigger under my right index finger, I can rip the turret off a thirty-ton battle tank and throw it 200 feet across the desert, while the rest of the tank burns in an explosion of white-hot, burning phosphorescence. But the cold, morbid reality of it does not exist from where I sit and watch it happen. There's no dramatic chord. No deafening explosion. No screams suddenly stifled. The soundtrack of a pilot's war is mostly silent."

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#1 in Persian Gulf War History

#2 in Operation Desert Storm Military History

#4 in Military Aviation History (Kindle Store)

Customer Reviews: ★★★★★ 161 ratings

Is there some magic in it? I'd say a little. But mostly it is all about working smarter, not harder, as my military friends like to say. Here are the things Buck has done and shared with another military pilot author:

1. Have a website—preferably a site about you as an author (especially if you intend to write more than one book.) It's easy to create and maintain one with something like GoDaddy Website Builder (<https://www.godaddy.com/websites/website-builder>). That's what I use, and it's pretty simple. Get someone to help you put it together, if those skills aren't in your bag of tricks.

Once the site is up and running, put that web address on everything – every piece of correspondence, every email, every press release. If you get interviewed, don't forget to mention the site, early and often.

You can even set up a free Aerie account and sell books right off your website. Check the Koehler Books Author Center for more information about how to do that.

2. If you're on Facebook, join some appropriate groups and see if they allow posts promoting your book. The "Old Fighter Pilots" group is a good place to get the word out. Several of us on there have advertised our books during the last few months. There are at least a dozen F-4 Phantom pages that would be good. There are also numerous groups for pilots, flying, books, authors, etc.
3. Send out press releases to every appropriate organization to which you belong. You'd be surprised how many newsletter editors are frantic for content. Many of them will give you a half-page to talk about your new book.
4. Make contact with podcast producers. I've done four major aviation podcasts in the last two months, all of them over 30 minutes long, and one of them well over an hour that went out to 30,000 aviation fans! You can't beat free exposure like that. One of them put free ads for

my book on their Instagram account, and also offered to give away two copies of my book if people watched the podcast. I donated the books. So for the cost of two signed books, I got HUGE exposure and undoubtedly quite a few sales.

5. Stick a few books in your car. I have sold at least ten just because I happened to have the book (and a good pen for signing) with me! You might also consider getting a Square pocket credit card reader so people don't have to give you cash or write a check.
6. Join LinkedIn and fill your profile with relevant experience. Don't forget to put your book high up in your resume, with a link.
7. Join Goodreads and get your author info and book info listed. Write blog entries on there, if you are so inclined. I was unfamiliar with this site before my book came out, but I am amazed at how quickly people found me on there, and how many people on the site are now reading and reviewing my book.
8. If someone tells you they are reading (or have already read) your book, ask them nicely for a review on Amazon, or wherever they bought it. I don't know the validity of this for sure, but it seems to me that when you get at

least at least 50 reviews/ratings, Amazon starts treating the book differently. They promote it more often, it appears in more types of searches, and it gets more exposure in more places on their site. Also tell your old military buddies and airline buddies to get the word out!

9. Visit bookstores and give your Tip Sheet to their buyers. I went to every Barnes & Noble within 150 miles, and now they all stock my book.
10. Flesh out your Amazon author profile with some more personal data, a good photo of you, etc. Same with Goodreads.
11. Enter your book in some writing contests. The Koehler website has information about a lot of them. I entered every one I could find that would be appropriate for non-fiction / memoir / history / military books. (It ain't exactly cheap to do this, but what the heck.)
12. Try to get some bookings for presentations/speeches when the Covid thing dies down: EAA chapters, social organizations, veterans' groups, etc.

I hope these ideas help. Don't try to do it all at once. Pace yourself and attack one or two at a time. For me, the results of doing all this stuff were geometrically additive. It has now

turned into a wave that I can comfortably ride, while I think of other ways to promote the book in the “lockdown era.”

Best Wishes, and good luck with the book!

—**Buck Wyndham**, author of *Hogs in the Sand*
www.HogsInTheSand.com
CaptBuckA10@gmail.com



Tip Sheets

Tip sheets are comprehensive single-page sheets that are based on the author’s questionnaire. Tip sheets are invaluable for authors to send along with advanced reader copies (ARCs) in order to generate endorsement quotes and reviews, and are also useful when you are visiting booksellers. They can also be used with the media and in answering queries. They include ALL sales information, ISBN, pub. date, etc. about your book and also include the Koehler Books logo and, more importantly, Ingram’s logo. Ingram is a known distributor, one of the biggest in the world, and adds weight to your presentation. Always include a tip sheet! They are priceless and extremely useful. Download a sample tip sheet here: <https://www.koe->

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The Pitcher

William Hazelgrove

SALES HANDLE
Ricky Hernandez is a pitcher. He has an arm like a rocket and dreams of making the high school baseball team. His dying mother enlists the broken down World Series pitcher who lives across the street to coach Ricky. He shows Ricky how to achieve his dreams and break through the hell of organized kid sports.

DESCRIPTION
"I never knew I had an arm until this guy called out, "Hey you want to try and get a ball in the hole, sorry?" I was only nine, but mom said, "come on, let's play." This Carney guy with no teeth and a fuming cigarette hands me five blue rubber balls and says if I throw three in the hole we win a prize. He's grinning, because he took mom's five bucks and figures a sucker is born every minute. That really got me, because we didn't have any money after Fernando took off, and he only comes back to beat up mom and steal our money. So I really wanted to get mom back something, you know, for her five bucks."

A boy with a golden arm but no money for lessons. A mother who wants to give her son his dream before she dies. A broken down World Series pitcher who cannot go on after the death of his wife. These are the elements of *The Pitcher*. A story of a man at the end of his dream and a boy whose dream is to make his high school baseball team. You will laugh and you will cry as *The Pitcher* and Ricky prepare for the ultimate try out of life.


KEY SELLING POINTS

- Junior Library Guild selection for 2013
- The author is known internationally as the Writer in Ernest Hemingways attic. Stories in the *New York Times*, *USA Today*, *The International Herald*, NPR, *All Things Considered*, *People Magazine*, *Chicago Tribune*, *LA Times*, *Chicago Sun Times*, NBC, ABC, PBS, *CSpan* have all covered his books and writing in the attic.
- Follow up to highly reviewed *Rocket Man* novel out this spring
- Strong crossover into the YA market
- Releases just in time for the MLB playoffs
- Appeals to Latino and Hispanic readers

AUDIENCE

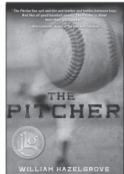
- People who loved *The Natural*, *Eight Men Out*, *Field of Dreams*, *Bull Durham*, *The Rookie*.
- Baseball fans, coaches and players
- Women who have sons in organized sports.
- Latinos and Hispanics

AUTHOR BIO
William Elliott Hazelgrove is the best selling author of four novels, *Apples*, *Tobacco Stocks*, *Mica Highways*, and *Rocket Man*, which launches in May of 2013. His books have received starred reviews in *Publisher Weekly*, *Book of the Month Selections*, *ALA Editors Choice Awards* and optioned for the movies. He was the Ernest Hemingway Writer in Residence where he wrote in the attic of Ernest Hemingway's birthplace. He has written articles and reviews for *USA Today* and other publications. He runs a political cultural blog, *The View From Hemingway's Attic*.



