

How to

PROMOTE

YOUR

BOOK.

Edited By Caitlin Jans

Authors Publish

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Authors Publish

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Introduction

As the editor of Authors Publish Magazine I receive emails on a daily basis asking for advice in terms of self-promotion. The writers asking for this advice are traditionally published authors as well as self-published authors.

It is always a difficult question to answer because there are so many ways to promote a book. Not every method is right for every author, and not every method is right for every book. Most authors try various methods before discovering what works for them.

I am not very good at promoting my own writing. I have gotten a lot better over the years, but in the six years that Authors Publish has been around we have published a lot of quality content about promotion by authors at various stages in their careers.

This is the first time we have collected and updated the articles, along with a few new ones, into a more comprehensive format: an eBook.

Many authors believe that if they find a traditional publisher they will not need to promote their own book. That is not how it works anymore, and it probably hasn't worked that way for a long time.

One of my first fiction professors, a New York Times Bestselling author, told me that for his first book, which was published over thirty years ago, he spent all of the advance money on a publicist to promote the book. Because of that publicist, and only because of that publicist, the book ended up being mentioned in Time Magazine.

His first book was published by a big five publisher, but he was not an established author. His publisher was only putting minimal effort into promoting his work. Having a separate outside publicist made all the difference.

Now that advances are less common and frequently involve less money, and publicists are even more expensive, that may not be an option. Every author, self-published or traditionally published, needs to know how to promote their book.

If you have a traditional publisher, they may have guidelines they want you to follow, things they want you to do, or things that you are not allowed to do. Having a traditionally published book also helps open the door when contacting media organizations. They are more likely to take you seriously if you have a publisher.

This book focuses on a number of different ways to promote your book, regardless of how it is published. The chapters of this book are contributed by different authors, so you can learn from writers with a wide range of experience, some self-published, some not.

The book is organized into three sections. The first is online promotion. The second is offline promotion and the third is focused on articles that talk about both.

Some of the essays specifically focus on book promotion while others are a little broader, focusing on promoting oneself in the more general sense. To promote a book, you often have to promote yourself. Building an “author platform” takes time and many successful authors put years of work in before they start seeing results.

While putting together this book I have learned a lot about how to promote my work, even though I have yet to publish a book. So even if your book is not published or even if your manuscript is incomplete, you may be able to learn a lot from the information presented here. Sometimes the groundwork for promoting a book starts years before it is ever published.

- Caitlin Jans

Online Promotion

Online promotion is often thought of as the easiest. Because of this fact, many authors focus exclusively on this. This is almost always a mistake. Because online promotion is the easiest to do it is also oversaturated. Many writers do exactly the same promotional methods online as other writers, and it gets lost in the shuffle.

When you promote online you have to be smart, strategic, and creative. You have to find a way to set apart your book and yourself. Even if you find a way that works to promote your book, the changing nature of how platforms like Facebook work often force you to change your methods every few years or so.

The essays in this chapter focus on specific ways you can promote your book online. Many focus on how best to use an established platform, such as Facebook to promote your work. Some are broader and cover multiple platforms.

Places that will Promote your Book

Alex J. Coyne

A writer's job is part writing and part promoting. Self-published authors need places that will feature their work, but so do traditionally published authors, particularly ones with smaller publishing houses. These include blogs, websites, libraries, bookstores and even radio stations looking for writers to interview and books to review. I compiled some of the best resources for writers below. Please note that some of these places charge, though I always note that fact in the description.

It is important to stress that you should never pay for book reviews, especially not one that promises to make your book shine. Reviews have to be honest, unbiased – and say what the reader thought of your book.

Libraries

Contact your local library – or some of these listed below – with a finished copy of your book. They might be more than happy to include it as part of their collection, or you might even be able to arrange a special book signing event in co-operation with your local libraries and bookstores. All you have to do is ask!

[The Fussy Librarian](#) accepts submissions of e-books for review although it is important to note that they ask authors to pay for inclusion in their e-newsletter and to promote the book.

[The Toronto Public Library](#) accepts book submissions from self-published authors.

Guidelines note that they are most likely to buy books “of significant local interest or which have received media attention.” Follow the guidelines on their website to submit.

[The New York Public Library](#) accepts submissions of books for consideration. Follow the guidelines on the website to submit to their Selection Office.

[The Los Angeles Public Library](#) has their submission policy for authors outlined on their website.

Lists of Reviewers

Looking for websites, blogs and book reviewers that’ll write about your book? Here are some of the best reviewer directories we could track down. Good luck!

[Authors Cross Promotion](#) has a massively handy list of book reviewers looking for books – that’ll be yours – to read and review. But they do charge for promoting a book across platforms.

[Book Reviewers Yellow Pages](#) is, according to its reviews, well worth getting as a catalog of book reviewers.

[eBook Crossroads](#) has what they call a “comprehensive database of reviewers of fiction books”.

[The Book Review Directory](#) lists more than 150 book reviewers and blogs that'll read and review your work. They also offer paid editorial reviews

[Melanie Rockett](#) has an up-to-date directory of book reviewers seeking submissions.

[Tina Hunter](#) has a comprehensive list of websites that'll review and feature your books and e-books.

[The Indie Book Reviewers List](#) from The IndieView has a huge list of independent book reviewers which authors can submit their work to.

[This is Writing](#) lists book reviewers and bloggers.

[Writing-World.com](#) lists Children's Book Reviewers.

Radio Stations

Getting interviews on radio stations – if you can build up the nerve by practicing – is a great way to promote yourself and your work.

[Radio Guest List](#) is a website that lists radio stations looking for guests – and you can search by topic.

[BBC Radio 4](#) has an “Open Book” program seeking authors and books.

[Artist First Radio Network](#) is a radio channel set up specifically for authors with work to promote.

[Podcast Guests](#) lists Podcasts looking for people to interview – and you could be one of them!

[Radio Hosts and Guests](#) lists hosts looking for authors to interview on their website.

[WritersFM](#) is another online radio station set up specifically for authors, and in addition to tuning in to listen, contact them to find out if you could be their next featured author.

How to Create A Good Author's Facebook Page

Caitlin Jans

Creating a Facebook Author's Page is easy. It involves already having a personal Facebook account, and just creating an Authors page to go along with that. Creating a good authors Facebook page is a whole different beast. It takes time, thought, hard work, and consistent effort.

The first strategy most writers rely on to get fans for their authors page is to ask friends to follow them. This can be effective, particularly if your friends are readers or fellow writers, but it is very limiting. Many of these people already know that you are an author. If all the people following your writers page are already your friends, there is no point to having an authors page, because you could just post the same information on your personal page.

Not everyone needs a Facebook authors page, most poets, even those who have been published by major publishers and have won major awards, do not have one. Instead they just open up their personal page to fans, to people they don't know.

But if you are an author of fiction, particularly if it is aimed at young adults and adults it is important to create one as a promotional tool. One of the best ways you can draw fans to your Facebook page is to place links to it in articles you write and publish for writing blogs. If you are publishing your creative work in literary journals, make sure that you include a link to your Facebook page in your bio.

Another way to gain followers is to be an active participant in various Facebook writers and book groups. A good place to put a link to your authors page is in your public description on your personal Facebook page.

Do remember not to spam groups with a link to your Facebook authors page. That generally creates a bad impression.

Ads can be used to grow your likes, but you have to be wise about this, and generally I wouldn't advise it.

Content can also be a struggle in terms of Facebook Authors pages. It can be hard to know what to post on them. Sharing content created by others is easy and good up to a point. It can also help you find more followers for your page. If you share other authors content they are more likely to follow you.

But it is important not to over rely on other authors or companies pages. After all if you aren't creating content yourself you are not creating a very strong impression of what you write, and who you are.

Original content sets your page apart. It also creates something to share. When I create a popular meme it can be shared up to 500 times in the first day alone, usually contributing to an influx of followers.

One of the important things to decide before creating an an Authors Facebook Page is how much you are willing to share about yourself. On my authors page I have one photo of myself

for the main picture, but do not share other photos of myself. I also never share photos of my children, although I do occasionally share stories.

Also it's a matter of keeping it professional. If an author has extreme political views that are contrary to my own I am unlikely to follow them. I mostly keep any opinions that can be interpreted as political off my Facebook page.

Mostly I focus on promoting the poems of mine that have been published, and for a while I focused on the fiction I was working on.

It is important while building an audience to regularly post new things. I would say once to twice a day is an important goal to strive for. Scheduling posts can really help with that. I will fully admit to not consistently updating my personal Facebook page but that is because I actually run three others, and my Caitlin Jans author page is in no way my primary one.

If you have the ability to make good visual content in the form of memes, that is definitely a plus. Sites like [unsplash](https://unsplash.com) that offer copyright free images for free can be really helpful for that.

If you have already published a book and the goal of the Facebook page is to build an audience for that book, offering choice small excerpts can be a good way to promote it. As can creating mood boards to promote the story, or character images.

So can sharing reviews of that book, or creating reader polls or other ways to start an active and engaging discussion.

If you are still trying to publish the book you can do some of the above, but you obviously can't share reviews or reader polls. Also it is important to not reveal too much about your story. You don't want to spoil it for readers before they even get an opportunity to read it.

Most importantly pay attention to what other authors and publishers are doing to promote their books and their-selves. See what is working and what is not. Take notes, try things.

Building an Authors Page is something that takes time. It is something that relies on incremental growth. Overnight success is rare. It is important to keep that in mind.

Do's and Dont's For A Successful Facebook Author Page

Chantelle Atkins

Not everyone enjoys Facebook, but it does have the potential to be a very useful tool when it comes to building your author platform. Facebook is huge and many different types of businesses use it to reach and sell to customers.

