
101 THINGS

YOU NEED TO KNOW

BEFORE

YOU WRITE OR PUBLISH YOUR BOOK



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Successful publishers know and understand the inside information about the publishing industry – that is why they are successful. Successful, experienced publishers avoid the costly mistakes that new publishers make.

The following 101 must-knows communication is a synopsis of the publishing information and strategies that savvy publishers know and follow. Understanding and adhering to the advice in this list can make you as knowledgeable as the experienced professionals.

It is very important that you understand that self-publishing is a business. You must make the distinction between authoring and publishing. Publishing does not mean writing a book and putting it into print. Publishing means that you take control of the entire book process from writing to editing, design, printing, publicizing and marketing. As a publisher, you are a business person. No one is going to do all of the work for you – be very suspicious if you hear such an offer. If it sounds too good to be true, it usually is!

The success or failure of your business rests in your own hands, unless you have hundreds of thousands of dollars to hire a promotions company to create your success. At Ink Tree, we like to describe ourselves as supplementary to your marketing efforts. We provide the information that you need to get yourself on the right track.

All of the information on the 101 list is discussed in detail in Ink Tree's home study publishing course, *The Ultimate Book Marketing Kit™* which you can find at:

<http://www.inktreemarketing.com/BookMarketingKit.htm>

WRITING AND PUBLISHING

- 1. Know why you are publishing:** understand your goals. Your budget depends on being clear about your purpose. If your goal is to publish a church cookbook, you don't need to start a publishing company, but if you are planning on a bestseller, you do need to start a publishing company.
- 2. Know what to write about:** is your most important publishing decision. The purpose of publishing your work is to sell it. In order to sell it, someone must buy it. Do not write for your own satisfaction only – write for the buyer. Be very focused about your subject matter and focus on the needs of your customers.
- 3. Know who you are writing for:** identify your target demographic group. Baby boomers have different points of view from Generation X'ers and from Seniors, so write with their attitudes in mind. If you want them to buy your book, ensure that there is something in it for them.
- 4. Know your market:** clarify who will buy your book not who you think *needs* your book. There is a difference between who needs your book and who wants it. No matter what you are writing about, "everyone" is NOT your target market. For example, "everyone" needs a healthy lifestyle book, but only people who are actually interested in health will buy. Who are those people? Where do they shop? Get to know them.
- 5. Know your competition:** research other books in your genre. Have a good look at your competitors' book designs. What makes people buy them? Talk to book buyers in book stores.

6. Create credibility and expertise: increase book sales. There are ways to add credibility to your book even if you don't have them yourself. Have an expert in your field write the Foreword for your book; consult with experts and ask for permission to quote them in your book; research your topic very well and be prepared to back up your information. Become the expert.

7. Endorsements and peer reviews: tell readers that your information is current. Have experts in your field (or book reviewers for literary works) review your book and sanction what you say to give you credibility. Have your peers review your book as well and ask for endorsements from them. For instance, if your book is about gardening, having an endorsement from an avid gardening enthusiast gives your readers a feeling of trust.

8. Uniqueness: is crucial to book sales. If your book is too similar to several others in your genre, there is no great reason for anyone to buy yours. Make it different. Offer a different approach to a subject, a different solution to a problem or a better way to accomplish a goal. Use the differences in your marketing plan.

9. When to self-publish: know and understand the key differences between traditional publishing and self-publishing. Self-publishing allows you to make all of the content and design decisions, guarantees that you own the copyright, gives you the freedom to decide when to publish and ensures that you keep all of the profits. You are more than a writer – you are a business person. Just know that the up-front costs are yours.

10. When to find a publisher: see #9. If you are not concerned about ownership and you are not a business person, self-publishing may not be for you. Finding a publisher is a good decision for you.

