



There's a Book at the End of This Book

A Guide to Self-Publishing



ELITEAUTHORS



• • •

Yes, there's a book at the end of this book.
But first, we must warn you.

STOP TURNING PAGES



...unless you're ready to see your book

BEAUTIFULLY EDITED,

perfectly formatted for **Kindle** and other **e-readers**,

for **sale online**,

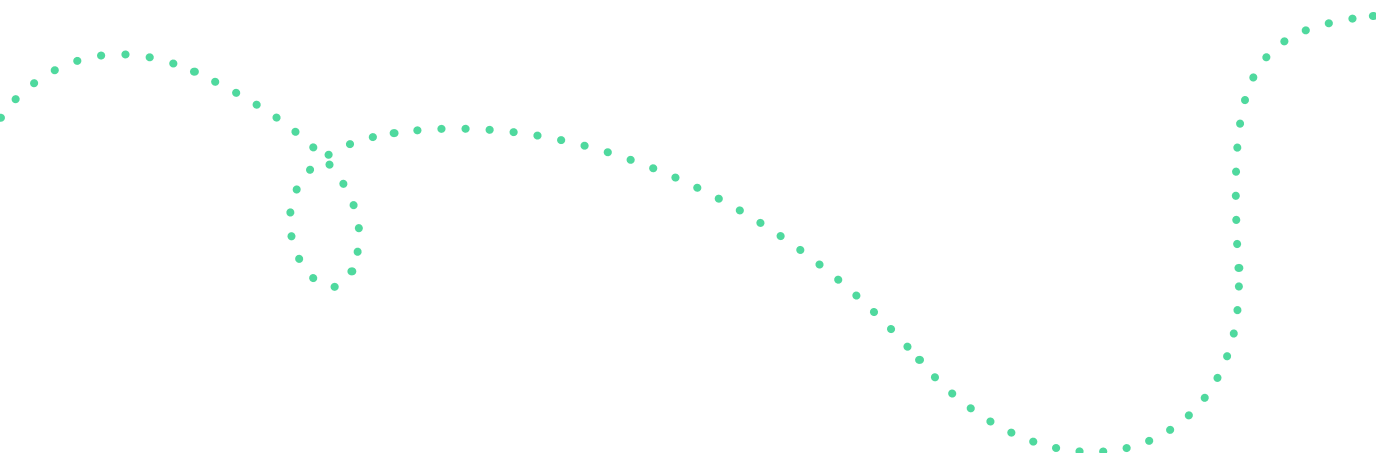
in bookstores,

in *readers' hands*,

and on the shelves of your local library.

Really.

If you're not ready to be a published author,
do not turn to the next page.





You Turned the Page!

Are you sure you're ready to publish your book? Honestly, you might prefer to have a snack.



You Turned Another Page!

But perhaps you don't quite know
what you're getting yourself into.
Self-publishing is not for everyone.

You might not want to be an independent author if...

you don't want to be involved;

you're good with someone else pocketing
the majority of your profits;

you love others telling you what your book should look like;

you don't mind being just another cog
in the industrial publishing machine;

you're happy for there to be
almost no marketing push behind your book;

you're willing to wait two or three years
before your book hits the shelves;

you want to relinquish editorial and creative control;

or you like gatekeepers.

GIVE IT SOME THOUGHT. HAVE A CUP OF TEA!

We'll be on the next page. See you there?



Welcome!

We're so glad you're here!

At Elite Authors, we love writers and books.

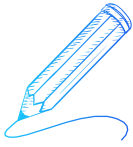
We believe that books make the world a better place, and we're proud to be doing our bit to fill the world with beautiful, engaging books from the widest possible variety of writers. Whatever you need, whatever it takes to get your book out into the world, we do it. We stick with you every step of the way because we believe that together, we make magic.

So while we'd love to work with you on your book, we've put together this guide to help you navigate the sometimes confusing process of independent publishing (also known as self-publishing), whether you choose our services or not.

... *Because there is no such thing as "too many books."*



... Now that you're ready to explore the amazing possibilities that independent publishing has to offer, let's go through things step by step.



1 Writing

- First thoughts and first drafts
- Don't be a blockhead! Dealing with writer's block
- On second thought! Revising your manuscript
- Getting from rough to ready



2 Publishing

- Traditional or independent
- Time = money
- You got that (copy)right.
- By the numbers: ISBNs and LCCNs and BISACs
- Forging a path



3 Editing

- Don't go it alone.
- What do the different kinds of editing even mean?
- Do you really need pro^ofreakding?



4 Packaging

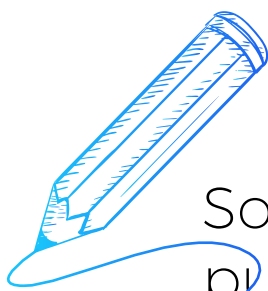
- Covers...covered
- What's this book about, then?
- Interior formatting



5 Marketing

- Identifying your audience
- Finding reviewers
- Building a presence: website, social media, email lists
- Reading aloud: libraries, bookstores, schools

... **The book at the end of this book is...yours.**

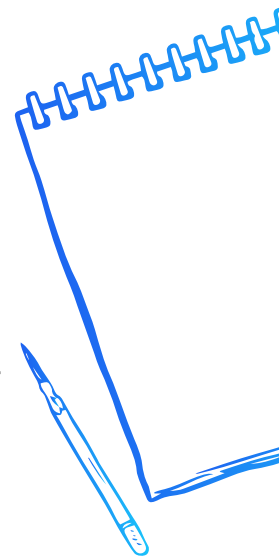


So you're thinking about publishing a book! That's amazing.