As an author, you are trying to promote and sell your book, and you need to be able to reach the right sort of people to do this. You need to build an audience who connects with you and your work, and to do this you need to build a professional and engaging platform. Creating and maintaining a Facebook author page is just one way you can do this, and here are some tips to make it as successful as possible when it comes to finding and keeping fans.

DON'T only post when you have a new book out.

Too many authors do this and it seems unfair to me. If you are successful and your sales are great, then I can understand the temptation to only post on your author page when you want people to know about your new book.

To me though, this seems a little rude. Your author page has the potential to promote give and take; a relationship between author and reader that cannot really exist on Twitter or within emailed newsletters. If you have an audience that already likes your work, then reward them

by posting regularly. Let them know what you are working on, offer sneak peeks and extracts from new work or remind them of your previous books.

If you are a newer author, or one just building your platform, then you need to put the groundwork in, and only posting when you have a book out is not going to work. For one thing, if you ignore Facebook, Facebook will ignore you back. If people don't see posts from you, they will be unable to like, comment, and share, and then Facebook will assume they are not interested in your content anymore and will limit the reach of your posts. In short, when you do post, less of your fans will see it. You may find yourself talking to yourself and wondering where everyone has gone. Aim to post at least three times a week. Personally I try to post three or four times a day, and at different times of the day so that people around the world don't miss my posts.

DON'T only talk about yourself.

You are not alone in the writing world. There are authors who are lesser known than you who could do with a mention, a share, or even a read and review, and there are authors that are better known than you whose content, success, and advice is worth sharing on your page.

Don't make it all about you. Without a doubt you should post about your latest book, and post often, and certainly share your good reviews and tell people how much they mean to you.

Share your blog, and anything else you are working on.

After all, people have liked your page to find out more about you as a writer. But don't neglect other writers in the process. It is important to foster a sense of community spirit, and the chances are, a high proportion of your fans are other writers. Link up with them. Like their pages, and share their posts and books. Follow other blogs and share these.

Follow pages about writing and publishing and share these too, in order to open up discussion and debate on your own page. People will soon get turned off if you make your page only about yourself and never give anyone else a mention.

DON'T moan or be negative.

This is probably the fastest way to put people off and lose likes. Save the negativity for your personal page, although I wouldn't advise moaning about lack of sales on there either. If you want people to view your writing as credible and worth a look, then you need to present yourself as a professional at all times.

Yes, we all have bad writing days. Days when we want to quit, days when we want to gripe about people who promised to buy the book but never did, days when we want to chastise those who never leave reviews. Don't be tempted to be negative on your author page. Just don't.

People who like your author page do not want to hear you whine. You can bring up these points with amusing memes from time to time, but if you use your author page to rant or be negative, then you risk losing followers. Nothing will make me scroll past or even unlike a page faster than a constant pity party. Turn negatives into positives. Put out a determined, steely image, and let people know that you will just keep trying. Remember that you are a professional and act like it.

DO keep it active.

I've already mentioned that you should resist only posting about your book. So what should you post about to keep the content coming? Well, write a blog and share your posts. Invite comments and opinions. Share your short stories, poems, articles, anything else you are writing or have written. Share articles from other writers and websites that are about writing and publishing.

I tend to save links on my phone when I am busy, and then when I am on the laptop I go through and read them all and share the best ones to my author page. Any top tip lists are usually popular. How to write a synopsis, how to write a query letter, how to create a front cover, any subjects like these should be interesting to other writers and to readers.

Make and share memes. Talk about what you are working on and how it is going. If you leave the page inactive, then people will forget about you and move on. Put the effort in to see results.

When I first started my page it took me nearly a year to hit 100 likes. I was talking to myself the whole time and could have given up at any point. But I kept going, kept sharing, kept pushing and posting and building. If yours is small now, think where it could be a year, two years, three years from now. Nothing is built overnight. Keeping it active is one of the most important things you can do to attract more attention.

DO invite debate and discussion

By this, I mean keep it engaging. Keep people on their toes. Think of your author page as your own little TV show. You are the star and you can post and talk about whatever you like, but you know you have got to keep your audience hooked. Mix it up a little.

Post a regular feature, which people will come to recognize and look forward to. It could be a regular top tips feature. It could be a regular competition or giveaway. It could be a pay-it-forward section where you highlight other authors and promote their work.

Get your fans involved in the writing process. Invite them to judge the best synopsis you have written. Ask them to help you name a character and then announce the one you have chosen.

Ask their opinions on things and show them that they are part of the process. Share articles that encourage debate. Interesting topics like traditional publishing versus self publishing, should authors give their work away for free, and so on, will all get people involved and talking. The more likes and comments you get, the more people will see your posts and your page.

DO remain friendly and professional

Encourage that community spirit by acting in a friendly and welcoming manner on your author page. Stay positive at all times. Respond promptly to the messages, comments and shares that you receive. Thank people for being there and for being involved. Like other author pages in return. Check out their books, and maybe even read and review them on your page. Maintain a professional and approachable image and people will come to respect your page.

Facebook is a great way to reach readers and writers. It gives you the chance to showcase your writing skills and present yourself in a positive light. Be helpful and kind and pay it forward wherever you can.

Also it is important to remember to edit your Facebook page just as you would an article, story or blog post. Before you post something, check for grammatical errors and spelling

mistakes. Ensure it makes sense and works in the right way to grab attention. Even short posts about what you are doing need to be checked and need to look professional. After all, your page and what you put on it is trying to encourage people to buy your books!

If things are slow in the beginning, it can be tempting to throw in the towel and forget about your author page. I don't believe Facebook is the answer to great sales, but it can be a part of building that platform and growing that audience.

The best advice I can give is choose three social media sites to work on, and put this amount of effort into all of them. Otherwise you run the risk of spreading yourself too thin and not really engaging with anyone, or convincing anyone to read your work. Don't forget that sites like Facebook are free, and used regularly by millions of people around the world. Like writing itself, promoting your work is not easy, and you need to stick with it, even when it seems futile. It may take time, but you will see it build.

How to Use Facebook Live to Promote Your Writing

Jen Kolic

Did you know that a whopping 78% of Facebook users view live content? And there are *ten times more* comments on livestream videos than regular videos—that's an amazing level of engagement!

These were just some of the astounding facts shared by Phylecia Jones, budgetologist at [Keeping Up With Mrs. Jones](#). Jones and social media expert Karen Albert recently held workshops in Denver. Both were full of advice and encouragement for live-streaming novices.

Jones had plenty of stats on her side, as well as experience. She has been sharing videos on Facebook Live every day for over a year. So what's the best time to post? In the morning, or the afternoon? Jones says the best time is whatever time you can commit to doing it—consistently, every single day.

Whether that means streaming at 8am or 10pm, pick a time that can easily fit your daily life and become a part of your routine. (One more amazing stat to back her up: YouTube and Twitch users who post videos regularly generate three times more income than users who post sporadically. So pick a time and stick to it!)

Authenticity is critical for Facebook Live. “You’re going to have to show up and be yourself,” Jones says. This can be hard for people who are not used to being on video, so she offered some tips. To really connect with her audience, Jones avoids over-scripting her videos. She has a topic for each day of the week, but doesn’t plan beyond that. For example, Jones usually talks about crash-budgeting on Fridays, but never writes out a script. She simply turns on the camera and says what’s on her mind.

Aside from that, Jones says it’s important to make sure you have good lighting and a good recording angle. These two things will help you look your best (and hopefully feel more comfortable being on camera), even if your hair’s not done. Buy a ring light to put over your computer, or a smaller version to clip on your phone. Better yet, if you’re using your phone, go outside and get in the sunlight! And make sure the camera is above you, so you’re looking slightly up at it. It’s a more flattering angle for everyone. This is easiest with a phone if you have a selfie stick, and if you’re casting from a laptop, just put a stack of books under your computer.

Both Phylecia Jones and Karen Albert agree that consistency is a major key to success—and growth. Here are some more simple tips to give yourself a boost right from the start:

- Stream from your business page. You’ll get access to analytics that aren’t available from your personal page.
- Tell people you’re streaming! Post about it on social media beforehand, add it to your email signature, and inform your email list and power partners.

- Work with Facebook’s algorithms. Your video will be automatically pushed out to people who like your page, but it will take 2-3 minutes for everyone to get on board. Spend that time saying hello and introducing yourself, your background, and your topic before you get to the real meat of your video. That way you’ll have the largest audience when you launch into your main topic.
- Use a service like [BeLive.tv](https://www.belive.tv) to stream your videos from multiple pages at once—your business page, your personal page, and a related page you manage, for example. This will maximize your audience, because Facebook will push your video out to users in all of these places.
- If you don’t use BeLive, you can still share videos onto other pages after you’re done recording to expand your reach—but they won’t be “pushed” out to people in the same way.

Karen Albert, a social media expert with [Behind Your Curtain](https://www.behindyourcurtain.com), says Facebook Live is “the most powerful way to get your message in front of a massive audience—and it’s free!” She has even more ways to strategize using Facebook Live.

Always consider your target market first. Who are you trying to reach? This is an important question to think about, primarily because we tend to assume we already know without doing any research. So here’s a more pointed question to consider: what problem are you solving for people? Maybe you (and your book!) want to support fledgling business managers, help teens avoid debt, or encourage new moms to take time for self-care. No matter who your audience is, there are tools to help you reach them.

Research hashtags on hashtagify.me to tag your videos, and make them visible to people who are searching your topics. Keywords Everywhere is a similar tool. It's a plugin for your Chrome browser, and it shows the most-searched keywords in the US on a particular topic. You can use this to find titles for your videos, and even evaluate your personal or business web site.