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FIC0190000 Fiction/Literary

FIC038000 Fiction/Sports

MARKETING AND PUBLICITY HIGHLIGHTS

- Author will go after national media he has had success with in the past
- Author will cultivate online relationships with bloggers, book clubs and other sites for reviews and endorsements
- Will offer certain number of free ARCs on website
- Will promote book to author's 1200 Twitter followers
- Mass email campaigns will be sent to author's contact list
- The author will give talks and signings
- He is planning on visiting schools and engaging English teachers
- Endorsement by MLB pitchers Giveaways to sports commentators Kid sport program tie ins
- Sports writer author blurbs



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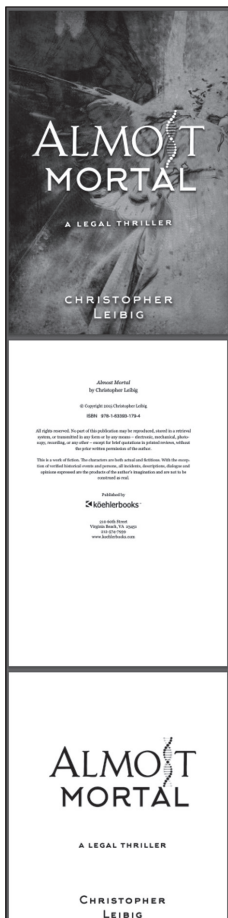
Each author receives at least twenty printed ARCs after the book has been approved for distribution. Authors are urged to use them for soliciting endorsement quotes

and reviews, and for their personal enjoyment. They are finished books in every way. The author will also receive a digital ARC, which is the entire text of the book saved as a pdf file, with the front and back covers added. These are extremely useful for our authors and are accepted by many reviewers and endorsers.

Download a digital ARC sample here: <https://www.koehlerbooks.com/wp-content/uploads/2016/11/almost-mortal-digital-ARC.pdf>

Marketing Coaching and Training

We also coach authors on guerilla marketing techniques for promoting their title. We start with their website and social media, and progress through book events and publicity.



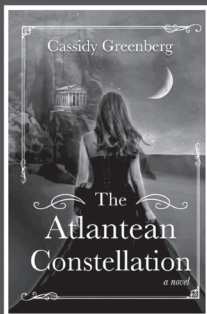
Vote the Cover Campaigns

The Atlantean Constellation

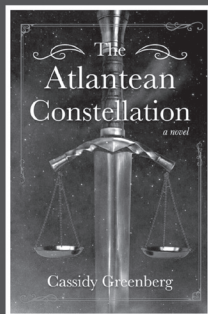
by Cassidy Greenberg

One might think that Cassiopela, as an Atlantean goddess, was raised in a world of perfection and nobility, but that is far from the truth. She has a unique gift: she can kill other gods with ease, and without repercussion. Though her father attempts to control her and take full advantage of her gifts in his war games, her power is beyond even his primordial understanding. Now, struggling to reconcile her own desires as a goddess of justice with the desires of those around her, she must discover who she is destined to become.

Please read the synopsis above and then **CLICK** on the cover you prefer. Thanks for helping us pick a cover.



OR



Our collaborative approach means the author is always an important part of the team. This means that during the development of the book's cover, we work with the author to narrow down the choices to the best two covers. We then post the top two choices for a **VOTE THE COVER** poll on the Koehler Books website, to get the pulse on the cover designs for the book. Once

we install the VOTE THE COVER campaign on our website, we will post it on Facebook and Twitter feeds and give the launch URL to the author to share with his or her entire network. This has become one of the best prelaunch publicity campaigns for our authors. They send the link out and ask their friends, readers, and entire network to vote for one of the two covers. It is so easy to do, and readers love to cast their vote. While this is not used as the primary method for deciding a cover, it can show trends and provide us with valuable insight, as well as stir interest in the book. It yields statistical data, and this data can sometimes surprise us so much that we go in another direction, or pick the cover we thought was the less effective of the two.

Awards Assistance

We will send ten softcover books to the author if they send us proof of signing up for a book awards program, such as the awards list shown on our website here: <https://www.koehlerbooks.com/author-center/kb-authors/getting-endorsements/>

CHAPTER 5

LANE THREE



I BELIEVE TWO things are critical constants for every author. First, you must set a budget for ongoing marketing. Even when you maximize every creative and free guerilla marketing tactic, there will be other costs to launch a book and keep it visible while it is in print. Some of these costs will be for business cards, bookmarks, advertising, the cost of books for giveaways, professional headshots, and the fees and costs of entering contests or hosting events.

The second critical constant: understand that the book business is about long-term relationships and referrals. I have received some amazing grassroots publicity and speaking

engagements from simple word-of-mouth referrals. I maintain an ever-growing contacts list of local librarians, and bookstore owners and managers in your area. Ditto for local media outlets, key organizations and fellow writers. Cultivate those contacts for yourself by getting to know them on a first-name basis, in-person wherever possible. Stay in touch and help *them* by sending them referrals and helpful information they can use. It's never about *YOU*, it's about what you can do for *THEM*. Be Nice. To everyone. Always be the writer they invite back.

**“Marketing and promoting a book
is a marathon, not a sprint.”**

—Katrina Shawver, author of *HENRY: A Polish Swimmer's
True Story of Friendship from Auschwitz to America*



Marketing your book is nothing more than identifying your audience and telling them about your book. Boom. Drop the mic.

We tell authors to relax a little about their marketing because, although they already know some principles of marketing, they need to learn how to do it with books. And they need to learn what it means to become and to be a professional author.

There are a number of things authors can do on their own, or with some help. Others require more technical knowledge or skill. Some authors are comfortable with technology; others fear it. How much you do on your own depends on what you know, your willingness to learn, and how deep your pockets are. Our most successful authors, like writer Susan Cushman, use their savvy and drive to do much of their own heavy lifting. Susan authored *Friends of the Library* (Koehler Books, 2019) and five other books.

“Build two platforms—one online and one in person,” Susan says. “Before your first book is published, start a blog (I started mine in 2007). At least by the time you get your first book deal, create a website (mine was created in 2012). Limit blog posts to 1,000 words, post three times a week, and write about a variety of topics. I cast a wide net for readers, organizing my posts by themes—‘Mental Health Mondays,’ ‘Writing on Wednesday,’ and ‘Faith on Friday’—and putting links to each post on Facebook and Twitter.

“Attend lots of writing workshops, conferences, and author events at bookstores. Volunteer at literary festivals. Befriend authors, publishers, agents, and bookstore owners. Post reviews of those authors’ books on your blog, promote them on social media,

and develop genuine friendships with them. I now have relationships with the owners of sixteen bookstores in seven states.”

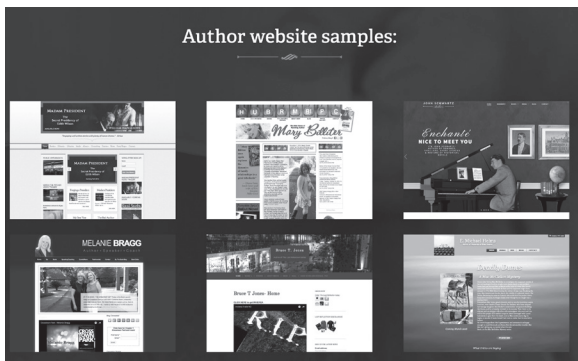
Hard work, right? But there is no substitute for it, or shortcuts. No one—not even paid marketers—will work harder to promote your book than you will.

Whatever you do, be it building a website or writing a press release, do it professionally. Sloppy, haphazard work is easy to spot, and readers may assume it reflects the quality of your book.

The following are some of the most important downstream steps you can take—and will often be expected of you by your publisher.

Author's Website

Your website is the linchpin of your social media program. It needs to look good and work smart. It needs to connect readers to the rest of your social media empire through Facebook, Twitter, Instagram, LinkedIn, and other platforms. Koehler Books cannot build your website for you, but we can offer valuable feedback and recommend excellent website designers.



We recommend **WordPress** or another similar web application, which allows the author to easily change and add posts, photos and other media. You can learn how to build your own site, or trade or pay a professional to build it for you. The keys are that it looks professional, that it is loaded with the right information, and that it is accessible, searchable, and easy to use.



“The key ingredients to a great website are very similar to those of a great book.

“First ingredient: DESIGN. Think of this like the cover of your book. Like a shopper in a bookstore, a visitor to your website will make a decision within the first twenty seconds

of whether or not they want to keep scrolling. As an author, your web design should align with your genre. If you write thrillers or sci-fi, consider a darker background with pops of red or lime green. If you're a historical or military author, consider rustic earth tones.