A published book can boost your career, cement your legacy, satisfy a long-held dream, or start you on a completely new and wonderful path. But before you get too starry-eyed about the possibilities that await, let's take stock of where you are right now—because that will change what step you take next. Maybe you've got a first draft, or maybe you've got a manuscript you've been tinkering with for years. Or maybe you've just got a glint in your eye, an idea that you're itching to get down on paper. It's all good! Every stage of the book-creation process is rewarding (and challenging) in its own way.

First thoughts and first drafts

You've got a rough idea of what your book is going to be about. You've been jotting ideas down on napkins and in the margins of whatever else you're doing. Maybe you have a Google Doc called "Ideas" or "My book" or "Rough draft."

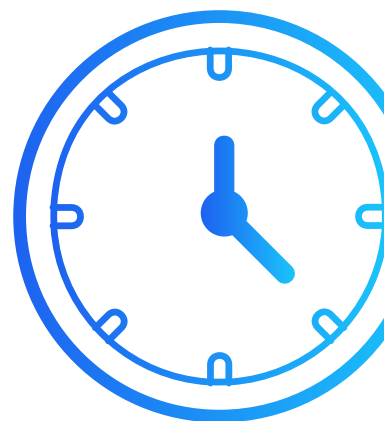


This is an exciting but daunting time. Your book is still in the imaginative ether, waiting to come together. Your job now is to start writing. So how do you get into the habit?

If you want to get anywhere with your writing, it's important to treat it as a job, even if you're not necessarily earning any income from it yet. This is true whether you're crafting the next Pulitzer Prize-winning novel, a groundbreaking scientific paper on particle physics, or even your own private diary. It's essential to learn how to get in the habit of writing every day.

The chances are that you have many other responsibilities in your day, so how do you go about getting the time to write? Well, there's no chance of creating more hours in the day, so it might be a case of making some sacrifices to focus on what's important to you.

Make the time. Getting up an hour earlier in the morning or spending an hour in the evening on your writing rather than TV or social media can really up your work rate. To be truly productive, you need to treat writing as part of your routine, something that can't be missed. If you commit yourself to writing five hundred words a day, you'll soon find that they stack up.



Get fit to burst. If a single block of time isn't feasible or doesn't work for you, try writing in short bursts. Take ten minutes during your coffee break, just after you get home from work, or while waiting in the doctor's office. This approach really suits some people and is good for keeping the ideas percolating throughout the day.

Sprint for victory. If you really want to up your word count, then try engaging in writing sprints. Set a ten-minute timer, and then try to hit a certain target, or simply write as much as you can. Take a five-minute break, then get straight back into it. You can do this by yourself or even find others to "compete" against via hashtags such as #WordSprint, #SprintDaily, or #1k1hr.



All in all, getting into a good rhythm and routine is key to excellent and regular writing. No one writes a book in a few days. Getting your book down on paper will take commitment and time.

*You can always edit a bad page.
You can't edit a blank page.*

—JODI PICOULT

Don't be a blockhead! Dealing with writer's block

Maybe you've been writing for a while, and maybe things have been going well, but then something changed. Now you're staring at a blinking cursor on your computer screen, and nothing is coming to mind. The words just won't flow. You've got writer's block. It's an awful feeling, but it's not a permanent thing. You can come through this.

First off, don't feel bad. Every writer has struggled with writer's block at one time or another, even famous writers like Ernest Hemingway and J. K. Rowling. How do they get through it? Clearly, professional writers have some tricks up their sleeves, right?




Nope, though that would be nice. Alas, there is no magic bullet to get rid of writer's block. Sometimes the human brain doesn't want to perform. Take exercise as an example. Even if you're a devoted exerciser, do you jump out of bed every morning to go to the gym, or do you sometimes have to make yourself go? Or at work, do you occasionally face tasks that you have to force yourself to complete? Writer's block is the same. Sometimes you just have to power through.



That said, we do have some
tips to help you power
through the block and get
back in business.



What to do

-  **Check your standards.** Are your expectations unreasonably high? Are you beating yourself up for not having the perfect words? Give yourself a break. Not even Shakespeare was as good as Shakespeare all the time. You're not going to write the next great novel every single time you sit down to your computer. So just start writing, and worry about the quality later. You can always go back and revise your work (or hire an editor), but you can't fix a blank page. And the truth is that you are your harshest critic. Just write, and don't be afraid that you're not producing your best work.
-  **Get some exercise.** Your brain is a muscle, and just like the rest of your muscles, it works better when you get your blood pumping. Go for a walk, take an exercise class, or head out for a night of dancing.
-  **Change the scenery.** Sometimes, just by changing location, you can stimulate your inner muse. Try writing in a coffee shop or the library. If you're at home, sit in a different room, or shift the mood by playing music. Giving your brain a change of pace will help get those words flowing.



Write every day, no matter what. Perseverance is key. When professional writers get stuck, they write anyway. It's their job, so they must. Even if you know you're going to write nonsense, write. Or try switching up what you're writing about. You can also freewrite or work in outline form until you find the words.

What NOT to do



Don't indulge in screen time. Social media and TV are white noise that will scatter your thoughts, and you'll be ingesting the stories of others rather than creating your own. Find other activities if you need a break from writing, ones that are more conducive to creative thought or meditation. Try going for a run or cooking something delicious or spending time with friends.