Finally, be clear about your goals. "Every Facebook Live should have a call to action," Albert said. This means asking your audience for something, even if it's just to sign up for your newsletter. It's also okay to ask viewers to stay engaged—ask them to turn on notifications for your videos, share with friends, or hit the "like" button if they're enjoying your content.

Whether you're a first-time author or an old pro, Facebook Live can help you connect with a wider audience. So get comfortable in front of the camera, have fun, and be yourself! But don't forget the strategies that can help you maximize the impact of your efforts.

Finding Your Squad: Online Book Promotion as Community

Alicia Sophia

In March 2018, I signed with RhetAskew Publishing. It is a traditional small press publisher, with an independent feel to it. Part of their contract is that authors must do their own marketing and networking.

My first novel *1,4,3* was released in December 2018. It is a work of LGBT Literary Fiction. The genre is rather specific but I shared the bestseller list for 31 consecutive days with legends such as Stephen King and Alice Walker. I also shared the list with one of my personal favorites, Michelle Tea.

I am asked often by fellow writers how I amassed such a “following.” Not only do I correct them and say “I do not have a following, that makes me sound like a cult leader, I have a community,” I also tell the inquiring minds the following steps have worked wonders for me.

You make words to share.

You join social media groups relevant to your genre.

You meet people.

You introduce yourself.

You introduce your work.

You share your work.

You join more groups relevant to your genre.

You meet more people.

You share more of your work.

Make connections.

Make friends.

Rinse and repeat.

I tell people this, in this exact order. I have this saved in a document in my notes for easy access. I do the same step, every day for one week.

As with most things, the more you do it, the more it adds up, and the easier it gets. This idea also helps get your name out into the world. Most days it feels like you are casting your fishing line into a small pond with a thousand other fishermen, hoping for at least one bite. When that one bite happens, all of that work will be absolutely worth it.

As far as finding Facebook groups goes, I go to the search option and put in relevant details. Like for myself, since my genre is LGBT Literary Fiction, I would type in “LGBT Writing Groups” or “Lesbian/Queer Writing Groups” or even “Literary Fiction Writing Groups.” The same would go for “Poetry Groups,” “Creative Non-Fiction Groups,” or “Flash Fiction Groups.”

It helps to have something attention-grabbing and shareable which readers can also relate to. There is a part of my first novel where the title comes from, that says “And that is when she took my hand, and drew 1,4,3 in my palm. 1 letter for I, 4 letters for love, and 3 letters for you.” A few weeks before *1,4,3* was released, that quote started a mini revolution. People from all over the world, and in almost every state in the US sent me a picture with of their palm with *1,4,3* written on it. They also posted them on Facebook, promoting the book.

This really gave the book a buzz, and was a great way to grab attention. It helped the community feel like they were part of the book and part of the whole *1,4,3* movement, which is part of my brand and my marketing campaign, so to speak.

It really helps to take an interest in your readers' lives. Not to increase your popularity but to actually care about them. I can rattle off facts about these humans who eagerly devour my words. I know where they live, I know their family members, I know what issues they face. For some of these people, I am their safe place. It's all about building community around my projects, so they feel as invested in me as I am in them.

When I started this journey, I made a vow to myself that I would be unlike any other writer that I have contacted, or tried to contact with. I made myself available for anyone and everyone who wanted to get to know me. I made myself available for my future fans and followers. Before *1,4,3* released, I had a gal message me, something along the lines of “You don't know me, my friend shared your book cover on their page and I wanted to tell you that I am excited to read it. I hope you have a good a day.”

It was a random message from a complete stranger. I responded and added her as a friend on Facebook. She was very happy. She and I chat once a week. Being accessible and honest with readers is part as my author brand as well -- this is how I portray myself to the world and to the readers who are waiting eagerly to read my books.

I make a point to post to all social media platforms -- FB, Instagram, and Twitter. I use Facebook the most and I engage the most there. My posts range from humor to serious posts, to things my friends write and artists make. Which makes them -- my followers, my fans -- my community.

My community has actually become part of the process of writing, especially with my new book *Swan Dive*. I've already started asking their opinion on scenes and lines. I hold contests which involve the community sharing my work, my links, and other things I have done. The winners of those contests get things such as handmade word art, or I will use their name in my new novel. They are humans and I see them as such. I remind them often how thankful I am to have them along on this journey with me.

Boost Your Profile and Sales with a Podcast Tour

Jen Kolic

Are you looking for new ways to expand your reach and find new fans? Even if the answer is yes, chances are you don't have the time, money, and energy to start building an audience from scratch on a brand new platform. If that's the case, a podcast tour may be just what you're looking for.

Podcasts are an [increasingly popular medium](#) for thousands of Americans. Nearly half of all Americans have listened to a podcast, and [26% of Americans](#) listen to at least one podcast a month. (For context on how large of a number that is, consider that 21% of Americans identify as Catholic.) People listen to podcasts while they commute, run errands, or do housework. Friends share podcast recommendations by word-of-mouth and on social media.

So how do you reach this audience? You don't have to start your own show, which means learning to use new technical equipment and building up an audience from zero. Instead, you can book yourself a tour of other people's podcasts, thereby leveraging existing audiences that are already interested in your topic.

Find Your People

To start, download a podcast app like [iTunes](#) or [Stitcher](#) on your phone. Then search for podcasts about your topic—leadership, art history, dog training—whatever! Listen to a bunch

of the podcasts you find. Which shows do you like? Why? What value can you add to the conversation? Go to their web sites to find more content and more about their audience. A show's web site will also contain contact info for the host or producer.

It's okay to pursue a spot on some podcasts that interview authors as well, but you will have better connection with the audience and the host—and less competition with other authors—if you branch out to other topics and formats. This even works for fiction authors. If you write sci-fi/fantasy, seek out podcasts about nerd culture. Historical fiction? Go for history podcasts. If your novel involves Buddhism or cooking, look for shows about those topics. For a lot of these podcasts, it may be a novelty to have an author as a guest, which means you'll have a great chance of standing out!

Make Your Pitch

Contact the host or producer of the show to pitch yourself as a guest. Don't pitch your book, pitch yourself and your area of expertise. So instead of saying, "I'm John Smith, I have a new book out about a Buddhist detective," try something like, "I'm John Smith, I'm an author and I've been a practicing Buddhist for 20 years. I'd love to come one your show to talk about how mindfulness practice has influenced my work and productivity."

Include your contact info and a link to your personal web site. If they want to book you, make sure you have a press sheet with all your info, including a brief bio, a head shot, cover image of your book, and some topics you like to talk about. Consider putting together a Google Doc with all this info so that you can just send the link to any host or producer who's interested.

They, in turn, will be able to download images and text to use on their promos or other publicity for the episode.

The host or producer may ask you if you've been on a podcast before. It's okay if it's your first one, they just want to make sure they give you all the information you need. They'll work out a date and time to record, and decide whether to do it in person (with you and the host and all the equipment in the same room) or remotely (you'll connect with the host via Hangouts, Zoom, or Skype, and record online).

Etiquette: Be a Good Guest

Be on time, and be polite. Provide value to the podcast's audience by delivering quality content. In other words, come prepared to talk about the podcast's topic, and not yourself! You'll have done your homework beforehand, so you'll know all about the podcast's topic and format. You'll have a chance to promote your book at the end of the segment. And remember, if you're a good guest (courteous, engaging, well-prepared), you'll get invited back!

If you're recording remotely, buy a USB microphone to plug into your computer and test it out before you're scheduled to record. This will ensure good audio quality on your end, and will make the host's life (and their audio engineer's life!) much easier. It's almost impossible to overstate, but decent USB mics can be bought online for as little as \$15, and there is almost no good fix for poorly-recorded audio. Especially if you plan to do a tour, it is well worth investing in a USB mic for your computer.

It's also always a good idea to contact the host or producer the day before your scheduled appearance to confirm—and be mindful of time differences if the show is in another city.

After you've appeared on someone's podcast, send them a thank-you note. A text or an email is fine—just let them know that you enjoyed being on the show and thank them for the opportunity to connect with their audience. Ask when the release date will be, and see if there are any links or other content that you can share on your social media to help promote the show. You can even make your own graphics in [Canva](#) of quotes for your episode, and share them on Instagram, Pinterest, or Facebook. After all, you want to help this particular episode reach as many listeners as possible!

If you book a half-dozen shows like this, you'll have put together a great tour. You won't have to leave your hometown, and instead of a one-time event like a book signing or reading, a podcast can be listened to and shared long after the recording. So what are you waiting for? Hop over to [iTunes](#) and get started today!

Offline Promotion

Offline promotion often takes more time. It can also take a lot of energy out of a person. As an introvert doing things like giving readings and book signings really takes a lot of energy out of me. It is not just the time spent with people, but the time spent having to engage with strangers that really drains me.

For extroverts, offline promotion can still take writers out of their comfort zone because it involves trying to sell something to strangers and friends. It is never the most comfortable situation to be in. But it is vital.

Two of the most successful self-published authors of all time found success primarily through offline promotion. Lisa Genova the author of *Still Alice*, a NYT bestselling book that went on to become an Oscar nominated movie, started out selling books out of the back of her car.

A large part of her initial self-promotion strategy was meeting with the families of Alzheimer's patients (the main character of *Still Alice* has early onset Alzheimer's).

Christopher Paolini, the author of *Eragon* (the first in a NYT bestselling series of fantasy books) did hundreds of book signings, selling books directly to book stores before he received his big break: Eventually the right person bought his book in a bookstore.

A Tale of Two Book Launches

Susan Sundwall

A few years ago, I realized a lifetime dream with the launch of my first mystery novel. I took the traditional route and partnered with a beloved local bookstore, one of the last in our area. Everything was handled by the owners and I was beyond pleased when almost sixty of my books sold. I even had to retrieve the stash from my trunk. Not too shabby for a new author.

