

AN AUTHOR'S GUIDE TO MARKETING, PUBLICITY AND VIRTUAL SELF PROMOTION (VSP)

Table of Contents

INTRODUCTION	2
AUTHOR QUESTIONNAIRE	4
BASIC ONE-TO-ONE MARKETING	12
<i>ENDORSEMENTS, QUOTES and ONLINE REVIEW</i>	13
PUBLICITY	14
PUBLISHER'S PUBLICITY	14
INDEPENDENT PUBLICIST, or SOCIAL MEDIA MARKETING SPECIALIST (SMMS)	15
SPEAKING ENGAGEMENTS AND BOOK SIGNINGS	16
GETTING BOOKS TO YOUR SPEAKING ENGAGEMENTS	16
BOOKSTORE ETIQUETTE	19
<i>Communicating With Bookstores</i>	19
A GUIDE TO VIRTUAL SELF PROMOTION (Web Sites & Social Media)	20
"Meta Data" and "marketing assets" defined	20
Amazon Author Central	21
About "preorders"	21
Web Site Options	21
Search Engine Optimization (SEO)	22
Creating a Full Blown, Customized Proprietary Web Site	22
A "Hosted " Web Site	23
A Template Web Solution for Authors	23
Email Sign up, a Must	24
Sample Web Sites	24
Linking Your Web Site To Booksellers	24
Free Blogging and Social Networking	25
Social Media Primer - Networking	26

INTRODUCTION

This document is meant to provide some basic information on building your exposure, or what has become known as “platform”. We hope this will provide some specific examples of how books are marketed and publicized, and what you can do to help your cause of promoting your work. We understand that you are not a full-time book marketing professional. One cannot possibly manage all of what is outlined in this document unless you have a staff. As your agency, we hope to advise you on marketing and publicity; that discussion starts here. After you read what we have outlined, we should set up some time to discuss your marketing plan. This will help us both understand how we can work with your publisher to maximize your exposure and promote your work.

There are three key advantages to entering into an agreement with a mainstream commercial publishing partner, or university press, over a vanity/subsidy publisher, or one of the other emerging self-publishing, print on demand (POD), or eBook services.

1. Editorial Integrity: Your publisher is responsible for working with you to edit the content, line edit and vet your work for the marketplace.
2. Production: Your publisher underwrites the costs of production, sales, distribution and collections of your work to booksellers and wholesalers.
3. Access: Your publisher has access to all channels of distribution.

Publishers also are responsible for the basic marketing and publicity of your work to the industry and to media outlets. Publisher marketing and publicity teams are responsible for creation of seasonal catalogs, publicity mailings and bookings and bookseller promotions. However, promoting the printed, or digital word has evolved. There are still remnants of multi-city author autographing tours, point of sale displays, bookmarks, posters, and newspaper advertising. Now, most radio is done remotely, displays, posters and bookmarks are rare, and most advertising has been replaced by social media. A successful partnership with a publisher requires that authors remain proactive in marketing, publicizing and promoting their own work. This document is meant to outline for you what you can do to support your publisher’s efforts.

Without a clear set of guidelines, all of the virtual noise can drive anyone crazy. However, with careful planning authors can help to maximize exposure, drive consumers to purchase your work, and build a loyal following to look for your earlier books, or what you might write in the future. There will be a lot of

information in this document. When we review the various options for marketing, publicity and Virtual Self Promotion, or “VSP” your agent’s advice is like what you will hear from a faculty advisor when you are a freshman in college. Your “school” (*or in this case your publisher*) will connect you to many “professors” (*or in this case the marketing and publicity teams*) but the success of your career will be a direct result of the time and effort (*and money*) **YOU** put into your work. Your agent can advise you of what, realistically, you can expect from your publisher, and what you might consider on your own to supplement your publisher’s efforts to advance your goals.