"Second ingredient: CONTENT. Just as writing quality is the most important factor for the success of your book, the content of your website is key to turning web visitors into fans and ultimately, paying customers. Include catchy teasers and 'BUY NOW' buttons above the fold on your homepage. Along with pages for author biography, book, and contact, we always suggest authors include a blog page. The more well-written the content, with strategic keywords sprinkled throughout, the greater the chance you'll appear in search results of readers actively seeking books in your genre.

"Third ingredient: FEARLESSNESS. I wish I had a penny for every time an author told me 'I know nothing about websites!' Don't worry! Websites have come a long way in recent years, with visual drag-and-drop builders making it easy for web newbies to easily update their content. If you're a good student, you'll learn in no time. Otherwise, I suggest hiring a virtual assistant or PR expert to help you out."

—**DANIELLE KOEHLER**, web designer at Dalitopia
and author of a middle grade fantasy adventure



Social Media

Social media refers to the entire network of online tools, apps, websites, blogs and networks you can use to raise awareness about your title. Here is some of what Koehler Books does with social media, and what you should expect from any responsible and progressive publisher.

The biggest problem for new authors struggling to sort out the various social media they need is not *whether* they should use them, but *which* they should use. The list of social media apps and options and campaigns and guides and helpers is endless. We tell authors to pick a few social media items and do them well, rather than doing too many things poorly.

What social media you should use depends entirely on the audience you're trying to reach. If your book is intensely local, or targeted to a very specific population, concentrate on media vehicles that best reach that group. Often times, trade organization websites are a good outlet for marketing books about a very specific professional field or issue.

One of our favorite authors is a former English professor who writes about life in a retirement community in Florida. His social media consists of his community's website and those of other communities in nearby areas that can identify with the issues

he addresses. We did a couple of historical fiction books with a Civil War reenactor. He marketed his books through reenactor websites and those listing upcoming reenactment events. As we said earlier, pick smaller targets at the outset, and grow from there.

Play in the space where you are most familiar. Pick apps you already know or can easily learn. You might not want to use Facebook or LinkedIn for a YA audience, but Instagram or Pinterest might do just fine for that age group. Know your audience and suit up accordingly. If you hire a professional to help you position your book, press them on specifics.

Make sure to position the social media “buttons” in the body of your author website, and not tacked on to the bottom, please. Make them an integral part of the presentation, and aim high so your readers can find you using the social media that best fits them.

Facebook

Facebook is king, according to some book publicists. No doubt it is important, and every author needs to have an author fan page. Instead of friends, you want *likes*. Make sure that your FB page is connected to your website and that you take the time to flesh it out with relevant information.

Facebook Forum

Over ninety of our authors have formed a writers' forum on Facebook. They trade notes about marketing tips and tricks, and coach each other on the things that they are doing to promote their books. This shared wealth of intelligence can be very helpful, especially for newer authors.

Twitter

Twitter is all about getting followers and making noise, while FB is for friends and associates. And Twitter is for complete strangers, so you can discriminate less with it. Come one, come all!

LinkedIn

An author once asked, "Isn't LinkedIn for professionals?" To which we replied, "Aren't authors professionals?" LI is the place to post your résumé. It is another place you establish yourself as a professional author. After you post your information, you may not need to change things as much as you will on Facebook, Twitter, Instagram, your blog, and other forms of social media.

Instagram and Pinterest

Instagram and Pinterest are considered by most as social media apps more suited to younger crowds. Both rely on the use of images. As always, do your research and consider them if your audience uses them.

YouTube

Don't overlook YouTube. It is a great tool for sharing book trailers and author talks. Don't overthink the production values. Readers want to hear from the real you, and they don't expect heavy makeup and perfect lighting. You can do it on your computer. Keep them short, less than five minutes, and add the video to your site using the embed code.

Blogs

We recommend that you consider adding a blog to your website. Your author blog is the place for you to share your thoughts as a writer and author and reader. Many new authors think an author blog should only include posts about the book. Fake news! An author blog is intended as a tool for readers to meet the author. You may share snippets from the book, but you can also include personal anecdotes and thoughts and stories.

If possible, try to use a plugin or other tool that will automatically send all new posts to your social media network sites like Facebook and Twitter. That is a great way to easily expand your reach and save you time. Include a graphic or photo to improve readability. Most serious bloggers recommend adding one post a week, with a length of 300 to 800 words.

Amazon's Author Central

Amazon's Author Central is a great way for you to add content, track sales, and pay attention to your activity on Amazon. It must be set up by the author and you control it. You can add photos, a longer bio, and information about other books you've written. When readers click on your name on your Amazon book page, they will be redirected to your author site where they can see the information you add there. You may also look at your Amazon sales by way of charts and graphs.

Goodreads

Goodreads is the Facebook for readers so it's a place authors want to be. You can create a profile, add your books, and even do giveaways, which Goodreads will manage and then provide you with the addresses and

names of the winners. You then ask the winners to post a review of your book. At present the minimum annual cost is \$119. Premium cost is \$599.

BookBub

BookBub is an online service that notifies millions of readers about deeply discounted e-books. If you manage to have your book selected by BookBub for a limited-time deal, then you are afforded the incredible opportunity to expand your fan base and sell a lot of books. When you're selected, Koehler Books will discount your e-book so you can run your e-book campaign.

Authors must pay BookBub for the campaign, based on the genre selected. BookBub evaluates their submissions and often only selects twenty percent for a campaign. They will give you a set day for your campaign, and you will let us know so we can drop your e-book price down to \$0.99. After the campaign is over, we will increase the price of your e-book.

Bargain Booksy

This is another online e-book service similar to BookBub, but seems to cost less.

NetGalley

This marketing and publicity service offers cultivated influencer communities. It also presents interesting, relevant marketing promotions, and rich, real-time data. NetGalley is the key pre-publication marketing channel for new books. The NetGalley member community, with over 300,000 influencers, has reviewed more than 500,000 books (with 50,000 new reviews per month), fuels over 3,000 Library Reads nominations, and 1,200 Indie Next nominations monthly, and generates over 4.6 million pageviews per month on book blogs that we track.

Getting Reviews and Endorsements

Three or four is a good goal for the number of review quotes you want, because they add validity to your work. We will consider using your endorsement quotes and reviews on your back cover and interior text of your book. A quote may also be used on the front cover if it is superior and from an excellent source. Most publishers selectively “pull” a section of a quote to fit the space available. These are called *pull quotes*.

The quotes you get should always be about the book, though often reviewers and endorsers will in-

clude references to the author. That is perfectly acceptable as long as the main emphasis is on the book itself and it does not become a blatant author lovefest.

Authors should plan on seeking quotes using the following methods:

1) Manuscript Galleys

Authors can send out their own printed or digital manuscript to reviewers well in advance of publication. This is a good plan for seeking awards and trade reviews that require longer lead times prior to the publication date, but can only be done if we consider the unedited manuscript clean enough to send. In other words, you don't want to send your manuscript out if it's going to require a lot of developmental and/or copy editing.

2) Digital ARCs

These will be provided to the author as soon as the book layout is approved. They are a copyable PDF of the text with the cover added. Each one is a completely formatted book, including front and back covers, as well as all interior pages. Our authors use these with great success to solicit quotes and reviews.

3) Printed ARCs

Koehler Books sends the author a certain number of printed ARCs according to the contract, and may then sell you additional copies for use in obtaining quotes and reviews. These are finished books and may be sold at events.

Authors usually ask us about whom to ask for a review quote. We recommend that authors create two lists of people they will ask for quotes:

1) Low-hanging fruit. These are people the author knows so well they are fairly certain that the person will agree to read at least part of the book and provide an endorsement quote. Fellow authors rate well and are preferred over “regular readers.” But endorsers do not have to be authors. Sometimes experts in the field covered by the book offer excellent quotes that add validity to the book.