11. Agent: represents your book to the publishing houses. If you are planning to have a publishing house purchase your book, it is very wise to hire an agent. There is no up-front cost to you and the advantages are great. Most publishing houses will not accept unsolicited manuscripts. The chances of having your book accepted if you submit it yourself are very slim.

12. Royalties: are very small for new authors. The standard royalties paid by publishing houses are between 5% and 10% (if you self-publish, your “royalty” can be as high as 100 %!).

13. Advance: is a sum of money that a publishing house pays you up-front to write a book. The book now belongs to the publishing house. You receive no further royalties until the publisher has earned sufficient profits to cover your advance. If book sales are insufficient to cover your advance, you may have to return some of the funds (check your contract).

14. Your publishing company: is your very important book selling division and your corporate identity. Your publishing company requires a business plan – which does not need to be complicated. A simple outline is sufficient. Because your book is your “baby”, you are inclined to make decisions based on emotion. Having a business plan and a budget guides you into making objective business decisions about the writing, publishing and marketing of your book.

15. Business plan: is important since publishing is a financial enterprise. “Authoring” and “Publishing” are VERY different things. As a publisher, you are starting a business and you must plan for it accordingly. Your business plan does not need to be a multi-page document, but it should outline your goals and all of the costs along the way.

16. Budgeting: is a serious part of your business plan. Know what to include in your budget, and know that your publishing budget does NOT end at printing. Your work is only just beginning once the book is printed, but the sky is the limit if you follow your dreams and your marketing plan.

17. Production schedule: keeps you on track. In publishing, as in any other business, making rational decisions based on having accurate information that you activate at the appropriate time according to your business plan. For instance, you cannot decide on a selling price for your book until you have researched your target market and your competitors’ books. Follow the timeline in *The Ultimate Book Marketing Kit™* which you can find at:

<http://www.inktreemarketing.com/BookMarketingKit.htm>

18. “More than a book”: is how you should be thinking. Why stop at just a book? Make your plan greater than that. There are countless ways to turn your book idea into other products and services, thereby skyrocketing your marketing opportunities (and your profits).

19. Create a concept: instead of just a book. The brand behind your book is what can truly expand your business and launch you into a whole new world. Think Martha Stewart who has more than books: she has television shows and a multitude of products. You can too.

20. Book series: should be planned before you write the first book. Agents, publishers, buyers and the media take you more seriously if they know that you are not a “one hit wonder”. They want to know that you will be around for the long term.

21. Vanity publishing: is something to approach with caution. Vanity publishers will publish your book – and ANY book for that matter – for a sizeable lump of cash. They do not have a vested interest in your sales and their marketing involvement will end once your book is produced. A word of warning – do not allow a printing company to own the copyright.

22. Copyright: registers and proves ownership of your work. Be sure to register your copyright. It is well worth the small expense to protect your rights formally.

23. Trademark: of your title is probably necessary if you are planning on developing a concept beyond just one book. There are ways to do this effectively without spending piles of money. Seek good legal advice.

24. ISBN: is your book’s identifying number (International Standard Book Number). Each new edition of your book (paperback, hard cover, revised edition, licensed edition) requires a new ISBN number. Print the ISBN on the copyright page and on the bar code on the back cover. See *The Ultimate Book Marketing Kit™* which you can find at: <http://www.inktreemarketing.com/BookMarketingKit.htm> for copyright, trademark and ISBN information.