What the store owners did for me included ordering the books, sending out invitations, writing up press releases, a window display, refreshments, and they backed this up with their own good reputation. The result was a packed store, enthusiastic readers and a line out the door.

Since I was writing a series, I was sure my second book launch would be taken care of in the same professional manner. But the beloved book store closed for good before it was published and I had to assume responsibility for the second launch. DIY was emblazoned on my forehead and, boy, did I learn to appreciate all the details of such an endeavor. Here's what happened.

There were six things I had to do immediately:

1. Find a location
2. Send out invites for the event

3. Contact local media
4. Order and pay for my books
5. Figure out how to take credit cards
6. Stock up on Tums

Next I sat down with a calculator. The upfront costs were scary. The book order to my publisher was over a thousand dollars. I rented space at the local Elks Lodge. Stamps, copy paper, and envelopes for invites were over fifty dollars. I researched free credit card readers, chose Square and learned how to use it. I'd been oblivious to all this the first time. And yet, you might be surprised to learn that, even with costs incurred, I still made more per book on my own and realized the money immediately. Here's the math.

I paid about ten dollars per book from the publisher. By ordering 120 books I avoided shipping costs, saving me seventy dollars. I charged sixteen dollars per book, not including sales tax. This gave me six dollars per book. From the first launch, after the bookstore's cut, I made roughly a dollar per book and didn't see any money until I got my first royalty check several months later. After expenses, the second time around, I was still ahead of the game.

I only sold half as many books at my second launch and fewer people attended. Because that launch was held on a beautiful summer Saturday there were vacations, craft fairs, farmers markets, sporting events and more against me. The first launch was in November and more than half of the 120 people I invited showed up. I learned that a chilly launch day, with holiday shopping on everyone's mind, beats a sunny summer launch day hands down.

The upshot is, I'd do it again – both ways. The first launch in an established and popular bookstore validated me as an author. I couldn't stop smiling and my ego got a tremendous boost. Here, I was presented to the public and many of those readers returned eagerly for the second.

But having control and making more money at the second launch made DIY well worth it. I had the help of friends and family who believed in me. A few pitched in and ordered a laminated poster of the cover of my book, *The Super Bar Incident*, to have at the front door. My son paid for a beautiful cake that looked remarkably like the energy bar depicted there. My daughters-in-law helped make several book bundles, one of each title and tied with red ribbon, that we offered at a discount. Yes, I have remaining inventory, but to every person who laments not making the second launch I smile sweetly and say, "I have books in my trunk." I've made many subsequent sales that way.

I'm truly grateful to have had each experience and if you're contemplating one versus the other for your own book, perhaps my tale of two launches will help you decide.

Book Signing Events: Do They Really Work?

Kia Carrington-Russell

With the increase of book signing events in recent years for Indie authors, newcomers to the industry often wonder if it's worth the expense.

The main thing to consider when looking into booking a table at an author signing event is: expense vs exposure.

I went to my first signing in 2014 locally on the Gold Coast, Australia and had no idea what to expect. I took about six boxes of books, which near broke my back to carry, and an amateurish expression when I watched everyone begin their set-up. I was completely out of my depth and it was entirely different from online events and networking. What was even more confusing was that I had to sell myself and my books to the readers who hadn't yet heard my name or my series. In that first signing I sold no more than ten books and carried back those six boxes to my car--but the exposure for a new author such as myself was what I really aimed for. It encouraged me to look for other events.

When looking at booking your author signing table for an event, you have to look at not only the pricing of the table (between \$100-\$350 generally) but also all the expenses associated with it. You have to factor in the expense of transport to get there (sometimes including flights), lodging, food and beverages, after-party and even the cost of stock to make sure you have paperbacks to sell.

Often, authors will fill their tables with free swag (bookmarks, posters, etc.) to entice readers to their table in hopes of grabbing their attention long enough, so they buy a book. The swag is really cool to look at and get, but that too is at the author's expense.

I have spent \$1,200 on one event including flights, motel and the event itself, and made \$400 that day. Now that is a loss of \$800. At another event I actually made \$200 on top of my expenses, and also greatly increased my exposure. It truly depends on the kind of event, because each one will draw a different crowd.

So far to date I can admit that I have lost more than I have gained, at least financially but I continue to go to these events because it is good exposure and looks great on your social media. It provides an opportunity to interact with both old and new readers. Even if the people you meet are on a budget and unable to purchase your book today, they might, in the future.

Not only that but you are interacting with fellow writers, some more successful or knowledgeable than yourself. And the best part is: authors love authors. If you are a new author, there is no greater way to make connections in the same field and learn from other authors. At my first signing, I asked a ton of questions to fellow authors who were best-sellers, contracted with traditional publishing houses, and even those who organize events themselves. I personally have made my greatest connections from events.

Often, the larger the event, the greater chances of meeting publishers and bloggers. I've even had an up-and-coming director come to my table with interest! I have also made friends with bookstore managers who provided me the opportunity to sign at bookstores like Dymocks and

Barnes and Noble in Australia, simply because I was lucky enough to be at that event and shake their hand. You don't know who you will meet and what opportunity it will provide, until you put yourself out there.

The best part of book signing events is the atmosphere. Readers love getting excited about meeting their favorite authors. Well-known authors bring in a large audience and once those readers have their book signed, they check out the rest of the event--and that is your opportunity to make a sale. Best of all, it brings an opportunity for your readers to meet you in real life. And it's an event surrounded by books. Who doesn't love that?

But the costs truly should be factored in. It doesn't suit everybody to spend so much for something that might not make an immediate financial return. By no means am I implying that it won't--you might break even or possibly double your investment. What I would recommend is go to an event as a guest first. See what it's about, and whether you can envision yourself being the author on the other side of the table signing for your readers. Smile, have fun and take heaps of photos!

The Three P's of Successful Book Signing

Ahmed A. Khan

Many writers dream of reaching their audience, making a difference in people's lives, or simply selling books. This article is all about reaching your readers with a book signing. This can not only be incredibly gratifying, it can help you sell a lot of books.

My recent foray into book signing happened when Chapters-Indigo arranged such an event for two of my books at their London, Ontario location. The two books were: “Sparks”, my first collection of short stories published by [Golden Acorn Press](#) and “A Mosque Among the Stars”, an anthology of speculative fiction published by ZC Books.

The book signing session turned out to be successful beyond my expectations, thanks to the three P's: placement, publicity, and PR. Exactly in that order.

PLACEMENT

This refers to the placement of your event in space and time. Space-wise, the book signing table should be set close to the main entrance and conspicuously visible. Time-wise, afternoons and evenings in weekends work better because these are the times when the stores have the most traffic. For my own event, in consultation with the bookstore manager, I selected a slot of 3 hours – 2 PM to 5 PM – on a Saturday. It also helps if your book signing is

a few weeks before a holiday that involves gift-giving, i.e. Christmas, New Year, etc., as autographed books make a good gift item.

PUBLICITY

This is perhaps the most important and the most time consuming part of the whole procedure. As soon as the date and time of your event is finalized with the bookstore manager, design an attractive invitation to the event on your computer.

The invitation should have a nice picture of the cover of your book, any positive comments that your book received and, of course, the place, date and time of the book signing. Once the invitation is designed and saved, open up your email and start sending the invitation to all the people on your address book, requesting them to forward the invitation to as many people as they can with a request to forward it to as many people as they can with a request to – you get the picture.

Send the invitation out to the local media – the newspapers, the radio channels, TV if there is a local channel around. Print out your invitation, preferably in color, and start carrying copies of it with you wherever you go. Put it up all around the city where you live – in the grocery stores, at your barber's, in the local schools, community centres, malls, in the libraries – whatever place you can think of, where there is good walk-in traffic and where you are allowed to put up the posters.

Pick up your little notebook where you keep the phone numbers of all your friends and contacts and start phoning them and telling them about the event. Don't forget to tell them to spread the word to their friends and contacts as well.

Tell everyone at your workplace.

Put the announcement of the event on your blog and on the blog of your friends and friends of your friends. Send the announcement out to your friends on the facebook, myspace, twitter, whatever.

You think you are all done?

Not at all. A day before the book signing, get in touch with all your contacts once again, over the phone or via email, and remind them of the upcoming event. People are quite forgetful, you know.

In short, give publicity your full attention and go the extra mile. The success of the book signing event depends upon this step more than anything.

Take note that all the above mentioned channels and methods of publicity do not cost you much. The only expense you will incur is in printing out the invitations (particularly if you are doing it in color) and the gas you will use when you are going from place to place in the city putting up the invitations.

PR

Public relations is important. At the time of the signing, be approachable. The dress is an important factor. A totally formal dress reduces your approachability. A totally casual dress reduces your image. The dress should be balanced on the fine edge of casual and formal.

Don't just sit at the table all the time. During slack times get up and walk around a little.

Smile and say your hi, hellos to the walkers-by. Be ready to talk about your book at the drop of the proverbial hat.

If yours is a children's book, then having a bowl of candy and/or cookies on your table is not a bad idea either.

Now that we are done with the three P's of a success book signing, I would like to add a fourth P – promotional offers. Think up of something that would add value to the customer and offer it exclusively at the book signing. It may be a full color poster of the cover art for your book, a book mark, a plush toy that goes with your book, etc. In my case – as I was signing for two books – I put up the promotional offer that whoever buys both “Sparks” and “A Mosque Among the Stars” gets a free signed copy of an earlier published anthology of mine, “SF Waxes Philosophical”. The idea worked like a charm and one in every three customers who was going to buy only one of my books went for the other upon hearing of this offer.