Don't make excuses. Don't tell yourself you're waiting for your muse to arrive! If you wait for your muse, you'll be waiting forever (those fickle goddesses!). Buckle down and get to work, even if you're stuck. Writing something is always, always, better than writing nothing.

Writing and rewriting are a constant search for what it is one is saying.

—JOHN UPDIKE

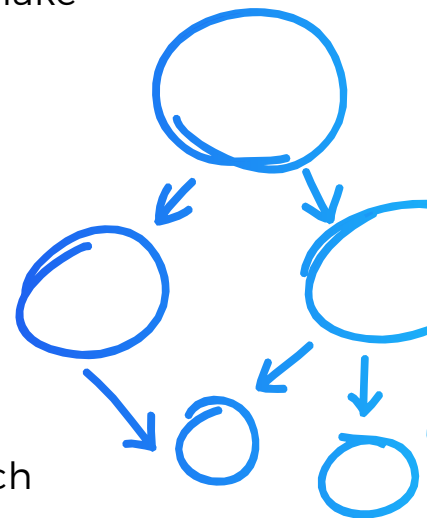
On second thought!

Revising your manuscript

A first draft is a significant accomplishment whether your book is a forty-eight-page informative pamphlet or a five-hundred-page space opera. You should feel proud, but beware of feeling like you're done. A first draft is just that—a draft. Now it's time to get down to revision. Here are a few ways to help you tackle that process.

Put it away. Try putting your manuscript away. Even a few days of separation can help give you some perspective and renew your energy for the project. When you come back to it, you'll be viewing it with fresh eyes, and that will help you better perceive what works, what doesn't, and how to make it better.

Outline. If you didn't outline your book before writing your first draft, try writing an outline now. As you search for the skeleton of your book, you'll discover if there are any broken or missing bones... or perhaps even a missing spine, in which case your book won't be able to stand up on its own. An outline can be as detailed or as loose as you want, but do try to keep it sparse. You don't need details at this point. You need to see the structure.

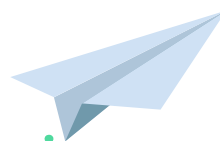


Find beta readers. If you have a writing group, give them the manuscript and set a time for you all to get together and discuss it. Or if you have a friend whose opinions you trust, get them to read your draft and offer some feedback. In both cases, emphasize that you're not worried about grammar, spelling, or punctuation right now. You're inviting feedback about what works, what doesn't, what engaged them, what bored them, what confused them, and what excited them.

You can do any or all of these, or you can just plunge right into revising your manuscript, but giving yourself a chance to go over it at least once to see what improvements you can make is an excellent step.

Writing without revising is the literary equivalent of waltzing gaily out of the house in your underwear.

—PATRICIA FULLER



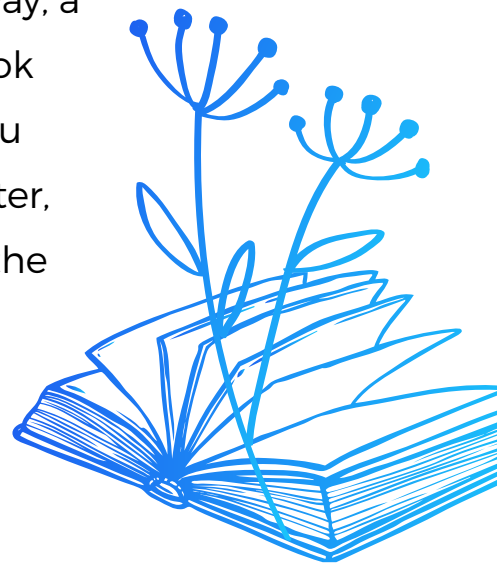
Getting from rough to ready

What if you can't get past the ideas phase? What if every time you sit down to write, you feel like you're not getting anywhere? Well, there's an app(roach) for that—developmental editing might be the way to go.

Developmental editing takes the seed of your book and helps you grow it into something beautiful.

You might have finished writing a first draft, or you might only have a large pile of notes, character sketches, and plot diagrams. Either way, a developmental editor meets your book where it is. Then your editor shows you what's working, what could work better, and how to take your manuscript to the next stage of the publishing process.

Developmental editing works best for authors who are as invested in the writing process as they are in the final book. Furthermore, it's not just for indie authors—almost every manuscript acquired by traditional publishing houses goes through at least one round of developmental editing.



GOING FURTHER WITH

That's because these kinds of process-focused edits create better books, ones readers love as much as writers. In addition, the feedback authors receive from developmental editors can transform their writing forever. Like a personalized master class, developmental editing can illustrate an author's strengths as well as potential areas for growth. And that means that a developmental edit does more than make your book better. It can turn you into a better writer.



Now that you have a revised manuscript, your next step is to figure out how you want to move your book from .doc to done.

Maybe you're toying with querying agents, or perhaps you're thinking about just flinging it up for sale on Amazon. The internet means that the publishing world is your oyster, but let's explore how to make sure that you find the gleaming pearl in that oyster shell, rather than just a quick mouthful.