- 25. Library of Congress (U.S.) and National Library (Canada):** assign a number to each work. This number is assigned once only to a work. Just as with the ISBN number, request the number before you go to print and place the number on the copyright page.
- 26. CIP data:** is placed on one of the front pages of your book. Many self publishers forget all about this page, but it is a must. It will include vital information regarding your copyright, your company, and more. Book stores, libraries, distributors, book buyers and book reviewers rely on the information on this page.
- 27. End pages:** are more important than you might imagine. Readers look to the back pages for an index and for a bibliography. The back pages are a good place for marketing information such as an order form, information about other products that you have available for sale, your website, your newsletter, etc. Do not leave blank pages at the end of your book.
- 28. Order form:** is a great little marketing tool to include in your book. Make it easy for readers to order more copies of your book. Give them a volume discount. Pay for shipping. Sell more books.
- 29. Choose a title:** that gets to the heart and soul of your book – to the central identifying concept. Your title can make or break your book. It is the most magnetic attraction for the customer. Your title should be catchy, succinct, and relevant to your book’s content. Think long and hard about this one. Keep it short.
- 30. Importance of a subtitle:** is often overlooked. The subtitle is where you can get more wordy and expand on your title. The subtitle can be slightly more lengthy, descriptive and explanatory.
- 31. Title search:** is not absolutely necessary because you cannot copyright a title. However, having your own unique title avoids confusion when someone is searching for YOUR book. See *The Ultimate Book Marketing Kit™* for more information.

32. Editing: is not an option. It is a necessity. There are different types of editors that you should be familiar with to some degree. What you need to know is that you **MUST** have professional editing. No, your Aunt Mabel the school teacher cannot edit your book. Editing is a specialty. See Links & Resources at www.inktreemarketing.com for editors.

33. Chapter titles: must clearly identify the chapter contents to aid the reader who is skimming through your book. Chapter titles let the reader know that you are providing relevant, important information.

34. Design: indicates quality, whether good or bad. Find a good graphic designer. This cannot be stressed enough. Good design means the difference between success and failure for many books. This point is non-negotiable. Find a designer. Hire one. See Links & Resources at www.inktreemarketing.com for designers.

35. Cover design: is also non-negotiable. Repeat after us: "I cannot, and will not, design my own cover unless I am a trained and skilled graphic designer." See Links & Resources at www.inktreemarketing.com for editors.

36. Back cover copy: sells your book. Go hang out at your local bookstore for a while and watch what the shoppers do while browsing. We'll bet that you will see most of them pick up a book that looks attractive (because of its fantastic, professionally designed cover, of course), look over the cover, and then flip the book over to the back cover. This is your chance to make them buy! There are many elements that belong on your back cover, but **most important is the list of benefits for the reader.**

37. Book spine: must be an eye-grabber. When you're doing research at the bookstore, notice how most of the books are placed on the shelves... spine out! The design of your spine must shine! Color is important to attract the eye and the title must be easy to read. Your book needs to be the one that stands out when a buyer is scanning the shelves.

38. How to price your book: is a complicated issue. Pricing is a challenge therefore you need to be very objective in setting your book price. You need to know print costs so that you have a sufficient profit margin to pay 40% to bookstores, 10% to 15% to the distributor, a % to cover your promotional and other expenses, with money left over to pay yourself. All that being said, you have to price your book according to what the market will bear. Know the price of your competitors' books so that you can compete effectively for the consumer's dollar.

39. Perceived value: depends on the consumer's perception of your book, and whether that consumer feels that she is "getting her money's worth". Under-pricing causes lack of credibility and over-pricing sells your competitor's book. Buyers also look for a deal. Imagine yourself looking at two different books both on the same topic. One has a hard cover, nice paper and color photos, while the other book has a soft cover, a lesser quality of paper and black and white photos, yet both books sell for \$30.00. Which one do you think has the greatest "perceived value"?

40. Bar code: allows bookstores to scan your book into their inventory system and into the cash register. You need a "Bookland EAN" bar code which your professional book printer should be able to provide for you. When the bar code is scanned, the following information is revealed: ISBN, publisher, title, author and edition of the book (soft cover, hard cover, etc.). The bar code should be printed near the bottom of the back cover.

PRINTING

41. Choosing the right printer: is based on the goals of your publishing business. You must identify those goals before you go to print. If you need only a few copies of your book in print at any given time, it is not economical to invest huge sums of money into the printing of 5,000 copies. POD (print on demand) is appropriate in this situation. However, if you plan and budget for a widespread publicity campaign because you want your book in every bookstore in the country, an offset printer is more economical and appropriate for you. Before you hire a printer, do your research. Does the printer have experience at printing

books? Ask for references and for samples of books that they have printed.