2) VIPs. These are “influencers” or names well known by the author and readers, and not necessarily people the author has a relationship with. They include best-selling authors, media personalities, trade reviewers, CEOs, military generals, and other

high-ranking people who will add credence to the book and the author. The following list shows the types of people authors can ask.

- Trade reviewers (*Publishers Weekly*, *Kirkus*, *Library Journal*, etc.)
- Best-selling authors within the same genre
- Bloggers with large following related to book subject
- Amazon reviewers
- Best-selling authors
- Experts in the subject addressed by the book (e.g., a heart surgeon for a medical thriller, a general officer for a military thriller)
- Published authors
- VIPs (individuals who are known in the community or with a prestigious job)
- Media personalities

The Ask

This is the point when authors send out their book and ask for an endorsement quote. Wait until you have a completed digital advanced review copy (ARC) of your book, and/or a printed copy. Our authors prefer the

digital ARCs, which are pdf files: they are easy to email or text, typically a manageable file size. The email/letter should be simple and direct. Here is a sample:

Dear _____,

As you may know, my book titled (insert title) launches (insert date). I am attaching a digital Advance Review Copy for your review, in hopes that you will provide me with an endorsement of my book. Your quote will be added to the book interior and may even be used on the front or back cover.

I will need your quote by (insert date). If you should find any errors in the book, please let me know what page, paragraph and line, so we can make the correction.

Thanks very much for your consideration. Your quote will make my book better.

*Sincerely,
(insert name)*

Getting Awards

Independent book publishing has, over the past two decades, become competitive. Many of the titles being

released by the most notable independent presses are exhibiting levels of sophistication on a par with the most celebrated national writers.

To honor that work, many independent and self-publishing contests have emerged. The best of those use the contest as a platform to advocate for the highest standards of writing, book design, and industry ethics. These organizations select accomplished publishers, editors, writers and artists to judge and reward the most inspired works.

Most contests charge entry fees, and being named a finalist or winner doesn't necessarily bolster your book sales. But it can increase your visibility—and credibility—as a writer or artist, demonstrating that you and your publisher are capable of excellence, and that your book is worthy of a reader's time. Winning can also infuse a writer with confidence, and who doesn't need that?

Authors may submit their books for various awards. Some competitions are broad-based and national in scope, and others are regional, or specific to the genre or area of interest that the book covers, such as the Civil War, or women's rights. Koehler Books encourages authors to submit entries for awards that are uniquely suited to their books.

Our authors are among some of the most successful and recognized in independent publishing. We help them identify worthwhile contests, and provide them with some of the books they need to enter. We place a medallion on the cover of any book that wins or is a finalist in the larger, more prestigious competitions.

Book Talks, Signings and Events

Authors will often set up a series of talks and other events to spread the good news about their book. These can be at bookstores, coffeeshops, bars, for book or reader groups, for writers' clubs, for professional organizations that bring in speakers, and more.

There are two ways to have an author book event: one is in a brick-and-mortar bookstore, and the other is anywhere else the author chooses. Both options have their pros and cons.

Because of COVID, many authors are doing virtual book events or launch parties using Zoom, Google Hangout, Skype, Microsoft and other video chat apps. Some authors work with reader groups and organizations that are a good target for their book. Virtual events will probably be useful, even after the pandemic.

Bookstore Events

If the event is held at a bookstore, the retailer will most likely purchase the books from Ingram, our distributor. Otherwise, authors may offer their own printed copies to sign and sell on site.

Blog Tours

A blog tour is essentially a project to find successful blogs related to your book's subject matter. Craft a relationship and follow these blogs. Then ask them to review your book. Bloggers are like columnists, and they have a following of readers. Many publicists and book-marketing pros have a list of bloggers they work with.

CHAPTER 6

MERGING ONTO THE HIGHWAY

NOW THAT YOU have a bit more of an understanding about marketing your book, you are probably wondering when you should put this into motion.

Simply put, the sooner you start thinking about these considerations, the better your marketing will be.

Launching a book is often figuratively compared to birthing a baby. There is a lot of joy, worry and pain during gestation. Both processes take about the same length of time. Some publishers require eight to nine months, or even up to two years, to get a manuscript edited, produced, and then launched.



Great publicity involves more than proven marketing techniques and creativity: it also requires realistic setting of expectations and goals. Some authors equate “success” with “fame” (often without realizing it). Best-seller lists and major media wins are fantastic—though not the only benchmarks of success.

Without a clear, realistic and personalized definition of success, authors may miss opportunities or become blinded to their milestones and accomplishments, creating a (false) sense of “failure.”

I encourage new authors to:

- a) Understand why they wrote their book so they can help define where they want to go next
- b) Write a list of all the ways they imagine “success” (big and small)
- c) Prioritize that list by what is reasonably attainable in the short term (1-3 months), then long term (1-2 years), followed by “wildest dreams” goals.

A clearheaded definition of success is the first step to defining—and reaching—achievable goals, and then moving on to bigger and better ones!

Marissa DeCuir

President of Books Forward author
publicity and book marketing firm
<http://booksforward.com/>



Book Production Timeline

Our timeline from the day you sign the contract to having books in hand is typically eight months or so. That's how we roll, but every publisher is different. Bigger publishers will usually take longer. Self-publishers may be able to get your book out in a few months. And if you self-publish it yourself, and manage all aspects of design, editing, layout, production, and tech, you can get it published within days. But be careful. Being hasty or rushed leads to mistakes and poor planning. Don't shortchange the time you need for a thorough edit, a compelling cover design, or clean interior just to be expeditious. If you've taken the trouble and time to write a book, give it every minute it needs to become

polished and stunning. As Joe likes to say, “Great books last forever, but so do crappy ones.”

THE SCHEDULE

What follows is a hypothetical day-to-day schedule of activity and events that involve the title, the author, and the publisher. The dates shown are for an eight-month schedule from signing to publication (pub. date).

Here is a list all of the production and creative items, as well as the pure marketing things for authors to do. We are also calling out **Marketing 101 tips** along the way, to give some guidance and suggestions. Remember that coaching and training authors is not the same as doing those particular things *for* the author. We show the way, point out the options, and help the author choose from the myriad of possible guerilla marketing tools to employ.

The schedule below uses January 1 as the signing date, and September 1 as the pub. date.

Jan. 1: Sign contract

Jan. 14: Author Questionnaire due to KB

Jan. 21: “Welcome and Creative Call” from KB

Jan.–Apr.: Build marketing infrastructure

- April 10: KB begins editing
- May 1: KB begins cover design
- May 7: KB begins cover poll
- May 20: KB begins layout
- June 1: Digital ARC due to author from KB
- June 1–June 27: Author acquires endorsements
- June 7: Tip sheet due to author from KB
- July 1: Author supplies quotes and corrections
- July 7: Pre-order begins
- July 10: Printed ARCs from KB
- Aug. 1+: Author visits bookstores
- Aug. 15–Nov. 15: Author events
- Sept. 1: Pub. date
- Sept. 1+: E-book campaign

Jan. 1: Sign contract

Signing a publishing contract is the kickoff of the process. It is not in itself an act of marketing, but it is the beginning of the entire book project, including marketing. Upon signing, the author becomes legally responsible for anything they agreed to in the contract, including marketing. Which means before you sign, be certain what you are agreeing to.

Make sure the publisher's expectations for you are clearly outlined, along with a general outline of

what the publisher does. Every publisher will handle this differently. We cover it in the section dealing with publication and procedure, which deals with many of the things both we and the author will do with regard to marketing, as well as how they will respond to production materials we present to them.

ARTICLE TWO: PUBLICATION AND PROCEDURE

Section 2.1 The Publisher agrees to publish the Work in print and e-book in the manner and format, and at the prices, the Publisher may deem appropriate, subject to the following procedure:

- A. Galley or page proofs, or both, shall be forwarded to the Author for the Author's corrections and changes within a reasonable timeline.
- B. Author shall complete and execute all relevant additional instruments reasonably requested by Publisher, including preparation of the work according to the Publisher's style guide, the Author Questionnaire, and proofing and review of cover and text layouts.
- C. Author will be part of the Publisher's Emerging Authors Program and shall to the best of the Author's ability publicize the Work on the Author's

website and use social media, acquire endorsement quotes and reviews, and actively market and publicize the Work in partnership with the Publisher, using the items listed on the Publisher's website marketing page as well as other separate marketing the Author engages.