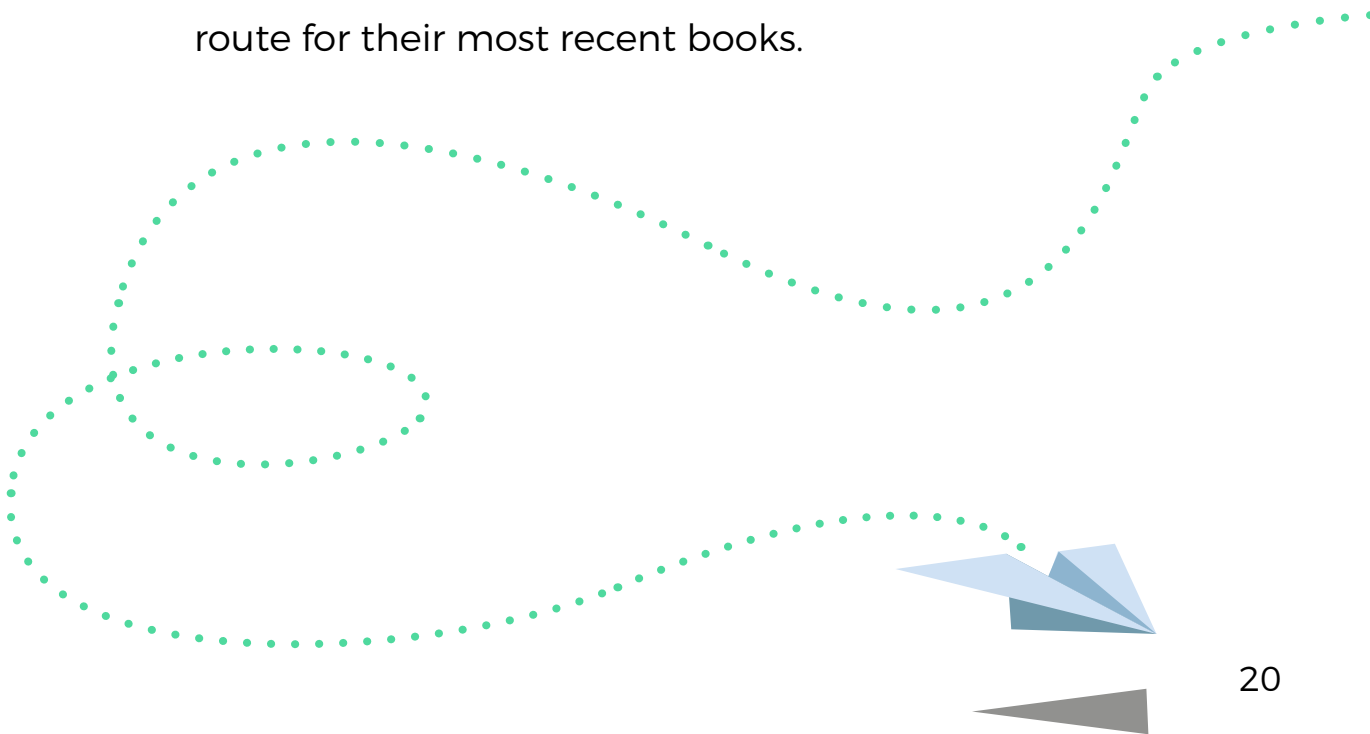
REMEMBER VANITY PRESSES? FUGGEDABOUTIT.

Perhaps you remember the olden days when self-publishing was called “vanity” publishing, and maybe you’re still worried about that stigma. Don’t. Vanity presses have gone the way of the corded telephone, parachute pants, and Clippy, the helpful animated paperclip. With the growth of the World Wide Web, all kinds of systems that once seemed fixed and unchangeable have entirely transformed, and often for the better. Independent publishing is now at least as respectable a choice as mainstream publishing, and it gives you, the author, enormously more ownership over your work and your career.

Traditional or independent

Your first decision—whether to start shopping your novel around to agents and editors or to take the self-publishing route—needn't be an either/or, at least not at this stage. You can do both! At some point for each book, you will have to commit to a particular course, but right now, you can both query and start working toward releasing your book independently.

That said, many authors have both traditionally published and independently published books. Just because you decide to self-publish one book doesn't mean you're going to self-publish everything else you ever write. In fact, more than one author has been discovered by traditional publishers after successfully self-publishing one or more books. In addition, many well-known authors have chosen the independent route for their most recent books.



A WORD TO THE WISE!

Here's where things get less flexible. Once you have released a book as an independent author, traditional publishers are not going to be interested in publishing that same book. In their eyes, the buzz is gone, and if the book hasn't sold for you, it's not likely to sell for them either. Therefore, if you do want to pursue traditional publishing, it's always better to query a new manuscript than to try sending out a book you've already published.



Querying

A query letter lets agents know why they should want to read your book. If your query letter doesn't pique their interest, chances are neither will your manuscript. Here's a list of items that a killer query letter should include.

Personalization. Agents and editors read tons of query letters; they know if a query letter has been written specifically for them. Write unique query letters, address them to specific people (names spelled correctly), and end them with gratitude.

Hook. Your query letter hook should be one sentence that sums up your whole work: who does what and why that should interest readers.

Don't worry—you'll get more room to expand on this, but the hook lays the foundation and draws the agent into reading the rest of your query letter.

Description. Following the hook (and before you've said anything about yourself), provide a more detailed synopsis of your work. Don't get carried away, though; give away too many details, and you'll leave agents with too little incentive to read the manuscript. Leave the agent hanging.

Credentials. Use the final paragraph to explain why you are the right (and only) person to author this work. Include your writing credits, previous publications, real-world experience, and so on. Avoid apologizing for a lack of any of these things. Everyone has to start somewhere.

Once you've written your query letter, check the publisher's or agent's submittal guidelines to see if they prefer snail mail or email and how much of the manuscript, if any, you can send with the query letter. And if this seems like an overly daunting task, Elite Authors can create a professional, polished query letter for you, one crafted to meet all industry standards and maximize the possibility that your book will be requested and read.