42. Offset printer: prints large quantities of books on a web press. Interview several printers before you print your book, because you need to know their print capacities. Some printers can print a maximum of 3000 to 5000 books, while others can handle print runs in the hundreds of thousands. Decide on the number of books you are printing, all of your book's specifications, then ask for quotes. You will be amazed at the price differences.

43. POD printer: uses digital technology to print books. This type of printing is competitive for short print runs of less than 1000 to 2000 books. The value of POD is that it allows you to print only the inventory that you currently require. There is no need to warehouse large numbers of books. When you are out of stock, you simply print only what you need. This works especially well for professional speakers who sell their books at seminars.

44. Signature: is a printing term. Book pages are grouped on large sheets of paper in multiples usually divisible by eight – usually sixteen. Knowing the size of the signature will help you to decide the number of pages you want to print. Knowing in advance if there will be blank pages at the end of the book allows you to add extra marketing pages.

45. Blueline: is actually blue. Before the final printing of your book, a blue copy is presented to you – folded, trimmed and bound into signatures. The blue line is your last chance to make corrections before the book goes to its final printing. Any changes you make after the final printing are very expensive!

46. Paper stock: is more important than you know. The paper stock that you choose conveys an impression to the buyer. A mass market novel can be printed on newsprint-style paper, but a photography book requires a heavier, glossier paper. Print should not show through the pages. The paper stock conveys a message of perceived value to the customer.

47. Fonts: also convey an image to the reader. A serious subject requires a formal style font, whereas a children's book can get away with a more playful font. Consult with your graphic designer on font choice – do NOT make this decision without professional advice.

48. Size of book: varies by genre, content requirements and market trends. Some books cannot have a small page size because of the amount of information that needs to be on each page. Coffee table books are often large in order to create a visual presence, whereas novels require a size that is easy to hold in hand. The trend with cookbooks is to create a square design rather than a rectangular shape. Study your competitors' books before you decide on your book's physical dimensions.

49. Binding: holds your book together. Your target market is a hugely influencing factor in choosing a binding. If you are publishing a workbook, a coil binding might be acceptable or even preferable. A novel needs only a glued-on perfect binding, but a cookbook is more user friendly with a lay flat binding. Think about the use and application of your book before choosing the binding style.

50. Bookmarks: are great sales tools. Usually free to you (see #55), bookmarks make a great give-away at book signings and promotional events. Print your website, toll free number and ordering information on bookmarks and hand them out everywhere.

51. Photos/illustrations: can help to sell your book, or they can make it unaffordable. Color pages add tremendously to the print cost. Illustrations are expensive to commission and expensive to scan. Be sure that photos or illustrations add adequate value to your book. Investigate costs before committing to them.

52. Ownership of artwork: may take you by surprise. Photos and illustrations may be the intellectual property of the artist unless you negotiate the rights in advance. Hire an intellectual property lawyer to write your contract. See Links & Resources at www.inktreemarketing.com for more information.

53. Number of pages: conveys a message of value to the buyer. Too many pages may appear to be intimidating and long-winded, while too few pages may give the impression of a lack of content. Most books fall into the 200 to 400 page range. Make sure that you have enough information, but if you have overloaded the reader with extraneous words, start editing. Keep your writing focused.

54. Print “freebies”: are often available if you just ask for them. Where can you find them? On your book’s cover stock is a border of white space that is to be trimmed off. Do not discard that extra paper—it has value. Use it to print bookmarks and/or postcards at no extra cost to you. Also, if you are good at negotiating, you might be successful at talking your printer into providing other “freebies” such as business cards, brochures or company letterhead. You will receive nothing if you don’t ask.