- D. Publisher shall publicize the Work on their website and through numerous methods mentioned on the Marketing page of the Publisher's website. These include Ingram's title management system and catalogs, a book webpage, inclusion on the authors page, a tip sheet, assistance with advanced review copies and endorsements, e-book campaigns, Vote the Cover campaigns, audio and foreign rights distribution by an agent, as well as coaching of the Author on all aspects of the Author's marketing program, including website and social media, events, Facebook Forum and more.
- E. Author shall collaborate with the Publisher through the creative development of the Work, including manuscript formatting and markup, editing, cover design, and layout, per the direction of the Publisher. The Publisher shall control and lead in all aspects of this collaboration and reserves the right to make final decisions about any and all creative elements of the Work.

- F. If the Work sells 2,500 or more combined copies of print, e-book units, and books bought by the Author, the Author shall receive a traditional publishing deal from the Publisher on his next acceptable work of equal or greater value than this Work.
- G. This agreement will be void after _____ unless it is signed or an extension is agreed to in writing by both parties.
- H. If the Author makes any alterations after the Work has gone to the printer, the Author shall incur change fees of \$299 for either the cover or text files or both, per each instance of new printing.

Jan. 14: Author Questionnaire due to Publisher

We have already covered what is in the AQ. A blank AQ will be sent to the author shortly after the signing of the contract. We will also send you a few samples of AQs, filled out by successful authors, as a guide to the language and style for the bio, synopsis, and other pertinent information.

Jan. 21: Welcome and Creative Call

This is the Zoom call we have with a new author after they complete their AQ. Authors send the Question-

naire to me, and if I do not see any issues—or after they make any corrections—I ask them to schedule the call on my online calendar. Most publishers will have some kind of call like this to help the author understand the process.

We discuss their schedule and time to market, meaning how long it will take to get their book formally published. That date is usually determined as part of the agreement, and is the end date for the production process, but not for the marketing.

I typically take them onto our job sheet so they can see the other authors' schedules in addition to their own. This establishes some camaraderie and collegiality with our other authors, especially when I tell them that they can reach out to those authors for advice and for endorsement quotes.

The main reason I show authors the Koehler Books job sheet is so that they can see the various creative and production tasks that we complete when we publish their book. Seeing our actual job sheet is living proof of our system, and authors feel better after they see their title treated like all the others. When we walk through the list, we refer to the headers at the top and how they fit into their book's production.

Line Edit	Copy Edit	Cover design	Cover poll	Text Layout	Cover Wrap	Digital ARC	Tip Sheet	Quotes & final edits	Post print & Ebook final	Print proof KB	Print ARCs to author
TBA	Childre n's book? ??	KE Done.	KE Done.	KE Done.	KE Done.	KE Done.			Sep. 20		
JC DON E	MM DONE	KE Done.	KE Done.	KE Done.	KE Done.	KE Done.	KE Done.		Aug. 30		

The rest of the call deals with the other components of the process. The call is the beginning of the coaching and teaching process. But it is also what I describe as “drinking from the firehose,” meaning that we throw a lot of information at the author but don’t really expect them to digest it all instantly. There will be other calls later that the author will set up when they have questions about how to conduct certain marketing actions.

Jan.–Apr.: Build marketing infrastructure

I make a point of telling new authors during the Welcome Call that they are in the queue, and that our creative development and production will not start for three to four months. This can be disconcerting for an author, and it doesn’t help when I tell them that this is the time for them to build their marketing infrastructure.

The two most important marketing items for the author to develop at this stage are 1) their author website and 2) social media.

- 1) **Author Website:** In some cases the author may already have a website. Many expert nonfiction authors will add their book info and cover to their existing professional website, because the book supports their brand. But new novelists will almost certainly have to build a new author website to promote their books and themselves. The first question is whether the author is going to create their own website or hire a professional website designer. A professional website may cost \$500 to \$2500, depending on the complexity, number of pages, and how much custom work must be done. Doing it yourself is perfectly fine, as long as it looks great and is easy to navigate. Posting a crappy-looking or difficult-to-follow author website is a death knell for authors.
- 2) **Social Media:** The list of possible social media apps is rather long. The author must first consider the best way to reach their audience. YA readers may not use Facebook so

much, and you may consider Instagram or Pinterest or even Snapchat. A professional author with a branding book may find LinkedIn to be quite useful. An author blog is also a form of social media, and can be effective as a way to communicate to readers. The bottom line for social media is to do your homework and pick the apps that you can use and will reach your followers.

One of the main purposes for building your infrastructure is so you can build your base of followers. If you don't have a website or use social media, you will find it hard to find and keep readers and followers. To attract an actual follower, an author must have interesting content, and provide an easy way for the followers and readers to communicate with or follow the author.

This is also an excellent time to create your list of endorsers—the people you will ask to read your book when the digital ARC is ready. That list will assuredly change as you move forward and meet new people. An author who does not want to wait for the digital ARC, or who needs to reach out early for a trade review or a reviewer who needs more time,

may consider using the manuscript to generate the endorsement. Best to check with your publisher as some manuscripts need more polishing, and should not be sent out until after they are edited.

Apr. 10: Begin editing

Editing kicks off the creative development with developmental line editing and copy editing. Line editing is normally needed with novels, and may not be needed with nonfiction manuscripts. Editing may not directly involve marketing, but the final quality of the manuscript definitely helps determine the final quality of the book.

The editing phase is also a good time for the fiction author to be thinking about the most important aspects of the story and the characters. Some of those things may become more apparent during editing, and the author may then alter the book synopsis, audience, or even author bio. It is important during these early stages of book marketing for authors to remain open to improvements recommended by the publisher.



“Obviously, writing *Adderall Blues* was just the beginning. I knew marketing was going to come down to more than a Facebook post letting a bunch of bored scrolling screen zombies know that their old friend Brian wrote a book. I reached out to organizations, did book clubs talks, and most importantly, got some press via the *Huffington Post*. You have to be an entrepreneur in the way you handle your marketing. Even the large publishing houses leave marketing mainly to the author. If you are an introverted writer type, that’s ok. It’s all about the courage to challenge yourself outside your comfort zone. You are a writer. You are creative. Put it into action! Sometimes one phone call will change your prospects significantly, but you ‘have to be in it to win it’ . . .”

—**Brian Robinson**, author of *Adderall Blues*



May 1: Begin cover design

The cover design is one of the most influential of all marketing elements for any book. We are known for our covers and have won many awards for them.

A book cover is the first thing readers see, so we work hard to make sure our covers satisfy the needs of the story, and exceed the expectations of the author.

In the publishing industry, the book cover is called the package. A poor package may stop any further interactions from endorsers, reviewers, media and, most importantly, readers. With a good package, we want to draw them in and make them curious about the book, especially if they are the target audience and most likely to buy the book.

We start this process by asking the author to tell us their thoughts about the cover when they are filling out the Author Questionnaire. We ask for everything they can think of. We tell them not to worry about design: they are not designers. Just tell us and show us what they think the cover should feel like, what emotion it should convey. These author descriptions are extremely helpful when our design team begins the cover design.

We also ask the author to find four to five samples of book covers they like, and copy the images from Amazon or another online bookseller and paste them directly into the AQ. So the combination of notes and written descriptions, as well as actual cover samples, gives us an excellent taste of what the author likes.

Are we catering to them? No, we are catering to the WORK, but the author is the expert of the work and knows more about it than anyone. We also need their buy-in. We are known for our collaboration with authors, and we collaborate the most with the cover. It is the alpha and omega, and we need the author to be fully engaged and in love with the cover.