Self-publishing

While you're sending your query letter out to editors and agents, you can also get started exploring your self-publishing options. There are a number of companies out there that offer services to independent authors, a few of which, like Elite, can assist you with absolutely every stage of the process. In a nutshell, the self-publishing stages are these:



Editing



Design and Formatting



Distribution



Marketing

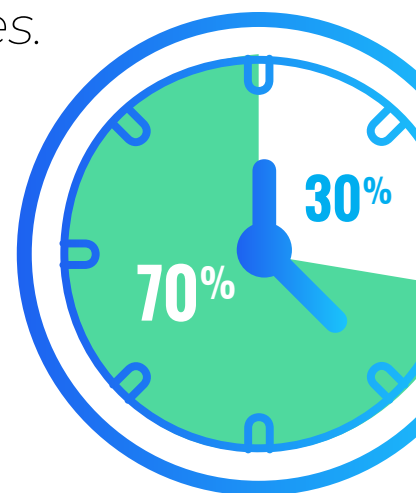
**READ ON, AND WE'LL MAKE SURE TO
COVER EVERYTHING YOU NEED TO KNOW
ABOUT EACH OF THESE STAGES.**

Time = money

One significant difference between independent publishing and traditional publishing is time. Even leaving aside the time it takes to shop your book around to agents and editors, once a company agrees to publish your book, the typical timeline is *at least* two years before your book will hit the shelves (whether virtual or real). Self-publishing timelines are typically half that, if not even quicker, especially if you go with a one-stop shop (like Elite Authors) that can do everything from edit to format to cover to position your book.

This means that you can actually write to the current market, something impossible to do via traditional publishing houses.

While there are more up-front costs when you take the independent route, you're also in a position to pocket 70 percent (or more) of the profits from your book sales, in contrast to 30 percent at most.



You got that (copy)right.

As soon as your work is committed to tangible form (which includes typing it on your computer), according to US copyright law, it's copyrighted. There is no need to mail yourself a copy of your manuscript or declare your copyright on every page. At some point, you may decide to pay your fee and register your finished book with the US Copyright Office, and that's a fairly straightforward process. No matter what, however, your published book (whether traditional or independent) will have a copyright page that asserts your rights as creator and owner of your work.



By the numbers:

ISBNs and LCCNs and BISACs

Pretty much everything has a bar code these days—from chocolate to cheese to children's books. A book's bar code is its international standard book number (ISBN). Books can also have a Library of Congress control number (LCCN), which is a cataloging number. Later on, your book will be assigned (by you or your marketing consultant) one or more Book Industry Standards and Communications (BISAC) numbers, which are codes used to identify the content and get your book shelved where your target readers can easily find it.





What are ISBNs even for?

An ISBN is used to identify a specific book or “book-like” product such as an e-book, audiobook, or software. The unique string of numerals facilitates the tracking, ordering, curation, storage, filing, and sale of each and every book in the world. A different ISBN will be assigned to separate editions and versions of the same title (so a particular book’s audiobook version will have a different ISBN than the printed version).

Once your book is headed toward publication, you’ll acquire an ISBN. The process is relatively quick and not that expensive; you are advised to allow five days from the time the application is received at the ISBN agency to get your unique code in the mail.

And that’s what is so remarkable about ISBNs—they’re unique. Each book and each version of each book has its own identifier. Titles may repeat, books may go out of print, but thanks to the ISBN, no book will ever truly be lost.



Forging a path

Whichever way you turn, you don't have to go it alone. Being an independent author doesn't mean that you're a solitary figure striding across a barren plain toward the fabled city of Publication. There are so many resources and maps and guides and people ready and eager to help you along the way.

In fact, we strongly recommend that you *don't* try to go it alone. There are so many factors that go into making a book, and your job is not to become a formatting, design, distribution, and marketing expert on top of being a writer. You also might not have the tools! MS Word is not up to tackling the formatting that will make your book look as beautiful on a Kindle as it deserves. And people do judge books by their covers, no matter how often they're reminded not to.

Okay! So you're ready to self-publish your book.



It's a really exciting step, and it's important not to rush ahead.

First things first. Is your manuscript absolutely ready?

No, really, is it?

Are you sure?

If you're the only editor your book has ever had, chances are that it is *not* ready, or not as ready as it could be. Book creation is something best done collaboratively, which is definitely the way we run things at Elite. Whether you're a new writer or a bestselling author, your manuscript will benefit tremendously from professional editing.

So the writer who breeds more words than he needs, is making a chore for the reader who reads.

—DR. SEUSS



Don't go it alone.

When it comes to completing a book, no writer should go it alone. Editors can help you develop your ideas and polish your work. They will make suggestions about how to improve things like pacing, characterization, and plot. In addition, editors will fix your spelling, grammar, and punctuation and ensure consistency throughout your book (so that a character called Jim never accidentally becomes Tim).

A second pair of eyes on your manuscript can make all the difference, especially if that person is trained to recognize what works and doesn't work for a certain type of book. However, the editor's job isn't to tell the author what to do. Instead, it's to help the author bring her own vision fully to life. That's why the best editors are patient and perceptive. They allow your vision to shine through without taking it over or pushing it in a new direction.

It's difficult to look at your own writing objectively, especially when it's something you've been working on for a long time. Thus, you need an editor to provide expert eyes on developmental, copy-related, and other issues with your manuscript. An experienced editor will catch things you never would have caught yourself—because you, as the author, may be too close to your project. Your editor will help you remedy any issues that could weaken the experience for your readers.

What do the different kinds of editing even mean?