55. Subsidiary rights: allow someone else to reproduce your book., perhaps in a different format, e.g., foreign language, book club edition, electronic version, audio book or film adaptation. Never sign a contract until you are sure about the rights that you are granting to the buyer.

SELLING

56. Distributor: handles the sale of your book to bookstores. Bookstores prefer dealing with a few distributors rather than with thousands of publishers (you can understand that). Also, you as the publisher cannot afford to hire an entire sales force to visit every bookstore in the country, nor can you afford a warehouse staff and a fulfillment service. Find a distributor with a good reputation and develop a comfortable working relationship with him or her.

57. Returns: is a necessary evil of dealing with bookstores. Bookstores order books on a consignment basis, returning inventory that does not sell within the 90 day payment term. The store may reorder at the same time as it does the return. Your distributor manages returns on your behalf.

58. Wholesaler: is a book warehouse. Your distributor works with a wholesaler to fulfill orders and to keep track of returns.

PUBLICITY

59. Publicity: requires a managed, consistent, on-going plan. Sales to bookstores depend on you driving customers to them. If no one knows about your book, no one will buy it.

60. Types of media: fall into three categories – print, radio and television. You can target any one or all three, depending on your budget. A publicist can advise you of the best way to approach each type of media.

61. Value of a publicist: is the same as that of any other professional person. Expertise is valuable. Knowing how to approach the media, who to approach and when to approach are all the result of experience. A professional publicist can save you time and money in the long run.

62. Book reviews: are the absolute best form of advertising. Book reviews give your book a credibility that no paid advertisement could ever accomplish – and they're free. Getting book reviews makes your publicist "free".

63. News release: is your initial contact with the media. Writing a news release requires skill. Just announcing a new book in a news release ensures a quick trip to the circular file. Seek advice before issuing a news release. See News Release Headline Guide in *The Ultimate Book Marketing Kit™* which you can find at: <http://www.inktreemarketing.com/BookMarketingKit.htm>

64. Galley copies: are bound manuscripts that are sent to book reviewers. Galleys are sent out 3 to 6 months before your publication date. This is especially important for fiction books being sent to literary reviewers who will not review a published book.

65. Media kit: contains everything a book reviewer needs to know about you and your book. Using your media kit, a review can be (and sometimes is) used to write a book review without even interviewing the author. A professional media kit can be the deciding factor between a review and a rejection. See Media Kit Template in *The Ultimate Book Marketing Kit™* which you can find at:
<http://www.inktreemarketing.com/BookMarketingKit.htm>

66. Videos: become part of your media kit. As you make your television appearances, collect videos of your segments that can be edited into your promotional tape.

67. TV appearances: can be fun! Television shows give you a personal recognition that print reviews and radio shows simply cannot do. Appearing on television makes you recognizable and gives you a certain “celebrity” status.

68. Media coaching: takes the stress out of media appearances. Coaching teaches you how to control the interview, how to prepare “sound bites” and how to feel comfortable in front of the camera. Media coaching makes you look like a professional. See Links & Resources at www.inktreemarketing.com for more information.

69. Controlling the interview: is a necessary talent to acquire. Sometimes the media person veers off topic, asks an inappropriate question or just generally does not ask questions that get your message across. In a subtle way, you change the course of the conversation around to your important issues. Your media coach can help you develop this technique.

70. Sound bites: are short phrases that you use frequently in interviews. Sound bites identify you and your message. They are a quick summary of key points that you want people to recognize and to remember.

71. Segment sheet: tells the media what you can do for them. A segment sheet demonstrates to the producer that you are an interesting guest who can add value to a television show. See *The Ultimate Book Marketing Kit™* which you can find at: <http://www.inktreemarketing.com/BookMarketingKit.htm> for a Segment Sheet Template.

72. Online publicity: is like traditional publicity with the exception of targeting websites rather than television, print media and radio. It focuses on having authors featured as experts on various websites. The advantage is that the audience can be driven directly to your own website – to buy your book.