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AUTHOR QUESTIONNAIRE

In publishing today, the role of the editor is as much your in-house advocate and cheerleader as they are your content advisor. Your editor is the project manager that represents your work to all internal stakeholders; sales staff, marketing and publicity staff, production, etc. S/he knows who you are, but they will need information about you, your book, and your career, to present to many other colleagues in house; all of whom are going to be responsible for certain aspects of the success of the project. Hence the Author Questionnaire, or "AQ". A publisher will send you and AQ to fill out. As soon as you deliver the manuscript, you need to deliver the AQ. **We should deliver the AQ within three weeks of delivering the manuscript.** We like to be ahead of the game, and it will help us to set the tone and manage the marketing partnership with our publisher.

The AQ is a VERY important document that will be used to write internal marketing copy for Title Information sheets, jacket copy, plan publicity, marketing, promotion, and uncover sales opportunities. Despite the national / international scope of your story, local and regional interest in an author and / or their book frequently results in additional publicity and greater sales. You will want to include as much information as possible.

What follows is an annotated version of the AQ that we have designed culminating from our years in the business. Most, of these questions are on every publisher's AQ. The AQ as a "moving document". You will think of new marketing ideas, other outlets for publicity, blurbs, etc. between now, and the time that we submit your AQ to your editor. This AQ has been written as explanation of a generic AQ. If you have received this explanation along with the publisher's actual Author Questionnaire, the numbered bullet points will not be in the same order as your publisher's document.

As a former sales director, I have seen thousands of AQs. A good AQ can really help in the success of a project, and this will probably your most important, in not only opportunity to communicate directly with as many of your publishing partners. Even if you are filling out the publisher's form, you still might want to read what follows as it might give you some context, or direction, in how to fill out the form sent by your editor/publisher. This will help us both understand what OUR expectations might be for the promotion of your work. Keep in mind that the publisher's AQ, is just a template. It is written for many different genres of author. Some questions may not be applicable to your project; in which case just type "NA". Please do not think that any of these questions reflect any negligence on the information your editor may already know. And, if have more

information you would like to share, by all means, you are welcome to provide as much information as possible. We can discuss what makes the best presentation to your publisher.

ABOUT THE AUTHOR – *Note about confidentiality:* Be sure to mark any information that you wish to remain confidential. The AQ is generally shared internally at your publisher, but on occasion may be mailed externally. Be sure you are clear if you do not want any information sent out for general release.

1. YOUR NAME(S) You should make it clear what your real name is and your non-de plume. What will appear on the book cover and as you wish it to appear in all publicity.
2. CONTACT INFORMATION:
 - a. HomeAddress
 - b. WorkAddress
 - c. WorkPhone
 - d. Cell
 - e. eMail
3. SOCIAL MEDIA Internet marketing has become integral for publishers in today's marketplace. For some titles, as much as sixty (60%) percent of sales to consumers are as a result of social media promotion or online marketing. Please provide the URLs for your own social media networks that would be available for promotional news items.
 - a. WEB SITE, blog with RSS feeds: Tell us about your website or blog. What is the URL?, How active is it, is it specifically for your book and explain how you can use it to the best marketing advantage possible. Do you have an Appearance Request form on your web site? Does your website or blog have an RSS feed? How many subscribers?
 - b. [Facebook Fan Page](#) As opposed to your personal Facebook page, we should discuss creating a "Fan Page" for your books. When you click on the link, you should choose, "Entertainment" and create a fan page for each book.
 - c. Facebook # of followers
 - d. [twitter](#) A daily communication with fans. One facet of coordinated social media strategy. Let's discuss.
 - e. Twitter # of followers
 - f. Number of subscribers to your personal, or profession email newsletter.
 - g. Profile URLs
 - h. [amazon.com](#) Author Central amazon.com has a tool for authors to provide consumers to learn about you. It displays essential

information about you – including your bibliography, biography, author photos, blog posts, etc.