Another word of advice: Do not be discouraged if the book signing seems to be going very slowly at first. My own book signing started very flat. For one full hour, from 2 PM to 3 PM,

I did not sell a single book. But then suddenly it picked and went full speed until the closing time.

4 Things Writers Need to Know About Author Readings

Lev Raphael

I've done hundreds of invited talks and readings on three different continents and I love being out there with my writing—it's a dream come true. But even though I'm an extrovert, I found doing readings more challenging than I expected when I started out touring twenty-five books ago. I'd had the benefit of some acting experience in college, so I was very comfortable with my spouse coming along to give me director's notes on my first book tour. I learned a lot from every single reading: what worked, what didn't, and how I needed to up my game. I look forward to every reading with excitement. Do I get nervous? Absolutely, but in a good way.

I've taught workshops in how to do author readings because I believe that there are skills you can learn if you're dedicated enough. And whether you're an introvert or an extrovert, here are four things authors need to know and consider before they meet their public in a bookstore or any other venue.

1. The word "reading" sounds a little flat because it actually involves a whole lot more than the text at hand. It's a performance. You're performing your own work, acting it out, giving it texture and color that might not even be there on the page, but that audiences crave.

Remember what it was like being read to as a child? I've seen people actually fall asleep at some readings, because the authors read as if they were sitting at their desk, in a monotone, with no shading, no nuance, no drama.

2. You need to prepare for this performance as if you're going on stage, which in effect you are. You don't have to memorize your text, but you need to have practiced reading it enough times so that you're familiar with it and can look up at the audience as often as possible. Making eye contact is important in a reading, and this is a chance to connect with your audience in a very deep way. It's not just your words that count, it's the power you imbue them with.

3. Picking the right thing to read can be tricky. Whether you're reading for ten minutes or half an hour, what you present needs to have a clear beginning, middle, and end. You want to satisfy your audience's need for structure in the entertainment. Don't choose anything you feel iffy about, or that you don't have emotional control over. Crying or even choking up in a reading can be very embarrassing for people who are listening.

4. Trying to win the audience's favor right off by apologizing isn't a good idea. Telling them that this is your first time, or that you're not entirely sure this story or novel chapter really works undercuts your authority as a performer. Likewise, announcing that you decided on what to read "on the way over here" is disrespectful to the audience, who deserves an author who's prepared. And be careful about making jokes to warm up your listeners—they might fall flat.

It doesn't matter how big your audience is. Every audience deserves the best you've got, and you can learn how to give that to them, no matter how shy you might be, or how anxious, or how reluctant.

How to Politely Sell Your Books to Friends

Ben Graff

Many writers are introverts, most hate selling, and it is not always easy to develop strategies for approaching existing contacts. Yet established networks provide real opportunities to reach potential readers and should not be ignored. Whilst your circle of friends and readers will be different, there is no reason why they cannot overlap. There are unobtrusive ways of sharing and so long as you approach sensitively and keep sight of what matters most, the potential upside is significant and goes beyond simply selling your work. You are a writer, friend and acquaintance and these boundaries and underlying bonds need to be properly respected. If you do so, you will find new readers and enrich existing relationships.

1. **The case for reaching out to those you know**

We share what is important to us with those that we are close to. There is very little that is more central to your identity than what you choose to write. My initial experiences made this an easier process to repeat with others than perhaps it had been to initiate. I have found friends to be interested in my writing process, the underlying story I have written and the fact that inevitably to write is to open up about yourself (irrespective of what your book happens to be about.) Where the conversation goes next can be surprising and enriching. Often times, others have told me about a life experience, a project, or shared some other insight that

mattered to them that I would not otherwise have learned about. Your book is more than a product, it is also a bridge. It can be amazing to discover what lies on the other side of it.

2. **General and bespoke engagement routes. Find the connectors**

Varied strategies can work well with different friendship and acquaintance groups. I wrote an e-mail to work colleagues and brought in cakes to celebrate my book being published. I did not try and sell it directly, but just raised awareness and the word soon spread in the office. Thinking about whether particular acquaintance groups might be interested in certain aspects of your work and tailoring a more bespoke approach can be very effective. Chess is a sub-theme in my book and I will shortly be publishing a chess based extract on our chess club website and writing an email to a wider group of chess players. The club is pleased because it will draw traffic to the site and it not only helps my profile, but also gives a group of potential readers a chance to try before they buy.

Similarly, my daughter has Type 1 diabetes, which I also write about a little and we are using the diabetes Facebook group we are members of to share interest. How many tailored strategies you develop will depend on what you have written, but the more thought you give to this, the more routes you will most likely find to reach existing contacts in a way that makes your material directly relevant to them.

As well as groups, give thought to who the best connectors you know are. I am still in touch with many people I was at University with mainly because of one friend who is just brilliant at organizing parties, sharing the gossip and joining the dots between different friendship

groups which twenty years on would otherwise have withered. My book will reach a lot of people solely because of him, and my guess is most of us can think of similar relationships that have the potential to unlock the door to many other potential readers.

If you do happen to know any writers who might be prepared to read (and perhaps even review your work) that can also make a big difference. A friend of mine, Carl Portman, published his first book last year and was good enough to review mine. We have many overlapping friendship circles and the fact that I could draw on his endorsement also helped.

3. **There are ways of doing things**

It is important to pick your moments and to read the signs. If I mention my book to someone and they do not appear very interested I do not push the subject. Similarly, I avoid trying to directly monetize my friendships. I make what I've done visible, and then if people choose to buy it they know how to do so, but always from a book vendor rather than me personally. For all that your work matters and is important to you, friendship is a two-way street. I always strive to ensure that it is not the only thing I talk about and more importantly still, that I leave sufficient space to listen to others and where their own stories are taking them.

Finally, give thought to whether there are particular friends you might want to *give* your book to. If there is someone out there who delivered your baby, pulled you out of a well, or is simply the person you always phone when you really need to talk, the least you can do is give them a copy. The same goes for really close family, albeit even there you can encourage them

to spread the word to the cousins and other more distant relations. For everybody else, raising awareness in the right way will most likely find you readers and deepen your relationships.

Mixed Promotion

A lot of promotion occurs neither exclusively online or offline, but as a mixture of both. You've already seen a little of this in the earlier sections. For example, even if you are going to host a reading in a coffee shop, you are still probably going to invite some of the people their via Facebook or email.

If you're giving an online reading, some of the people who will watch it are likely people you talked about that reading with in person. These are just two examples of the many ways the online and offline ways the world is tangled these days.

However, the following articles are the ones that focus on promoting online and offline in almost equal measure. Most of these articles are broader in their focus than the ones in the earlier section.

Marketing Tips for Writers

Richard Billing

Marketing is perhaps one of the trickiest parts of the writing process. You've just spent months writing a book, the last thing you want to do is slave away on the web trying to unlock the magic code of getting it noticed.

I've tried various things—paid ads, joining forums and groups, going out to events. There seems to be no golden rule. What works for some may not work for others. Certain things do prove more effective, though, and these more effective means center on one thing: *making connections*.

It is important to note that I don't cover social media in this article. I focus on the three methods that work best for me.

The Mailing List

The email list is discussed heavily when it comes to marketing for writers. It's the thing, we're told, to be constantly building and nurturing. According to literary marketer Tim Grahl, email subscribers engage the most with content and yield the highest results when it comes to selling books or getting blog hits. The reason is because in signing up to your list, they've chosen to connect with you.

Building a list isn't easy. Think of your own experience browsing websites. How many times have you felt compelled to enter your email address into a mailing list box? For me, not very often.

Unless you're given a good reason to do so.

What does a reader get out of subscribing to your email list, save the odd email from you? As much as we'd love to know what you're up to, the reality is we don't have the time. Tease the reader with an incentive, a free short story, a guide on a particular subject, even a full book. Something they may want.

Once you have your incentive in place, you want to promote it on your platform as much as possible. On your website—if you have one—place sign-up forms on every page, making them stand out and easy for people to use. No need to ask for their names or any other information; email address alone is sufficient. That's all you need after all. On Facebook or Twitter, make use of pinned posts and cover photos. Images and videos help attract attention, so utilise them well.

One thing you could seek to include on your site is a pop-up form. Admittedly, I find pop-ups annoying. If I'm reading something and a form pops up I race to the 'x' button in a state of outraged annoyance. However, they *do* work. Using MailChimp, I designed a pop-up form and more people sign up using that than by any other method.

While on the subject of MailChimp, I couldn't recommend it more highly for managing your mailing lists. It's easy to use and it's free. Another benefit is you can create automated emails,

so when someone signs up they get an immediate email delivering your giveaway and updating them on everything you do. You can make a free pop-up form too, and it supplies you with lots of analytics, if you're into all that.

Getting out there

This method isn't as easy as making a pop-up form on your computer. It requires guts and determination, but it's perhaps the most effective method of all because it forms the strongest connections with readers.

Going to writer's events such as conferences, workshops, seminars, lectures, book launches, poetry nights, or readings are great ways to engage with potential readers. You can introduce yourself, tell them about your stories, and importantly, ask others about their writing. In doing so you're making all important connections, so when you publish new content those individuals are looking out for it, and you're looking out for theirs too.

Think of things you can take with you to events like this, things that will make people remember you and look you up. A pen with your platforms printed on it? A USB stick with a copy of one of your stories? I've even heard of one person buying Kindles, loading them with their stories and handing them out to publishers.

In this age of technology, it's easy to get lost behind screens, but one of the best methods is the most tried and tested—getting out there in the real world and saying hello.

Engaging with others

Linked to meeting people, engaging with the blogs and platforms of other writers is another fantastic way of opening eyes to your writing.

We writers invest a hell of a lot of time in our content, so when someone takes the time to engage with us, man are we grateful. Simply liking and commenting on someone's article, post, or tweet is a simple and effective way to make an all-important connection.