73. Pitch letter: is the cover letter you write that will accompany your media kit/review copy when you send a package to the media. The pitch letter directs the media to specific components of your media kit or alerts them to story ideas that you think will interest their audience.

74. Media follow up: requires skill and tact. Follow-up is important after the issuance of a news release or the mail-out of a media kit, but you must follow the appropriate etiquette. Follow up professionally – do not annoy!

75. Book signings: can be fun or can be boring. Make yours fun. Do not sit behind a table. Create an event that attracts people to you and gives them a reason to pick up your book – and buy it!

76. Awards: make writers anxious. Should you or shouldn't you enter your book into a competition? Are you publishing a first-rate book? Do you believe in your book? If you do – enter! There are advantages to winning. They give your book credibility and media attention.

77. Book launches: may not be your best use of financial resources. Rarely will the media attend a book launch unless you are already famous. Friends and family will attend, but they are already aware of your book and will buy it anyway. You might be wise to spend your money on publicity that has a wider audience.

78. Promotional copies: are copies of your book that you give away – free. Do not allow the initial cost of cents make you lose sight of the eventual gain in dollars. Every copy of your book that is given away is your ambassador, creating word-of-mouth advertising. There is no better form of advertising!

79. Author events: can be appearances and presentations where you do more than just sign books. You can make special appearances, or put together presentations at unique locations such as shopping malls, fairs, trade shows, offices, etc. These all help with book sales.

80. Media tours: are concentrated media campaigns organized when you travel to specific cities. They must be well planned in advance to make maximum use of your time and your travel dollar. Do not travel simply to do book signings – you will never recoup the costs. If you are going to visit other cities, be sure to pitch your story to the local media to gain further attention – and to draw audiences to your book signings.

MARKETING

81. Website: is a necessary part of marketing in today's world. People search for information on the internet, so it is important to have a web presence. Register your domain name as soon as possible.

82. Internet marketing: is an inexpensive way to earn extra income. Become familiar with search engines and with affiliate marketing to make your website financially productive.

83. Newsletters: are a necessary part of your marketing plan. They are an essential tool for capturing email addresses so that you can build your data base for future marketing efforts. Newsletters allow you to keep in touch with your data base in a friendly, non-obtrusive way.

84. E-books: are becoming increasingly popular. You can sell your book on the internet as an e-book for a reduced price. Don't be concerned with the lesser price – the internet marketplace is far larger than the bookstore market. You can also write and sell mini books on your website to up-sell the people in your data base.

85. Audio books: can make a great addition to your marketing plan. Many bookstores and libraries now carry audio books. There are very specific audiences for them, which opens up brand new markets: people who travel, the visually handicapped, and people who just like to relax and be read to. You can also increase profits by featuring your audio books on your own website at minimum cost.

86. Amazon.com: is a must for a book listing. It has become THE place where people search for books and for where people look for information about books. There is a section for independent publishers. Study your options and choose the one most suitable for you.

87. TMS: means Target Market Sales. There are many places other than bookstores to sell books. Many companies in the non-bookstore market buy books in large quantities on a non–returnable basis, so a book sold is actually sold! See *The Ultimate Book Marketing Kit™* which you can find at:
<http://www.inktreemarketing.com/BookMarketingKit.htm>
for information about TMS.

88. Sell sheet: is a single page that contains a synopsis of your book and its benefits, the book specifications, a picture of the book and your contact information. Some buyers want to see a sample copy of your book while others prefer initially to see information only. Sending the sell sheet alone can reduce shipping costs. See *The Ultimate Book Marketing Kit™* which you can find at:
<http://www.inktreemarketing.com/BookMarketingKit.htm>
for a sell sheet template.