- i. [LinkedIn](#), LinkedIn is for your professional connections
 - j. [LibraryThing](#), LibraryThing is an online readers community.
 - k. [Goodreads](#). Goodreads is an online readers community.
 - l. Do you [Skype](#)? “Skyping is online real time communications software. You can communicate with anyone in the world, conduct media interviews and even offer remote events. We should discuss if it would be worth subscribing and offering events with groups.
4. DATE OF BIRTH: You don’t have to put the year, but then again, there is no reason to be modest. This does help with certain media targets.
 5. BIRTHPLACE: Publicists know that sending a press release to the media outlets in the town/city that you were born is a good angle on placing stories.
 6. NATIONALITY:
 7. RELIGION: If you are an active member of a religious organization, the publicity department may be able to use this information regardless of the connection with the topic of your book.
 8. SUMMARY OF EDUCATION: This is important for alumni magazines and newsletters. It may sound odd, but you should include Secondary School. Also please include degrees and dates, and any contact information regarding alumni communications.
 9. NAME OF SPOUSE/PARTNER: Optional: If there is any information about your spouse that relate to the development of your project, even anecdotally, it may spur some opportunities – even information such as where their family members may live and be looking for books.
 10. CHILDREN: Also optional, but it does help to personalize the AQ. For security reasons, you may want to mark this information
 11. AGENT: Roger S. Williams, Roger Williams Agency, A Division of New England Publishing Assoc., Inc. Associates, Inc. H: 17 Paddock Dr. Lawrence, NJ 08648-1538 (860) 973-2439 O: 1 Craven Lane, #66066 Lawrenceville, NJ 08648 (860)-973-2439 roger@RWAgency.com
www.RWAgency.com
 12. OCCUPATION (Including Title)

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13. PREVIOUS OCCUPATION and LOCATION: If you have lived in a small town or suburb, please supply the name of the local newspaper and, if possible, the name of the people to whom a release and a copy of your book should be sent.
14. SOCIETY and CLUB MEMBERSHIPS:
15. HONORS, CITATIONS, PRIZES
16. PRIOR PUBLISHING HISTORY: Please list any other books you've written. Include the title, publisher, ISBN (very important) year of publication and type of book. Please specify book club adaptations, reprints, foreign editions, serializations, or movies.
17. ARTICLES: Has your work ever been published in any magazine or newspaper? Has any article or story of yours attracted particular attention?
18. BIOGRAPHY: Please supply us with a 50 to 150 word autobiography that we can use as your "official biography", written in the third person.
19. ANECDOTAL: Written in the first person, list hobbies, writers who may have influenced you, advice for writers, how you came to write this book. This is your opportunity to show your personality. Think of this as a you would introducing yourself in a social situation.

ABOUT THE BOOK

1. BOOK DESCRIPTION: This is 200 to 250 word description. Think flap copy.
2. LOCATIONS List the book's setting. Be specific on how a publicist might use the information in that locale to a media outlet. (Don't assume your publicity will read your book; the more specifics you can outline, the better.
3. WHY DID YOU WRITE THIS BOOK?: Any anecdotal information that might be used in conversation with a media outlet or bookseller who love "inside scoop" on how a book is conceived or gets published.
4. WHAT SURPRISED WHEN RESEARCHING THIS BOOK? As above, any inside scoop helps.

5. WHAT MAKES THIS BOOK RELEVANT TODAY? This will help all departments, Marketing, Publicity and Sales. Beyond answering the question of why the reading public should be interested in the story, or topic, are there any anniversaries, organizations, movements, news stories or other relevant publicity hooks.

MARKETING AND PROMOTION

1. DEMOGRAPHIC AUDIENCE: Who are your potential readers, or what marketers would call your primary, and secondary demographic.
2. ASSOCIATIONS: Are there any professional, fraternal, social or political organizations that might be possibilities for publicity because of an interest in the subject of your book? Please list the name of connection, address and telephone if possible.
3. EVENTS WITH BOOKSELLERS or other venues: You will want to list any bookstores, associations, societies, organizations, museums or any other venues that will have a particular interest in your book and why. Please provide as much contact information as possible including: Organization, physical address/zip, phone and especially eMail. You will use the RogerWilliams Agency "Project File", a multi-tabbed MSExcel spreadsheet for this function.