Keep in mind that some publishers, especially the big ones, do not allow the author to be part of the cover design process. They present the final cover, and the author's only option is to like it. That works, but not for us. We believe that working together will result in the best package.

May 7: Begin cover poll

After we have three to four covers that have made the cut, we send them all to the author asking them to rank the covers from favorite to least favorite. We remind them that it is not their role to make changes, just to react to what we present.

With their feedback, we then select the final two covers to use for the cover poll: <https://www.koehler-books.com/cover-polls/>

We are almost always in agreement with the author on at least one of the covers selected, but we may

overrule them on the second cover. The cover poll is one of the earliest joint marketing programs we have, and is an excellent and fun way for the author to reach out to their followers. The author's email might read like this:

Dear _____,

As you may know, my book (insert title) launches on (insert date). My publisher has just posted a cover poll showing two amazing cover designs. Will you help us pick the best one?

It's super easy. Click on this link (insert link) and read the synopsis about my book. Then just click on your favorite cover. Told you it was easy!

Thanks for helping us pick my new cover.

*Sincerely,
(Insert your name)*

It is worth noting that while we do not let the voters pick the cover for us, we definitely pay attention to the voting, because it is rock-solid demographic science. We may reconsider as a result of the voting, and sometimes disagree with the voters' favorite.

May 20: Begin layout

Once the cover is selected and the editing is finalized, we can move into layout. We will use a page design program in this phase, primarily Adobe InDesign. We will also share the layouts with the author as pdf files. That means you can forget about the Microsoft Word manuscript at this point, and we cannot go back to work in Word.

The good news is that the layout will look like a book, because it is a book. It is quite a big shift, and often authors see things in layout they missed in the manuscript. Perfectly normal.

There are two pieces to the layout. The first is the interior layout. This will eventually open with the endorsement quotes the author has provided, but at this stage the opening pages will be blank. Next is the copyright page, which lists the legal information, the ISBN, the copyright line in the author's name, any legal warnings, and information about the publisher. Then comes the title page. It is a version of the cover in black and white. Sometimes it is simply the type. At the bottom is the publisher's imprint. Other front matter can include a dedication, a foreword, introduction, preface, and so forth. Then the guts of the book,

followed by any back matter including appendices, acknowledgments and reference notes.

The second piece is the cover wrap. In the final published form, the cover wrap is distinctly different from the interior text pages file, which is usually black and white and printed on 50-pound uncoated stock, page by page, on huge digital printers. The cover wrap is the gem, and is printed on a single sheet of 100# coated cover-weight stock, in full color. The imaging and printing machines are impeccably maintained and calibrated to align the cyan, magenta, yellow, and black inks.

From left to right, the cover wrap shows the back cover, the spine, and the front cover, completely flat. It is called a wrap because it is scored, wrapped around and glued to the interior pages in the bindery section of Ingram's amazing printing plants.

When we send the author the preliminary digital text pages, we include instructions on how to mark up the pdf files using a markup tool called **Sticky Notes**, located within Adobe Reader's markup tools. Marking up using Sticky Notes is similar to using Track Changes in MS Word, but in many ways it is easier. The author e-mails the marked-up layouts back to our designer, who makes the requested changes. In some cases, changes are rejected if they do not

comply with the Chicago Manual of Style (CMS), or are unnecessary changes rather than corrections.

After the requisite back-and-forth between the author and our designer, both sides agree that the layouts are ready for prime time. Our designer will then create the digital ARC.

Digital ARC (advanced review copy) due to author

The digital ARC is one of the most important marketing tools our authors use. In almost every way, it is the completed book. We take the interior file and bookend the front and back covers onto it and save the whole thing as one pdf file. Pdf files are universally readable and usually small in size.

Keep in mind that when you ask someone to take a look at your book for a review or endorsement quote, they may find errors, which makes them readers. So simply ask that if they do find any errors, they let you know.

Again, I tell authors to make two lists for endorsers. The first list is the people the author knows and believes likely to read the book and provide an endorsement quote. The second list is the VIPs—the influencers and best-selling authors who the author does not know very well or at all.

This VIP list can also include our own authors. Usually I ask our new author to select a few likely endorsements from authors listed under genres related to their book. They go through our website and pull six to eight authors. They give me that list along with their digital ARC, and I send out their ARC to our other authors and introduce the new author, and then ask our authors to welcome them and consider providing a quote for their book.

June 1–June 27: Author acquires endorsements

Now you can see the purpose of developing your list of endorsers. Avoid the temptation to turn your email note into a best-seller with multiple pages. Keep it short and sweet, like the template provided earlier under “The Ask.”

Normally, the author will have one month to retrieve endorsement quotes as well as any final corrections. You may want to establish the deadline as a few days prior to July 1, when your quotes will be due to Koehler Books. Compile your quotes and corrections as they come in, and deliver them all to the designer you are working with. At that point we will add the quotes to the interior of the book, and make all the final corrections.

Be certain that you proofread the quotes for accuracy and grammar. There's nothing worse than a misspelling on an endorsement quote. Also, be sure to list your quotes from most important to least, and let us know which few you consider to be *the most important* in terms of reach and influence.

We consider the importance of the endorser as well as the quality of the quote. We will pull the best sentences for the front and back cover.

June 7: Tip sheet due to author

Your marketing tip sheet is produced only when your book layout is complete, because we need important data, such as the number of pages, price, and the three final BISAC codes added to your book metadata on Ingram.

As you've already seen, the tip sheet is a fairly standard type of marketing one-sheet or sell-sheet that compresses the primary information about a product into one easy-to-read document. The question then becomes, what you do with the tip sheet and how it can be used to aid the author and promote the work?

The tip sheet is a high-resolution pdf file, so it is ready to print in color or send as an attachment with

an email or other social media, or to post on your author website. Authors typically print them out on letter-sized paper and take them to events or bookstores as a leave-behind.

When you walk into a bookstore with a softcover and hardcover copy of your book, along with a tip sheet, you will be elevated into the realm of professional authors by the bookstore staff. Keep in mind that they get inundated by self-published authors with awful covers, bad editing, and poorly printed books. You, on the other hand, look great, and they should accept you as a legitimate author. Key word is “should;” you never know what mood the manager will be in, or how well they treat walk-in authors.

July 1: Quotes and corrections due

You may have to remind your endorsers as you approach the deadline. Authors have the option of taking longer than a month, but that will be deducted from the two months of pre-order time. Once you turn in your quotes and final corrections, your book is in lockdown and no further changes will be made. The only exception is actual errors that are found during the pre-order period, but absolutely no further changes will be made within the one month before

the pub. date: at this point, the lockdown is final for technical and production reasons. Changes at this stage will affect the performance, presentation and distribution of the book.

The best way to compile your corrections is on a copy of your digital ARC. Mark it up using Sticky Notes, as previously discussed.

July 7: Pre-order begins

The pre-order phase begins after the author delivers all final endorsement quotes and corrections. Our designer will make those corrections and add the quotes, and the pull quotes. Then we send the digital pages back to the author for review and then—when all parties are satisfied—voilà, the book is ready for prime time.

Our design and production team will install the final pdf files of the interior and cover wrap on Ingram's title management system. They will also use the data from the Author Questionnaire, cover poll, and any other updated information, and fill out Ingram's sections for cover description, audience, BISAC codes, and other metadata.

Ingram will then create a proof for the designer to check. Once the Koehler Books designer approves

the proof, Ingram will send the book files out on their feed to over 30,000 booksellers. Depending on the bookseller, your book will show up for ordering online in one to four days. Softcover and hardcover versions will show up first, and the e-book will come later.

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The author should keep an eye on the process. Usually Amazon is the outlier bookseller. Often the softcover will show up first, with the hardcover next. The two versions of the book may not link on the same page for a day or two. It's best to wait until they do, and then use your social media and let your followers know that your book is available for purchase as a pre-order.

Pre-orders cannot be tracked until two to three weeks prior to launch, when Ingram will release those numbers to us. Authors can track their Amazon sales if they sign up for an Amazon Author Central page: <https://authorcentral.amazon.com/gp/help?topicID=200620850>. Amazon does not show you actual numbers, but will show charts and graphs so you can see trends and activity.