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Editing falls roughly into two categories:
SUBSTANTIVE and COPY






SUBSTANTIVE editing looks at the story on a large scale, addressing elements such as structure, plot, characterization, and global style issues.

COPYEDITING examines the text on a line level, ensuring logic, grammatical correctness, and consistent style.



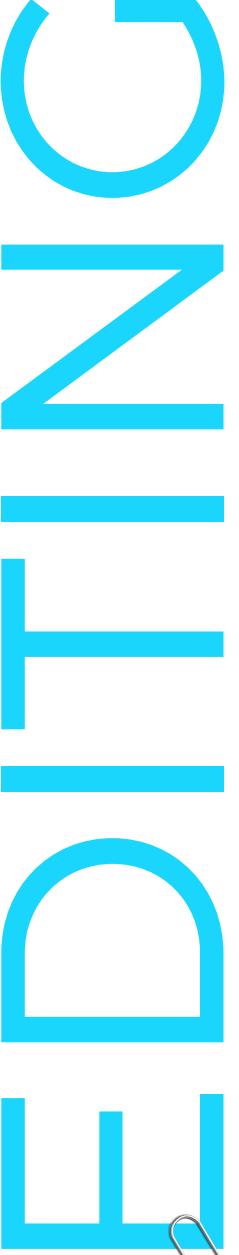
Developmental editing

As the name suggests, developmental editing is about *developing* your book, taking it from its current stage (whatever that is) to a completed draft. For example, developmental edits consider questions like these:

-  Should this story be told from a different point of view?
-  Are there extraneous characters who could be removed?
-  Does the book begin and end in the right spot?
-  Is the central argument sound and logically argued?
-  Are there ways to better emphasize the main themes?

Thus, the goal of developmental editing is to show writers how to take their rough drafts and turn them into all-but-finished books. To this end, developmental editors collaborate with authors to find the shape and feel of their finished books and to determine what changes are necessary to make that happen.

While publishing may be the end goal, during a developmental edit, the focus is on the process of improving and shaping the content.



Line editing

Line editing ensures your story flows well, moves forward at the right pace, maintains a consistent point of view, and connects with readers from the first word to the last.

While the purpose of a line edit isn't to catch mechanical errors, most line editors will correct obvious grammatical or punctuation issues while making sentence-level adjustments. Line editors will leave corrections and suggestions that improve the line-by-line flow of your text, but they will also identify inconsistencies in your story, recommend ways to strengthen your plot, ensure that there are no continuity errors, and make sure that you're writing your story exactly the way you want to write it.

A good line editor will write a detailed editorial letter that explains the most common edits and offers suggestions for how to improve your manuscript as a whole.

These editorial letters give you valuable insights into your strengths as a writer, as well as ways you can become even better.

Copyediting

Copyediting will correct your manuscript to ensure that your writing is free from typos, misspelled words, and grammatical errors. A copy editor carefully combs your manuscript, correcting and explaining all grammatical, punctuation, usage, or spelling errors, right down to suggesting the best choice for words with more than one correct spelling.

The result is a significantly more polished manuscript, one readers will be able to sink into without being distracted by minor errors.



Do you really need pro^ofreakding?

The simplest answer is yes. Yes, you do.

First, you invested time, energy, and resources in your manuscript. Then, you worked with an editor to make sure that it's as good as you can make it. In addition, you've written and rewritten, checking and rechecking the grammar and punctuation. So don't make the mistake of skimping now. Even a few extra apostrophes or transposed letters can open you to criticism—or worse, force you to make ~~costly~~^{stet} corrections after your text goes to print.

And ~~And~~ if you're tired of finding typos in your finished work, don't worry. It's not you—it's your writer's brain. When you write and revise, your brain is naturally focused on high-level issues like plot progression or the structure of the central argument. In addition, when you attend to the meaning of a piece of writing, you simply can't also pay attention to the individual words. Likewise, it's too easy to read a misspelled *yhe* as *the* or *its* as *it's* because your brain literally skips over such mistakes, keeping your focus on what your brain thinks matters.

That's why professional book proofreading services are so valuable.



If you're going on a date or to a job interview, you make sure you look good: clothes clean, hair brushed, shoes polished.

None of this changes you—your intelligence, your experience, your education, your wit—but it changes how other people see you. The fact is, no matter how much we preach the importance of not judging by appearance, we do.

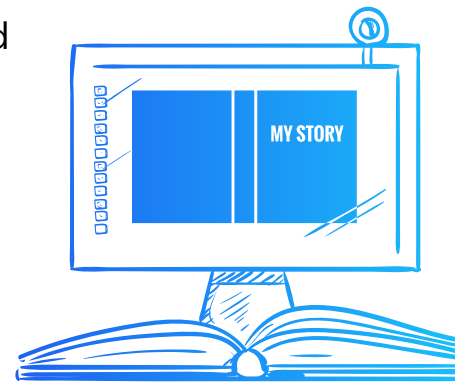
And it's as true for books. Next time you're browsing in a bookstore, notice what makes you pause to pick up a book. Is it the title? The font? The cover photo? The colors? It might be hard to say exactly what attracts you to a particular book, but it's true that certain elements do come together to create an appealing book, and aesthetically appealing books are more likely to attract readers.

So now that you have a beautifully written, edited, and proofed interior, it's time to think about the packaging.