Set aside time to read the work of others and then tell them what you liked about it. If there's a particular blogger you like, why not invite them to guest blog on your website, or see if you can write for them?

4 Promotional Tools I'm Not Ignoring Anymore

Chantelle Atkins

When I first dove into the world of independent publishing, I was extremely naive about the amount of time, effort, and money needed to successfully promote my books. I started slowly, and have only recently started to pick up my pace.

This is all thanks to the advice, support and shared content of other authors. I cannot stress enough how important it is to listen and learn from those that have gone before you. I was clueless and out of my depth when I started this journey. I only wish I had paid attention sooner.

Over time, I have managed to figure out certain aspects of social media. I have put a lot of effort into my blog, and my Facebook author page, and for a long time I decided this was enough.

After all, who has enough spare time to invest in all the promotional avenues available to you? It's a total minefield. It can be an expensive one too.

Lately, though I have finally started using three new promotional tools which I ignored for far too long.

Pinterest

A lot of people assume that Pinterest works better for artists, fashion designers, photographers and people who want to pin pictures of gardens, food or animals. However, authors ignore this rapidly growing social media phenomenon at their own peril.

When I first joined, I created a few boards connected to my personal interests, and one board with my book covers and links, and promptly forgot about it. Not so now. After listening to the advice of other authors, I have become more active on Pinterest and intend to keep it this way.

I've created visual storyboards for each of my titles with quotes, memes, and images from the books. I also have a 'Bookish' board for reading quotes, an 'I Am A Writer' board for writing quotes, and a 'Recommended Reading' board where I pin books I have read that are in a similar style and genre to my own.

I have 'Inspiration' boards as part of the promotion for my next release, with images and quotes that appear in the book. I have also started creating boards for individual characters, pinning who might play them in a film, images of their hobbies, home and so on. In this way, you can narrow things down, making it easier for the right audience to find your books. For instance, if one of your books has a musical theme, then create a board with pins related to that music. People who follow that kind of music will find your board and your book.

Unlike Facebook and Twitter feeds which move very fast, Pinterest is static and there forever. You just keep adding more pins and creating more boards. Pinterest is far more fun than any other social media site I can think of, but I warn you it is very addictive! To save time you can link it to Twitter and Facebook, so anything you pin is immediately visible on these main sites too. Give it a go if you haven't already. Experiment, have fun and broaden your audience in the process.

Street Teams

At one time, it was totally off-putting to even think of finding out what a 'Street Team' was. It was just one more phrase I had heard all over the place and didn't have the time to look into. Luckily, just recently I changed my mind after reading an article posted by another author who had dived into the process. I then did my own research into what a street team is, and what a street team does.

Essentially, a street team is a team of people you put together to help you promote your books. It's a way to reach more people when you link to a book, share a blog post, or advertise a giveaway. It means you are not on your own anymore! Intrigued, I decided to give it a go and set up my own team as a group on Facebook. I shared the group to my author page, explained what it was and invited people to join.

So far I have eight members, which is not bad. I decided to view it as a promotional experiment. Depending on what happened, I could then write a blog post about it and share

my experience. I am happy to report that it has all been very positive so far, and I can see the potential a street team has in helping you reach a bigger audience.

My team, in return for sharing, tweeting, linking and generally pushing me and my books onto anyone and everyone they know, get free books and sneak peeks. They also get to share the experience, which is great for some, who are also authors. People have been really receptive and eager to help so far. They have shared fresh ideas, and have plenty of enthusiasm when mine runs low.

A few of them have pages of their own with much bigger followings than mine and this worked in my favor recently when one of my books was free. I had a great response on my own page, and then an even bigger response on one of the teams art-based pages. I simply post in the group and let them know what I would like them to help me with. It is still early days, and we will really see how it works when the promotional drive for my next book begins, but I am happy to report that creating a street team is fun, easy enough to do, and has great potential for spreading the word about your books.

Blog Sharing

Writing a blog is something you really should be doing if only to share teasers or excerpts of your writing. When I first started out, I quickly began to rely on my blog to share chapters of my unpublished work, in order to receive feedback. Since then I've grown in confidence, and often post about different aspects of writing, as well as posting my random musings on life itself.

As I have already pointed out above, content from other authors who have been where you are now can make essential reading material and should be sought out and actively researched. Listen to what they have to say, and learn from it. Many authors blog about writing and publishing. As your own journey progresses, you may feel the urge to do so yourself. Don't forget, there will always be people even newer than you, just reaching out for the first time, not knowing where to go next. Just as other authors writing blogs can be of use to you, yours can be of use to others.

There are many groups out there who are willing to share your blog articles if you have written something other writers may be interested in. There are just as many bloggers offering guest slots on their sites. I can highly recommend a Facebook group called Book Connectors. It's a group where book bloggers, reviewers, and authors can mingle. Promotion of books is limited, but there are plenty of ways to increase your following. Many of the book bloggers and the other authors offer slots on their blogs, where you can share a piece of writing, or perhaps do an interview. These slots vary hugely in style and content and can be a lot of fun. A lot of these bloggers have big followings, so if you have a new book out or want to drum up some attention for previous work, this is a great option.

This is just another way to spread your writing and entice new followers. I would definitely recommend submitting to websites and groups that are happy to share your blogs, or offering to write for other online blogs about writing.

Instagram

Like Pinterest, Instagram is another social media site I ignored for far too long. It looked attractive, but I just didn't think I had time for it. Reading about the success other authors had in gaining new followers there soon changed my mind. Instagram is easy, fun and not too time-consuming at all. I've got the app on my phone, and one of the very first things I posted were photos from my average day as a writer, including shots of a mucky toddler, dog walking and finally sitting down at my laptop to write.

I've been addicted to it since then and it's been incredibly valuable. I've got my account set to business, and I do limit the amount of 'personal' posts I upload, but you will find the odd photo of a home-made birthday cake, a tired dog or what I've been up to in the garden. I've got my account linked to Facebook, so everything I upload to Instagram is automatically sent to Facebook, meaning I am keeping both sites active.

I tend to post pictures of books I'm reading, pictures from my daily life which relate to my books, and more importantly perhaps, quotes from my books. Having both the Kindle and the Canva app on my phone means I can find quotes from one of my books, create a suitable graphic on Canva and share it instantly to Instagram, not forgetting to hashtag anything that is likely to attract the right followers. These have been really popular, as have other Canva made memes and promotional posts relating to my books.

Instagram tends to be a really happy, shiny place where everyone posts positive things. This is refreshing, and as visual posts get the most visibility on Facebook, it also helps you out there.

In Conclusion

These four promotional tools are all free, and can all work alongside things you are already doing. They don't take too much time to set up or look into, and once you have started, they are fairly easy and straightforward to stick with. Time is an issue for any writer, especially when you would much rather be just writing your book, but promoting your writing is just as important and should not be pushed aside.

Self Promotion for Introverts

Emily Harstone

“Writing is something you do alone. Its a profession for introverts who want to tell you a story but don't want to make eye contact while doing it.” — John Green

As an introvert, a writer, and a very reluctant self-promoter, this quote has always struck me as being particularly profound. Not just because of what it says, but because of who said it. John Green is a bestselling Young Adult novelist as well as a video blogger watched by millions of people every week. He is also very clearly an introvert. Having met him once at a reading before he was as famous as he is now, I was struck by how uncomfortable he looked interacting with everyone, yet even that discomfort came across as charming.

He had found a way through YouTube to connect with people. He created a fanbase with his brother, and they used it to promote books and various other projects that had a positive impact on the world. In short John Green did not have to stop being an introvert to promote his books, and he never had to become heavy handed about it either.

As a writer, one has to find unusual ways to promote oneself without feeling like you have to force it down someone's throat. Some authors are naturally self-promotional and they understand and know how to promote themselves in a positive way. I am in awe of authors like this, but I definitely do not have their talent. Below are three ways that a reluctant self-promoter (like myself) can support their work.

1. Start a Blog (or a Vlog, or a Tumblr)

Most writers have blogs so this might be obvious, but what I am suggesting is not to start a blog directly about yourself or your writing, but about something else. Perhaps your blog can be devoted to favorite quotations, or the best literary journals, or even pictures that remind you of books; it could be anything.

But it should be about something that you actually connect with. You are more likely to continue to update it if that is the case. You are also more likely to write or talk about it in a compelling way that allows you to build a regular readership.

[Tumblr](#), a micro blogging site, is particularly full of blogs with a very specific focus. There is even a blog there devoted to women poets wearing sweatpants. It is easy to run multiple blogs through one account there. This means you can test different concepts out without committing. Because re-blogging is the backbone of Tumblr if one of your posts get re-blogged by the right people it can be easy to recruit followers. Tumblr is very buggy though, so keep that in mind.

You can also start a video blog about things you care about, book reviews for example, or short biographies of your favorite authors. Readers are more likely to stumble across your work through search engines and links, and you will probably reach a lot of readers who don't know you in person.

2. Use Your Facebook Page

Now a lot of people these days suggest starting an author Facebook page to promote your literary work. I definitely think that you should do that, but you can also use your personal page to your advantage.

Before I had my daughter, I never talked about anything too personal on my personal page. Most of what I posted were dog pictures, tidbits about the rural area where we lived, and good books I have read. But because I had over 500 friends, many of whom I am barely in touch with, I received a lot of responses to what I post. I shuffled in talk about writing, links to my poems published in literary journals, and things like that fairly often. Often those links get shared by other people, and so my readership broadens. My work has also been solicited by editors who are friends, or friends on Facebook. It really helps my career to be on there.

Now that I have a child I am a little more careful about who I add on Facebook because I want to protect her privacy, and her grandparents, uncles, aunts, etc, would be pretty bereft if I never posted pictures of her.