4. **OTHER MARKETING AND PROMOTIONAL IDEAS: This section is VERY IMPORTANT!!!** Please outline any other ideas you may have about promotions, publicity, or marketing about your project. Use as much space as you need. This is your opportunity to write your wish list of marketing and publicity thoughts you would recommend. We will use this wish list to discuss what the publisher will, or will not do, to support your work.

PUBLICITY

1. MEDIA CONNECTIONS: Do you have any personal contacts in the media who would help "spread the word" about your book? Please provide as much contact information as possible including: Organization, physical address/zip, phone and especially eMail. You will use the RogerWilliams Agency "Project File", a multi-tabbed MSExcel spreadsheet for this function.
2. ADVANCE QUOTES, or ENDORSEMENTS: Please list people who should receive an advance galley or copy of your book for review quotes,

endorsements or advance promotion comments. You don't have to know them necessarily, but please do check the people you do know. Please provide as much contact information as possible including: Organization, physical address/zip, phone and especially eMail. You will use the RogerWilliams Agency "Project File", a multi-tabbed MSExcel spreadsheet for this function.

3. TRAVEL : What is your availability for travel to promote the book? The halcyon days of national book tours are gone, but we do advocate geographically savvy promotional travel. If you don't know at least five people in a location that will willingly and heartily help you to drive three to five of their friends to a reading then we need to think carefully about that location. If you are traveling to promote the book what are the boundaries – within an hour's drive; a full day; willing to fly; willing to stay overnight; willing to be gone for several days at a time. If you are traveling on business, will you be able to take some time to arrange some events, talk with media, or visit some booksellers during your stay. We will always encourage you to visit with booksellers, independent or corporate, and introduce yourself. At independent booksellers you should ask to greet the owner, buyer, or event coordinator. At B&N, ask for the "CRM" (Community Relations Manager). Technically, CRMs are not supposed to set up their own events without a green light from the Cooperate Events Office, but the further you are from NYC, the more willing they might be given about two months notice. Note that events, either at the bookstore, or "off site", take a lot of time and staff resources at any bookstore. Booksellers' try to schedule events at least two to three months in advance and you should be willing to give them as much information as possible to promote your book to their customers. Libraries are a good venue to promote your book, although most libraries are not in a position to sell books at an event. Some might invite in local booksellers, or ask their local Friends group to use book sales as a fundraiser
4. INDEPENDENT PUBLICIST: If you currently working, or plan to work with an independent publicist, PR or marketing agency/ group, please provide contact information, and the term of your agreement. RWA can explain to you the difference in working with a house publicity department and having an independent publicist.
5. INDEPENDENT SPEAKERS BUREAU: if you currently work with an independent speaker's bureau, please provide contact information, and the term of your agreement.

6. SPEAKING ENGAGEMENTS: Please attach your current and future speaking schedule, if available.
7. FAQ. For a simple FAQ, please list a series of questions and answers that pertain to your book and subject matter. You can also list a number of questions that you would like to provide to a media outlet for any interview discussions.

SALES

1. WAREHOUSE CLUB MEMBERSHIPS – I know. Sounds like a odd question. But the warehouse clubs may offer sales opportunities if you are a member. This doesn't mean that you should run out and join all the warehouse clubs and think your club will stock your book. Sales to clubs are limited; and the returns percentages are very high. So we need to be realistic here. Discuss with your agent to get a better understanding the process of sales to clubs.
- 2. BOOK BUYING VENUES: Publishers are always interested in knowing if you know of any venues that will bulk buy copies of your book. Let's discuss.
3. CORPORATE SALES: Do you have close affiliations with companies / corporations / manufacturers / organizations that would be interested in your book for resale or for premium/gift purchase? If so, please list the companies, contact names, phone #'s, and any comments about why or how they might use the book.
4. SPEAKING ENGAGEMENTS: If you are on the speaking circuit, let's discuss how to work with your publisher to effectively sell books to those events.
5. SPECIAL SALES CHANNELS: Have you ever sold any products/books into grocery stores e.g.: Wal-Mart, Safeway, Wegmans or do you have relationships with Bed, Bath, and Beyond or Target, etc.?