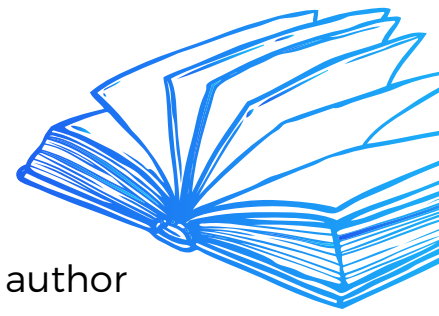
Covers...covered

Your book cover is more than just a pretty way to package your work; it's the single most powerful sales tool you have. The front cover of your book should be stunning because its job is to make someone just browsing in a bookstore pause long enough to pick up your book. Then the back cover copy has to take over. The book marketing copy included there must intrigue and entice readers enough that they buy the book.

A book cover is like beautiful wrapping paper. The book itself is the gift, and the cover dresses it up, making it look inviting and exciting. A cover typically includes the title (and perhaps the subtitle), the author's name, and an image that evokes the mood or theme of the book. Genres typically follow set patterns that signal to interested readers that here is a science fiction (or romance or young adult) novel.



Creatively using those patterns to include a book within its family while also making it stand out is the role of an expert designer.



What's this book about, then?

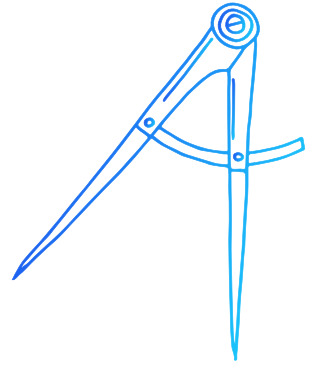
Despite all the time, work, and words an author invests in a manuscript, some of the hardest words to craft are those last few hundred—the book marketing copy. There's a simple reason for that, however: writers are often too close to their own projects to see what will make the most compelling promotional text. That's why it's so helpful to have an expert write that cover copy for you. Book jacket copy is also distinct from the longer book descriptions included on Amazon or similar websites. The promotional sales copy that goes on the back of your book is specifically crafted to quickly convince readers to buy your book.

Your author bio also plays a role in purchasing decisions, especially for nonfiction. Readers examine an author's biography because they are curious about two things. They want to be certain the author is an expert, someone they can trust to write with authority on that topic. Readers also want to glean something about the author's character and writing style to judge whether this will be an enjoyable (as well as a reliable) book to read.

A deftly worded author bio quickly conveys confidence, expertise, experience—and personality.

Interior formatting

Formatting a book for publication is far more complicated than formatting a manuscript, which is why it's so important to work with professionals who really know how to format a book.



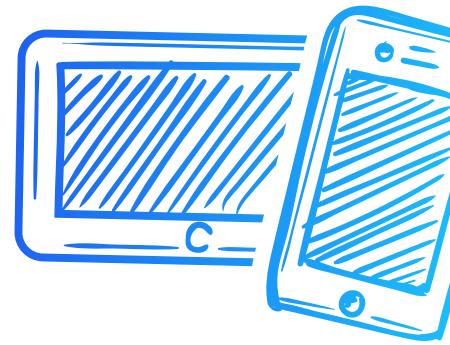
There are many different elements—leading (line spacing), kerning (letter spacing), page numbers, table of contents, index formatting, image editing and formatting, chapter headers, drop caps, paragraph styles, and so on—the nuances of which can make a substantial difference to a reader's enjoyment of your work.

We as readers take small design conventions for granted, and their absence or alteration can be conspicuous.

It's said that a book is well designed if you can't tell that it's been designed; if a reader spends time puzzling over inconsistent formatting or bizarre design choices, they aren't focused on what's really important: the content.

Kindles and Kobos and iPads, oh my

Although people often use the term *Kindle* generically to mean *e-book reader*, there are many ways to read and enjoy e-books, and the formatting requirements and file types for most devices do not overlap. The formatting for e-books can get quite complicated because unless hidden coding and variables are properly manipulated, a book can just look wrong, or it won't behave as expected.



An e-book designer will need to simplify aspects of a book's formatting for it to look good on a wide variety of e-readers, all with different reader options for typefaces, font sizes, background colors, and other elements.

Unlike with a print file, you have little control over how readers will choose to read your e-book, so it must be nimble and dynamic.

Start the presses!

Similarly, the formatting that works for an e-book will not necessarily look good in hard copy. With a print file, what you see is what you'll get: the precise formatting is what will show up in the physical book, and all the specifications need to align with publishing conventions and the press's particular requirements.

As discussed above, e-books play by different rules. Since an e-book's layout changes from e-reader to e-reader, it's harder to tell what a hard copy would look like (assuming a press would print it in the first place).

That's why it's best to have both a print file and a digital file, so your words look flawless on both page and screen.



You know what this stage means, don't you? This means you're on the verge of letting your book run free into the world.

There are ways to help your book get a warm reception from as many people as possible.

Identifying your audience

You probably don't need us to tell you, but this point does warrant emphasis: not everyone will love your book. It's best to get used to this idea as early as possible.

The very best book marketing strategy is to narrow down your demographics and then market to that group or those groups as effectively as possible.

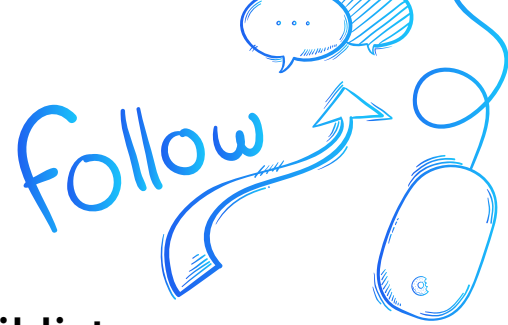
For instance, a leadership book is going to find its readership among businesspeople, a teen vampire romance will likely play very well with young women aged sixteen to twenty-four, and a coming-of-age story about a wizard in middle school will be appealing to pretty much everyone in the known universe (your results may vary).