3. Have a Beautiful Business Card

I bump into people who want to read my work all the time. Sometimes it will come up in a coffee shop, or at the gym, or, well, volunteering. However, even though I have a website that is easy to Google, I know most people won't take that step without a reminder. That is why I have a business card.

It doesn't mention my other profession as a professor, it just has my name, my website, my email address, and the word poet. My business card has all that information, and on the other

side is a beautiful picture of a willow tree. Everyone comments on the picture. It is important to have some sort of visual image, because that encourages the individual that receives the card to save the card; it isn't just another scrap of paper.

11 Ways to Build an Audience for your Books

Eric Vance Walton

Building an audience of readers is of the utmost importance for all authors who wish to make a living and a name for themselves at their craft. You must have readers to sell books and finding those readers who connect with your work isn't always as easy as you think it will be. The following are some tips for earning readers that I've learned in my twenty years of writing.

1. Don't be afraid to "run your mouth." Learn to become comfortable telling anyone who is willing to listen that you're a writer, as well as what you're working on. Sometimes readership is best gained at the grassroots level, one person at a time. Remember, you never know who you're crossing paths with and who they might share your information with. Remember six degrees of separation?

2. Be genuine, always. If you stick to this adage you will be creating your own individual brand with each word you write. Each of us are unique, gifted with our own voice and perspective. Be yourself when conducting business face-to-face as well as in your writing. People will sense it, respect you for it and you will more likely find the audience that's already searching for you.

3. Create a blog and post to it regularly. In the last few years Facebook and Twitter have stolen lot of the spotlight but never underestimate the value of a blog. Contributing regularly to a blog (a la Wordpress or Tumblr) serves the dual purpose of keeping your writing skills razor sharp while attracting precious readers. I have four times as many followers on my Wordpress blog than I do my Facebook author page.

4. Have business cards on you at all times, especially when traveling. Think simple and classic. In this digital age it might seem old fashioned but business cards will always be an effective tool. When you start to chat it up with that stranger sitting next to you on the plane a business card will allow you to leave them with something to remember you by.

5. Know, learn about and study your market. Brainstorm about ways to cross-sell your books. Which organizations or businesses would have a customer base that would seem like a natural fit for your writing? The larger the organization, the better. For example, if meditation or spirituality is a common theme in your writing seek out meditation businesses or groups to see if they will give you access to their members. This works on social media as well. A properly placed link on the right Facebook page can translate into many new readers and potential customers. Many times all you need to do is ask.

6. Work smarter. Marketing is hard work and it also takes you away from writing so think of ways to make the best use of your time. Link up your Facebook, Twitter, Blog and LinkedIn accounts so when you post something to one it will automatically post to the others. This creates consistent content and will free up more of the time you would typically be spending

on marketing so you can use it to write. Don't forget to create a LinkedIn account to promote your writing. LinkedIn is growing fast and should not be overlooked.

7. Be generous. Run regular promotions on your social media pages. Get outrageous and be creative! I have a "Reader Appreciation Friday" most every week on my Facebook author page and offer a free eBook to the first person to send me their email address via Facebook inbox message. eBooks cost you nothing and promotions like this are fun and will help you create a buzz about your projects. I will occasionally even give away physical copies of my novel. When I travel I bring a couple of autographed copies of my book and will give them away randomly to strangers I cross paths with. I'm making others happy and view it as an investment in the future of my writing career.

8. Pay close attention to which promotions work and which don't then shift time and energy towards what gets results. When promoting on social media especially, make note of what translates into what is engaging readers. Keep experimenting until you find things that translates into sales, likes and comments. I've found that boosting posts on Facebook (paying for them to place your posts in the news feeds of strangers) might increase your total outreach but doesn't always translate into as many "likes" or purchases as you might think.

9. Do book signings. Seek out independent local bookstores especially and ask if they will carry your book. Most will do this on a consignment basis even for self-published authors. After a couple of months and a few sales ask to get on their schedule to do a book signing

event. Customers at small local bookstores are usually fiercely loyal and avid readers and it's great to have these types of people on your side.

10. Always have your eyes open and be actively learning about what other successful authors are doing in terms of marketing. Don't study those who are at your level, study the techniques of those authors who are a few rungs higher than you on the ladder. Discover what works for them in regards to attracting readers and try it for yourself.

11. Contact your local public or college radio stations. Explain that you're a local author and you'd be interested in doing a radio interview about your most recent project. People who listen to public radio are typically interested in books. However small the audience, with each media interview you take part in you will gain skills and become more comfortable and relaxed. This will be great practice for when you're eventually being interviewed for Oprah's Book Club!

Increase Your Book Sales – Add Libraries to the Mix

Susan Sundwall

According to the American Library Association there are over one hundred and twenty thousand libraries in the United States. That's a wonderful thing for a writer to know because libraries buy books. In our zeal to get our name out there by way of bookstore signings, conventions, blog tours etc., we often overlook our loyal allies in the library.

When my publisher advised their writers to submit book suggestions to libraries in their home and surrounding states, I was skeptical. I mean, how many book sales could that be? And how exactly did I go about contacting all those libraries? Silly me. Of course there was a way.

First craft a short letter about your books. Introduce yourself as the author of whatever genre you work in. Then offer a blurb about the book or books. List the ISBN numbers for your hard cover, paperback, and any other format next to your titles and mention attributes like good reviews or niche markets. With this information the librarian will have your name and titles on hand when the time comes to order new books. Direct your inquiry to the Library Director whose name should be available on the library website. Put "book suggestion" in the subject line of your email. Some libraries have a message box on their websites. Others have an e-mail address. To search for libraries nationwide go here:

<http://librarytechnology.org/libraries/>

Offer to give a book talk. This might consist of a reading from your current work followed by a question and answer period. Work with the librarian to come up with the best program for her patrons. After your talk, you'll be able to sell your books. This is also a good venue for participating in a larger event, with other authors, by way of a panel. My mystery writer's group frequently participates in events with two or more authors. Working with the library staff and promoting the event with available media brings writers together with readers in a comfortable setting that not only gives name recognition, but puts the author's face to the books being sold.

Bear in mind that you may not hit a responsive cord with every library you contact. There are many that will only take a book suggestion from members served by their branch. But the greater percentage of the time the librarian will be delighted to hear from you. One librarian I contacted, not too far from home, replied with a very enthusiastic, "Oh, we have your book already!" What a boon for a writer to hear that!

I've done all of the above and beyond. Some libraries, especially larger ones, allow room in their budgets to pay authors to speak. Call and ask for the library event coordinator – they're always looking for willing and enthusiastic authors. Be upfront with your inquiry about speaker fees. If this is something they are able to do, set up a meeting to discuss details. You may be asked for a photo, a book blurb and a short bio. Have them ready for your meeting. Be aware that these will be more work than shorter book talks you may participate in, but well worth it. Such opportunities have been a boon to my bottom line. My first library book talk

paid seventy-five dollars for a one hour session. Besides being loads of fun, I found new readers and sold several books. I'm looking forward to several more in 2016.

Your library loving friends and family can also aid and abet your efforts by asking their local branch to order your book for their shelves. Supply them with your business cards or book marks as a way for them to open the conversation.

If you'd like to find out more about how libraries acquire books and what authors can do, visit the American Library Association website at <http://www.ala.org/tools/libfactsheets/authorfa>

Magazines Accepting Books for Review

S. Kalekar

These are literary and other magazines and websites that accept books for review. So if you're an author looking to promote your fiction, poetry, or nonfiction book, these are places that could review your work; some of them also have author interview sections. Sending a book doesn't guarantee a review, however, and they often review only specific kinds or genres of books, so make sure you check out their guidelines and the website/magazine for the kinds of books they review. These magazines do not charge authors for the reviews they publish, or they have fee-free options.

Publishers Weekly

Books must have US distribution to be considered. They review Nonfiction, Fiction, Mystery/Thriller, Science Fiction/Fantasy/Horror, Romance/Erotica, Poetry, Comics, and Lifestyles (cooking, gardening & home, health & fitness, or parenting). Children's titles have their own guidelines, as do Canadian books. They consider self-published books for review via [BookLife](#), which also has a services directory for advertising, marketing and others for Indie authors. They do not review audiobooks, textbooks, technical manuals, reissues or new editions unless 60% or more of the content is new, reference books, books of strictly regional interest, travel guides, media and game tie-ins, journals, coloring books, devotionals and prayer books, or playscripts and dramatic works. There is a specific lead time for galley/books/bound manuscripts to be sent before publication, in the guidelines. Details [here](#).

Neon Books

Neon Books is a UK-based independent publisher, working with authors anywhere in the world, and producing a small number of chapbooks, pamphlets and other ephemera each year – they lean towards literary and slipstream writing, with a preference for the magical realist and the extremely odd. They also have one of the longest-running independent literary magazines in the UK, and a review blog. They accept small press books, poetry, novellas, collections, anthologies and anything that is a bit in-between for review on their blog. If authors/publicists like to have something reviewed on the blog, they should send a query. Details [here](#).

The Quarterly Conversation

This is a magazine that publishes book reviews, essays, and interviews that address literature from original and provocative perspectives – they do not publish fiction or poetry. They review fiction and nonfiction, so long as the books are of literary and/or cultural value. They are especially interested in books that have been translated into English, and particularly in works translated from traditionally neglected nations or languages. They are also interested in out of print works of literature that have recently been brought back into print. They ask publishers to ideally submit books prior to publication, but they run reviews of titles up to a year old. Details [here](#).