Two other things to keep track of on Amazon are the rankings and reviews. Rankings are at the bottom of the description and ads, at the end of the *Product details*.

Product details

Item Weight : 14.4 ounces

Paperback : 276 pages

ISBN-10 : 1646630904

ISBN-13 : 978-1646630905

Publisher : Koehler Books (June 8, 2020)

Product Dimensions : 5.98 x 0.62 x 9.02 inches

Language: : English

Best-sellers rank #82,687 in Books (See Top 100 in Books)

#25 in Military Families (Books)

#922 in Military Leader Biographies

#2,500 in Motivational Self-Help (Books)

Customer Reviews: ★★★★★ ∨ 4 ratings

You will see the overall best-sellers rank. Keep in mind that typically Amazon has several million books for sale, so the 82,687 ranking of this book is not bad. Below that are the three category rankings. Less is more, meaning the smaller the number, the better, and these are what you should keep your eye on. They are determined in part by the three BISAC codes we add to Ingram's title management system. Amazon

considers those, as well as key-word searches and their algorithms on how readers are finding your book.

You will note that the category *Motivational Self-Help* has a higher number. That is to be expected when you're in a broader category that has more books in it. The *Military Families* category is a smaller category with fewer books; *ergo*, the number is lower. As your number drops close to number one, you may win a best-seller award, either as a “#1 New Release” in a category, or a best-seller in a category.

Amazon reviews and ratings will become available two to six weeks prior to your launch. If you scroll down below the product details, you will see the *Write a customer review* link. If you click it before reviews are allowed, you will see a page that says, “This item is not eligible to be reviewed.”



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Authors should keep an eye on this, and when it starts allowing reviews, that's a good time to start asking your followers to post a review. Amazon allows “Verified Purchaser” reviews by readers who bought

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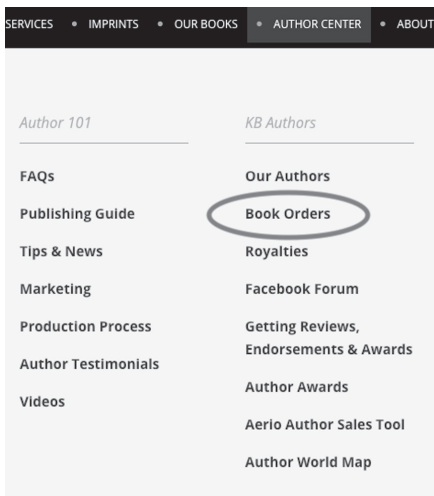
19 Used from \$1.30
13 New from \$13.68
2 Collectible from \$13.28

July 10: Printed ARCs

When your book is posted on Ingram, not only is it available for pre-order, it also can be printed. This is an important point in the life of your book, because finally you will be able to hold your book in your hand. That moment may rank as your most memorable in the entire journey.

We will send you the books we promised you as part of the deal. For hybrid deals, this is typically twenty softcovers and ten hardcovers. This may sound like a lot of books, but you will go through them like

water, and will quickly want more. Which means you will have to put in a book order. Go to the Koehler Books website, look under *Author Central* and click on *Book Orders*.



Then you will fill out the Order Form. Pay attention to the print times listed under the *Dates books are needed* window, as they should be considered when you set a date for when you would like your books. If you set a date earlier than what is listed, you will have to pay rush charges for printing and/or shipping.

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<p>Book Title</p> <input style="width: 90%;" type="text"/>	<p>Date books are needed</p> <input style="width: 90%;" type="text"/> <p><small>Due to COVID-19 effect on printing, please allow up to 22 business days for softcover and up to 24 business days for hardcover</small></p>

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Minimum order is one box. A box typically holds 20-35 books, but may exceed 70 books for a small, thin book. We will send you prices for all options you select, followed by a Pay Pal invoice based on the final quantity you select. You pay by credit card and we will then ship the books.

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Other quantity

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One Box
 Two Boxes
 100
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 500
 Other (enter quantity below)

Other quantity

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One box is the minimum order, and typically these range from containing twenty copies for a large book, to thirty-five or more for a small book. The average is around twenty-six books per box. You may order both softcover and hardcover. The advantage of softcovers, of course, is that they cost less. Hardcovers

are great as gifts to VIPs and influencers, and also in a presentation to a bookstore, or at an event.

Some reviewers and endorsers may insist on a printed copy of your book. You have to decide if their reviews are worth the expense and time to send the book. Same is true for many awards programs. Many of them will ask you to send five to ten books. We help with this by sending you ten softcovers, if you show us proof that you have submitted to an awards program.

Aug. 1+: Visiting bookstores

Usually, authors start off at local brick-and-mortar bookstores. Going into a bookstore for the first time as an author is both a thrill and scary. To carry your book inside is to be part of the world of literature and all of the authors who have come before you. Ask at the front desk or a passing associate for the person who deals with authors.

Be friendly and professional. Matter-of-fact. Your script could go like this:

“Hi, my name is (insert name). I’m a new author and a local. My publisher is Koehler Books, and their distributor is Ingram Books. [Pause for them to react.] Do you order books from Ingram? [95 percent of

the time the answer is yes.] Oh, good, I thought you might. Any chance you might order a few copies for the store? My books are returnable.

[Hand them your softcover and hardcover.] My book is available as softcover, hardcover and e-book. [Hand them your tip sheet.] Here's the tip sheet with all the details: ISBNs, list prices, synopsis, everything. Please keep it.

I may be interested in having a book event here at your store. What do you think?

[If they agree, they will ask you how many people you expect to attend.] I'm thinking about twenty. But here's the thing, my publisher does not like returns. So would you please buy small or allow me to buy back any books that do not sell? The other option is for me to bring all of the books and sell them to you at wholesale. What do you think?"

A note about returns: Brick-and-mortar book-sellers account for about 5 to 10 percent of our sales but about 80 percent of our returns. We don't like returns. They are bad for business, and they demolish your royalties. So you should not be afraid to negotiate with bookstore managers and salespeople about your event and how your book will be sold and returned.

Aug. 15–Nov. 15: Author events

Generally speaking, there are three types of author book events: brick-and-mortar bookstore events, author-managed events, and events where the author is invited to give a talk at an organization, writer group, business, reader group, or other entity.

BRICK-AND-MORTAR EVENT

Most new authors think first about having an event at a brick-and-mortar bookstore. It is the Shangri-La for authors, and can be one of the highlights of their writing career. Author events at a store can in fact be wonderful, and they can also be awful. It all depends on the store and the management of that store.

Many bookstores are overwhelmed with new authors so they just don't handle them well. Some will stick you in a back corner of the store where all you can hear are crickets. But some will treat you like an honored guest. They will roll out the red carpet for you. They will give you good space and maybe allow you to give a reading. They will advertise the event. Your job is to find out which of these things they will do. Or not do.

Your other job is to make sure to reduce or kill returns. To do this, you must talk business with the person you are dealing with, as noted before. Work

out an arrangement so that they can make the wholesale markup they need, so you don't have to worry about returns.

AUTHOR-MANAGED EVENT

Author-managed events can be amazing, but they require a lot of work by the author. Our authors have hosted events just about everywhere you can think of: at a home, a business, a church, a winery or brewery, a theater, or a studio.

The cool part is that you can set the tone, the mood, and everything else by managing the event. But you must purchase the books from us and have someone there to help with book transactions in cash and credit card. You must make the proper decisions about the space, setup, food and drink, music, and the agenda.

You definitely don't want to spend the entire time reading from your book. Keep your talk short, perhaps fifteen to twenty minutes, after the opening mingling period. Some of our authors arrange for another guest to feed them predetermined questions about their book, which can take the pressure off the author, who can then simply respond to the questions.