Finding reviewers

After you're finished with the editing process but while you're still working on packaging, send your completed manuscript out to a few (dozen) people in your network. They can offer advance praise (particularly if they're colleagues or have some degree of standing in your field), or they can simply be ready to offer honest reviews on Amazon in the days before your book is released.

In addition, don't be afraid to reach out to the wider writing community to ask for reviews or even blurbs. Spend some time on Twitter connecting with other writers and readers by using hashtags to collect your conversations. Try using #amwriting or #WritingWednesday to start, but you'll soon find a wealth of connections there who will encourage you and help you promote your book.

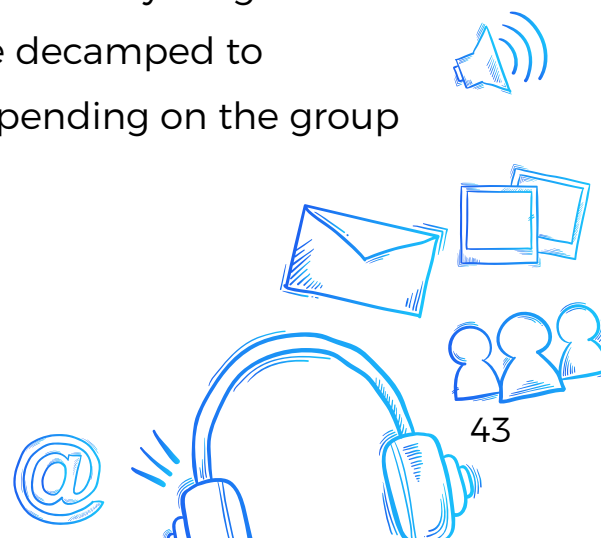




Building a presence: website, social media, email lists

Social media now constitutes one of the pillars of every successful book marketing strategy. As an author, you neglect it at your peril, especially if you plan to self-publish. Maintaining a social media presence will give you direct access to your potential readers. What's more, it's cheap and effective.

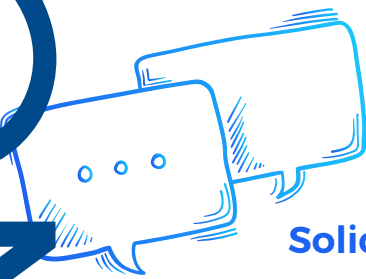
Develop your platform. No one knows your book better than you do. No one can advocate for it better than you can. Decide which social media platform works best for you—it's important that you feel comfortable and natural—and cultivate your audience by engaging with it directly. Many writers favor Twitter with its simple, text-based structure. Instagram has incorporated a marketing component that allows users to promote their product while keeping it personal and casual. The age of your demographic is also a very important factor. Lately, Facebook has become home to older users while the youngest millennials and Gen Z kids have decamped to Snapchat. Make your choice depending on the group you're trying to reach.



Research influencers. You'll have plenty of opportunity to engage with your audience online. Online book communities and websites are a great place to start: you're likely to find support from people you already know are enthusiastic about books, and that can help you build your potential readership.

Build a website. Once fans (or potential fans) have found you on your social media platform(s) of choice, they'll want to visit your website to learn more about you and your work. Your website should include things like upcoming reading dates, contact information, a bio, and a link to buy your book, both directly from you and from online vendors like Amazon.





Solicit blurbs. Don't be shy about reaching out to the authors of comparable titles, reviewers, and influencers. With social media, the literary community has become smaller in that everyone involved is highly available to everyone else. It never hurts to build relationships in this way.

Attend events. Your social calendar is going to be very, very full once you start promoting your book! As much as you can, attend readings, conferences, and other events to meet people in person. Find your local bookstore, and talk to them about organizing an event where you can read from your book and get to meet interested readers. Independent bookstores love local authors!



Build an email list. You can beef up your email list from the contacts you make when you attend events and from visitors to your website. Offer to email people your newsletter so they can keep track of upcoming events and appearances, sneak peeks, and other fun stuff.

Set up giveaways. Giving away books and other merchandise is a great way to generate more buzz around your book. If it makes sense for your particular book, think about fun accompaniments like candy, keychains, or bookmarks.

Reading aloud: libraries, bookstores, schools

Bookstores and libraries are usually very welcoming to writers, particularly locals. Head into your library to see about setting up a reading, or talk to your local independent bookstore about hosting a book-launch party. If your book is appropriate for school-age children, school visits (both in person and over Skype) are the bread and butter of many middle-grade and young adult authors.



The book at the end of this book is yours.

And that's it, but what an *it* that is. This little guide charts how you get from aspiring writer to published author, but that's not to say it's easy or straightforward, so you should know that you do not have to go it alone. For example, the range of services offered through Elite Authors is comprehensive—and without equal. We like to think that no one else makes it easier to craft, edit, proofread, format, package, market, print, and publish your book.

At Elite, we believe that when talented people get together, we are able to create something that's more than the sum of its parts. When you work with us, you become a part of that process and that culture, and in our collaboration, something magical happens. We're in it together, working as a positive, collaborative team that aims for perfection—and when you become an Elite Author, you're one of us.

Whatever you need, whatever it takes to get your book out into the world, we do it. And we're with you every step of the way, because together, we make magic.

Together, we tell stories. Together, we are
ELITEAUTHORS.