Necessary Fiction

They publish book reviews each Monday, a featured short story each Wednesday, a

contribution to their Research Notes series each Friday, and occasional interviews, essays, and other surprises. They are especially interested in reviewing fiction from independent publishers, with a moderate emphasis on short story collections, novellas and translations. Self-published authors are welcome to submit their books. Their focus is on literary fiction for adult readers, broadly defined, and they say they probably aren't a good fit for books in other genres or for younger readers. For their Research Notes series, they invite the author of a recent book of fiction to reflect on the "research" behind it, and for their Translation Notes series, they invite translators of literary fiction to write about the process of bringing a book into English. Publishers, authors, or publicists wanting to submit a book for consideration are asked to query. Details [here](#).

The Malahat Review

This magazine publishes reviews of Canadian-authored books of poetry, fiction, literary nonfiction in every issue, apart from fiction, nonfiction, poetry and translations. They rarely publish articles and interviews. Publishers and authors may send copies of their new titles by mail for potential review. Email announcements of new titles are also welcome. They say that they receive over 200 books every year; between 25 and 38 of them are reviewed. Details [here](#).

Strange Horizons

They publish in-depth reviews of speculative art and entertainment, especially books, films, and television, three times a week. They normally cover new works, although they do occasional features on older works. They are especially interested in reviews of worthy

material that might not otherwise get the exposure it deserves, and in reviews of works that push traditional genre boundaries. They ask those wishing to submit a review copy to query by sending a short description of the work over email. They accept both physical and electronic review copies and try to match reviewers with the work. Details [here](#).

Existere Journal of Art and Literature

This biannual journal of art and literature publishes artwork, poetry, short plays, short stories, postcard/flash fiction, art and literature reviews, critical essays, interviews, sketches, photos, etc. They receive books for review and books to be considered for any forthcoming issue should arrive at their office no later than two months before the deadline for each issue, in order for them to have time to give it a look and write a review. Details [here](#).

Book Reporter

The majority of the reviews on their website are fiction. They review bestsellers, debut authors, contemporary fiction, historical fiction, mysteries, thrillers, some fantasy/science fiction and some romance. They also review nonfiction, newsworthy books, biographies and memoirs. They generally do not review How-to, Self-help, Medical/Health, Religion, or Travel Guides. They review self-published books on a select basis – these must be available with wide distribution offline as well as online. They rarely cover ebook-only titles. Besides Bookreporter.com, The Book Report Network is comprised of other online book review and author feature sites, including ReadingGroupGuides, where authors/publishers can provide their guides for a fee, as well as:

-- [20SomethingReads](#) (includes, but is not limited to, new age, contemporary fiction, women's fiction, humor/satire, memoirs and gift books);

-- [Teenreads](#) (largely fiction for teens aged 12-18, some nonfiction, select self-published titles, rarely ebooks);

-- [Kidsreads](#) (typically fiction for children aged 6-12, some nonfiction, and on a select basis, select self-published books, rarely ebooks, and books for slightly younger readers, though not picture books – they do have a monthly round-up of picture books, though these are not reviewed);

-- [GrapticNovelReporter](#) (graphic novels, can review books or galleys)

Typically books are reviewed within three months of publication. Details [here](#).

QBR the Black Book Review

They are dedicated to books about the African experience. Their website says, “In its pages you will find fiction, nonfiction, poetry, children's books, health and lifestyle management, writers from Africa and the Caribbean--the whole of the Diaspora, the whole of our experience. How do you know who the newest authors are? How do you know what to read? Do you still wait for second hand "word of mouth" recommendations for the books you read? How do you know which books are good for your children? QBR is your reliable source for what is current in Black books.” QBR also produces the Harlem Book Fair, held annually in New York City and throughout the US. They have paid author promotion services but the reviews (books for review selected at their discretion) are free. Details [here](#).

London Review of Books

This magazine publishes some of the world's best writers, and publishes book reviews, reportage, poems, reviews of exhibitions and movies, 'short cuts', letters and a diary. They accept books for review. They cannot review eBooks. Details [here](#).

New York Review of Books

This prestigious magazine publishes essays and reviews of books and the arts, including music, theater, dance, and film, and they accept books for review. When a book is reviewed, they send copies of the review to the book's publisher. Details [here](#) (click on the 'Editorial' tab under Frequently Asked Questions).

filling Station

This is a literary and arts magazine publishing innovative poetry, fiction, nonfiction (creative and critical nonfiction, reviews, articles, interviews, live event reviews, photo essays, etc).

The magazine is produced in Canada and their mandate is to support emerging writers. They will generally not accept reviews of non-experimental literature unless the review itself is experimental – they are looking to engage with and draw attention to literature that pushes the boundaries of genre, form, methodology, style, etc. They provide an address for those wishing to submit books for review, and say that filling Station is interested in works of experimental or otherwise innovative poetry, fiction & nonfiction. They also provide an email address if writers or publishers wish to query about the books that fS seeks to review **before** sending in review copies. Details [here](#).

Ethos Literary Journal

This is a bi-annual literary journal of fiction, nonfiction, as well as book and film reviews. Their website says that the journal aims to “reflect the truest ethos of the current times – the quintessential yet varied, fast-diversifying yet emblematic, “spirit,” so to speak, of the exciting post-modernist times we are living in.” They ask publishers or authors wishing to submit books for review to query first over email with details of the book, and they may request a copy or two. Details [here](#).

Hippocampus Magazine

This is a magazine of nonfiction and creative nonfiction, and they have certain fee-free submission periods and categories for writers. They review new memoirs, creative nonfiction anthologies and craft books. If writers/publishers would like them to consider an upcoming/recent book for review or for an interview, they should send an email query, or post the books to them for review. They do not review self-published titles, or books that are exclusively available online. Details [here](#).

Identity Theory

This is an online magazine that publishes short fiction, nonfiction, poetry, interviews, as well as book and film reviews. They also have a social justice section and blog. They ask those wishing to send a review copy to contact them for an address to send copies to. Details [here](#).

EcoLit Books

This is a community passionate about books with environmental and animal rights themes, supported by Ashland Creek Press. They review literature relating to environment and animal rights in all genres, from fiction to poetry to nonfiction. They consider queries only from publishers, for receiving books to review. Details [here](#).

Contributor Bios

Chantelle Atkins lives in Dorset, England. Her debut YA novel *The Mess Of Me* deals with eating disorders and self-harm. The *Boy With The Thorn In His Side* series is an ongoing coming-of-age crime thriller. Also available; *This Is Nowhere*, *Bird People and Other Stories*, and the award-winning dystopian, *The Tree Of Rebels*. In 2018, *Elliot Pie's Guide To Human Nature* was released through Pict Publishing. Connect with her on [Facebook](#).

Richard Billing is a writer of historical and fantasy fiction. A number of his short stories have featured in journals in the US and UK, and his debut fantasy novel, 'Pariah's Lament', will be published by *Fiction Vortex* in late 2019. For more information, head over to www.richiebilling.com.

Kia Carrington-Russell is an Australian award-winning author with fourteen published books. She is most recognized for her recent dark fantasy release, *The Shadow Minds Journal*; paranormal vampire series, *Token Huntress* and contemporary romance series, *My Escort*. She was announced the 'Best New Author of 2015' by *AusRomToday* and featured in U.K. *Glamour Magazine*. Learn more [here](#).

Alex J. Coyne is a journalist and author. He has written features for international publications including *Moneyweb*, *The Dollar Stretcher*, *Funds for Writers*, *Great Bridge Links 3* and more. You can visit his website [here](#).

Ben Graff is currently working on his second book, *The Greenbecker Gambit*.

Emily Harstone is the pen name of an author whose work has been published internationally by a number of respected journals. She is a professional submissions adviser and spends much of her time researching manuscript publishers.

S. Kalekar is the pseudonym of a regular contributor for Authors Publish, who can be reached [here](#).

Ahmed A. Khan is a Canadian writer, originally from India. His works have appeared in various venues like Boston Review, Murderous Intent, Plan-B, Strange Horizons, Interzone, Anotherealm, Riddled With Arrows. His stories have been translated into German, Finnish, Greek, Croatian and Urdu. Links to some of his published works can be found [here](#). He has social media presence at [twitter](#) and [facebook](#). He also maintains an [irregular blog](#).

Jen Kolic is a publishing coach for independent authors based in Denver, Colorado. Her previous work as a librarian means that Jen is passionate about author education. She runs workshops for authors through [My Word Publishing](#), and posts videos about writing and publishing on [Facebook Live](#) every Friday afternoon.

Lev Raphael is the author of twenty-six books in genres from memoir to mystery and teaches creative writing online at [writewithoutborders.com](#).

Susan Sundwall is a freelance writer and mystery author. Her books, *The Red Shoelace Killer* and *The Super Bar Incident*, both Minnie Markwood mysteries, are available at Amazon and Barnes & Noble. She is currently working on her third mystery in the series, *The White Pizza Caper*. Visit her at www.sundwallsays.blogspot.com.

Alicia Sophia is a 30 something punk rocker from Pittsburgh who chased her dreams to the West Coast, where she majored in creative writing. She runs on caffeine, obscene language, and still dresses like she did in high school. Alicia has been writing since she was 8 years old and has magically transformed into a best selling author. You can find Alicia on [Facebook](#), and her book on [Amazon](#).

Eric Vance Walton is an American poet, novelist, and blogger. His poetry, essays, and short stories have been published widely in literary journals and magazines. Eric has authored eight books. Eric's currently working on [HardFork](#) a sci-fi multiverse of blockchain-oriented entertainment offerings. You can follow him on [twitter](#) and [Facebook](#).

Editor Bio

Caitlin Jans is a poet, a novelist, and the founding editor of *Authors Publish Magazine*. Her writing can be found in *The Conium Review*, *The Moth*, *Labletter*, *Literary Mama*, and elsewhere. [You can follow her on Facebook.](#)