89. Discounts: frighten many small publishers. Yes, the discounts to volume buyers can be very substantial. However, if someone is willing to purchase 25,000 copies of your book (non-returnable) at an 80% discount, you can cover your printing costs and still make a profit – sell! It is better to make a 10% profit than to make 100% of nothing.

90. Selling to libraries: _____ can be a good source of sales. Think of libraries as a promotional tool for your book, not as a loss of sales. Library patrons often purchase their own copy of a book if they find it very useful, and they talk about the book with other people.

91. Catalogs and the gift market: _____ sell millions of books each year. It is important to find the catalogs and gift buyers who purchase your genre of book.

92. Book clubs: _____ must be approached early in the publishing process. You do not need to send a finished book. A manuscript or bound galley is perfectly acceptable. In fact, the earlier the book clubs receive your book information the better, as they often like to be in on your first print run.

93. Display retailers: _____ set up mini book stores in places like hospital lobbies, corporate lobbies, schools and consumer trade shows. Display retailers buy at large discounts and reduce the retail price, but they buy in large volume. Best of all, sales to them are non-returnable.

94. Selling to corporations: _____ is a huge challenge. You must prove that your book will benefit the corporation by increasing its sales, helping it to promote good will, or by improving the work ethic of its employees. It can be done and sales can be lucrative. Sales to corporations take a great deal of time, requiring patience and persistence, but they can be very lucrative. See *The Ultimate Book Marketing Kit™* which you can find at:
<http://www.inktreemarketing.com/BookMarketingKit.htm>
for an opportunity to sell to corporations.

95. Books as promotional items: _____ has great value. Books can be custom designed, are treasured by the recipient, are never discarded and create tremendous word-of-mouth advertising. This market is worth pursuing. See *The Ultimate Book Marketing Kit™* which you can find at:
<http://www.inktreemarketing.com/BookMarketingKit.htm>
for an opportunity to have your book sold as a promotional item.

96. Foreign rights sales: can be a great source of “found money”. For the simple effort of providing your book’s electronic files, you receive money. If you have no plans to publish your book in Russian, Polish, Indonesian, a Chinese dialect or any other foreign language, sell your rights to a foreign publisher. Of course, you want to deal with a reputable publisher and you want to ensure that the contract you sign protects your rights. Hiring an agent is advisable. See *The Ultimate Book Marketing Kit™* which you can find at: <http://www.inktreemarketing.com/BookMarketingKit.htm> for an opportunity to submit your book to a foreign rights agent.

97. Professional speaking: is a great new career for authors and self publishers. You are probably already an expert in your field, or you have become an expert through all of your research and life experience. Being a published author gives you great credibility, and having an audience creates a sure market for your book.

98. Fundraisers: give you another sure market for your book. The members of an organization are usually more than willing to buy a book when the proceeds benefit the group. You sell the book to the organization at a discount (usually 20% to 30%), so the members are pleased to be able to buy your book at less than the book store price.

99. Joint ventures: can be a creative way to increase book sales. Approach companies with customers similar to the buyers you are trying to reach. Offer to profit share with the company if they offer your product (book) to their customers. They provide a product of value to their customers and you both profit from the venture. Win-win!

100. Shopping channels: should be approached with caution. You may be expected to sell your book at a large discount, provide a large inventory and sell a very large number of books within a very short time frame. Unfortunately, you may be given a very poor time slot and if the books don’t sell, you will have to accept returns. Some people are very successful on the shopping channels and others lose money. Be very cautious!

101. Remainder sales: are a means of disposing of inventory if and when you decide to let your book go out of print. Companies that purchase remainders do so at 1% to 3% of the retail price. You should never have to remainder books if you manage your inventory well. Do not print large numbers of books unless you are confident of sales through your well planned publicity and marketing campaigns.

NOW GO WRITE, PUBLISH AND SELL BOOKS

Where do you start?

<http://www.inktreemarketing.com>

**Learn how you can have a team of 5000 sales reps
selling your book.**

<http://www.inktreemarketing.com>