Here is a list of things to consider for your event:

- Set the date close to launch date
- Invitations: social media, friends and family, RSVPs
- Books on hand: softcover and hardcover
- Location: access, parking, rent
- Budget: plan in advance
- Food and drinks: alcoholic and non, finger food and snacks
- Music: live or small system with background music
- Author talk: opening, reading, Q&A
- Book sales: a helper to handle cash and credit cards
- After party: roll to a bar or other location

OTHER GROUP EVENTS

You may be invited to give a book talk by an organization related to the content in your book. For instance, if you wrote a book about a new type of medicine, you may be invited by healthcare providers, medical groups, and patient groups. Or if you have a novel that takes place in the 1910s and is about a woman who fought for women's suffrage, you may be invited to give a talk to a women's group, or a reader group.

Be sure to find out what particular part of your book they are most interested in, or if there is a specific theme they are dealing with. The more you can speak to them about the things they are interested in, the better. Ask about the format of the event, when you will appear, and how much time will you have. If they give you twenty minutes or less, ask for more time to handle questions from the audience. Don't be afraid to ask.

Ask them if they will offer any kind of honorarium to help cover your expenses. A small honorarium would be \$100 to \$250. They may decline but offer you other incentives, like offering to help you sell your books at the event. These are called back-of-the-room sales, and usually occur after your talk. Ask the hosts to have someone ready to help you with those sales. It is very difficult for an author to meet and greet, sign, and also handle the transactions.

Sept. 1: Pub. date

You have arrived. In truth, by now you realize that the final publication date is, in fact, just a formality. You have already done many forms of marketing. You have built your infrastructure, built your website, figured out how to build a following, met new friends, looked

at your book entirely too many times, wept in joy and grief, filled out too many forms, learned what editing is all about, sent out ARCs, been rejected and abused and lifted up and praised, sold pre-orders, planned events, spent too much money, and now . . . here you are. A better writer and a new author. Ready to rumble.

You will have already sent out many social media posts, emails, and samples by now, counting down to the pub. date. Actually, getting there is newsworthy, too. You may have an e-book campaign going on, and that is of course newsworthy. In the week leading up to launch, you should be paying attention to many things that are already in motion or planned.



Author Alyssa DeRose successfully launched her book, *Momir: A New Mom's Journey to Embracing Her Not-So-Perfect Motherhood*, in 2020. Her systematic marketing methods can be seen here in her recommendations to new authors:

1. Establish a book launch team with loyal advocates who will commit to sharing on social media, buying the book before release, and posting a review quickly afterwards.

2. Create some standard social media post templates that you can ask other people to use. Arm them with the right account and hashtags to use, and this way your branding is consistent, even when someone else is sharing.
3. Consider asking other authors to read and endorse your book early.
4. Look for micro-influencers (2-5K followers) in your subject matter space who will post about your book in exchange for a free copy. They're more likely to want to collaborate without a large fee, but they still have loyal followings that may buy your book.
5. Do the same with smaller and up-and-coming podcasters.
6. Earmark time every day to sell your book. This needs to be a regular part of your routine or it won't happen.
7. Leverage early readers' quotes to create engaging content.
8. Follow other authors in your space who do it well and copy their process.
9. You can ask Amazon to categorize your book in up to 10 categories by simply calling them. Look for smaller categories that your book would fit into and include those in that list. This will make your book have a better chance of going number one

- or qualify for best new release much faster (ie. postpartum depression vs. motherhood).
10. Paid social advertisements are your friend. They are a low-cost way to get more eyeballs on your book.



Book Launch Checklist

Finally, the day nears—your book’s debut. To help ensure a successful outing, here is a list of last-minute checks worth making:

Update your website

Add a blurb at the top of your homepage like WE ARE LAUNCHED! Then, of course, make sure to have quick links to the various places your book is on sale. If you are doing an e-book campaign with a low price, that should be front and center.

Five-day launch countdown

This allows you to remind your followers of the big date every day, with hopefully some new information provided in a fun way. Five days or less for the count-

down is best, and reduces the chance of you turning off your followers.

Give thanks

You probably added acknowledgments in your book to thank those who helped make it possible. Do the same on or around your pub. date to help readers feel connected to something bigger than just the author.

E-book best-seller campaign

In this campaign, we drop your e-book down to \$0.99, and you let everyone know. Ask them to help you win a best-seller award by buying your e-book on Amazon on your pub. date. If you get twenty or more sales on the same day, you stand a good chance of getting a best-seller or new-release award in your category. If you do, that is definitely worth crowing about, and then you are an award-winning author.

Event check-ins

Your launch is a good reason to reach out to any groups or stores where you already have an event scheduled. Ask them if they need anything else, and

let them know you are really looking forward to coming. If you are managing your own event, reach out to those attending and remind them. Mention some incentives like books you will give away, free food and drinks, and other rewards.

You can also invite other followers to your event, mention the giveaways and swag and all the rest. Tell them how many and/or who is coming. People like knowing they won't be the only ones there.

Publisher check-in

We tell our authors to not be shy about reaching out. The book launch is an excellent time to set up a call with Koehler Books to walk through all the things you have in motion with your book. We will provide advice as needed, and also give you a heads-up on things we control, like pre-orders. Book pre-orders will be available by then, but e-book sales reports lag for three to four weeks.

We can also discuss your rankings on Amazon and other bookseller sites, and how you can improve them. If you are doing an e-book campaign, we can consider another campaign for the future. We should discuss any issues you may have regarding printed copies of your book, volume discounts and the like.

This is also a good time to have a chat with your publisher about upcoming book events. Do you have all the books you need in hand? Walk through all of your events in case any of them are missing something or need more help. Questions about pricing and selling your book at your events, credit card use, and so forth can be covered as well.

Book sales and royalties

In addition to getting pre-order numbers, it is a good idea to discuss upcoming royalty reports and payments with your publisher. This is part of the business of the book, and the author should always feel comfortable about discussing these important details so that you fully understand when you will start getting reports, how to read them, returns, and how royalty payments work.

Koehler Books' royalty reports and payments begin six months after the pub. date. <https://www.koehlerbooks.com/author-center/kb-authors/royalties/>. This is because of two things. First, there is a four-to-five-month lag before we get paid by our distributor, and second, most returns occur in the first six months after publication, which means we can sort out net sales after returns are deducted.

CONCLUSION

ENJOY THE RIDE

AFTER YOUR BOOK launch and subsequent events, you can expect things to settle down. If you can continue to give talks and sell books at niche groups, all the better. Sales usually spike on and around your launch, and will probably taper off after that, and hopefully level off or steadily climb.

Staying in touch with your followers is always a good idea, through blog posts, emails and other forms of social media. Many authors like doing a new e-book campaign and sale four to six months after the pub. date. This is very easy to do, and the goal is to stir things up, get new sales, and then afterward, bring the e-book price back up.

By now you know that marketing is hard work, but it can also be quite magical in terms of bringing

you needed followers and friends, not to mention teaching you more about being a professional author.

Like anything else, book marketing gets easier the more you do it, meaning if you write and publish another book, it will be easier. I hope this guide helps make your first drive—and subsequent journeys—down the publishing highway more relaxing, enjoyable and more successful.

Good luck, and get writing.

“Marketing and promoting a book is a marathon, not a sprint.”

—Katrina Shawver, author of *HENRY: A Polish Swimmer's True Story of Friendship from Auschwitz to America*

“The MOST important thing to do in regards to book marketing is to write a great book.”

—JC Sasser, author of *Gradle Bird*

This companion piece to the *Pocket Guide to Publishing*—read by over 50,000 writers—helps authors sort out their marketing program before and after publication, and answers questions they have about marketing their book.

What marketing work must you the author do to succeed, and how do you work with the publisher to promote the book? How do you determine which social media is the best fit for you? How do you get endorsements and reviews from people you don't know? Is it better to hold book events and signings at a brick and mortar bookstore or should you manage it elsewhere? What is a blog tour? Should you do an Ebook campaign on your publication date or wait until later?

These questions and many more are answered in this pocket guide to book marketing.

LANGUAGE ARTS & DISCIPLINES: Publishing

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