AUTHOR PHOTOGRAPH Your photograph must have the photographer's written permission for our promotional use. I have supplied the permission form with your AQ packet. The photograph is important for the promotion of your book and it may be used in a variety of ways-to feed the publisher's web site, on the jacket of the book, promotional pieces, ads, etc. The photo must be 300 dpi (900 x 1350 pixels; 3 x 4.5 inches) jpeg. It is a good idea to send both color and

black & white, but if you are only going to send one, send color. You send send your photo(s) as a separate file to roger@rogerwilliamsagency.com

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BASIC ONE-TO-ONE MARKETING

The first, and easiest task is to add your TITLE, ISBN, Publisher, Pub Date, twitter and Facebook handles, and your web address or “URL” to your email signature.

Prior to publication, we should get an email-able copy of your publisher’s press release so that you will always be able to put media outlets in touch with your publicist.

We will ask your publisher’s marketing department to create a single-page email-able “Sell Sheet” in PDF format. These sheets should be used to send out for your promotion to your friends, colleagues, local librarians, local booksellers, organizations, and other contacts. We will ask that the publisher include the URL, Facebook, Twitter and other connections.

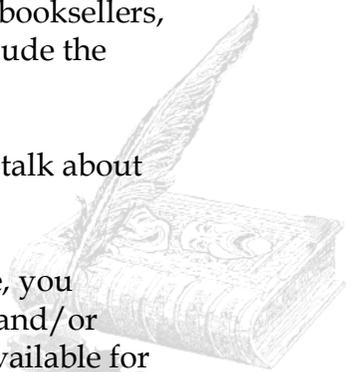
Make use of the opportunity some online retailers offer to authors to talk about their books (Amazon Author Central, for example).

After letting your publicist know you will do this, where appropriate, you should send your publisher’s press release to your local newspaper (and/or TV/radio station) and let them know that as a local author you are available for interviews.

Contact either local media, or other media outlets on your own and suggest that you write an article for them as an authority on your subject.

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AUTHOR, NEWS, AND PUBLISHER RELATIONS



Using the Sell Sheet, contact local organizations, e.g., museums, historical societies, clubs, and let them know that you are available for speaking engagements as an authority on your subject. Combine it with an opportunity to sell/sign your book at the event. Ask them about having a bookseller available to sell books at the event, or have them contact your agent. We can facilitate. Send the organization the publisher's press release and have them contact the local media to generate interest in the event.

You should also refer back to your original Proposal, TIP sheet and Author Questionnaire. Are there other ideas that you pledged to do before and during launch that are still relevant and should be included.

ENDORSEMENTS, QUOTES and ONLINE REVIEW

Gathering the list is primarily your responsibility. As soon as you deliver your manuscript you should begin to compile a list people who can endorse (or "blurb") the book. These will be quotes that, if received in time, may be put on the book's jacket, or used for book promotion. You want to aim for at least three, or as many as six endorsements. Given production schedules these days, gathering endorsements can be a real fire drill. There are three different levels/time periods to gather endorsements before they are due to the publisher.

1. Send completed, unedited manuscript = 18 to 20 weeks to read
2. Send edited manuscript = 14 to 16 weeks to read
3. Send Advance Reading Copy (ARC) = 4 to 6 weeks to read

You cannot be afraid to reach out get endorsements yourself. A request from an author is more personal than one from a publisher. The fact that your book is being published adds credibility to your personal request. (*"I've been reading your books for ten years, and I'd be honored if you looked at my book before it comes out on (date), with (publishing company)."*) Send a letter, or email asking if the potential endorser is willing to read and endorse your book along with your manuscript. In your letter, you may ask them if they would prefer to get a print version, either printed manuscript, bound galley, or ARC. The key to all of this. Be sure to tell them the deadline.

Ideal endorsements are 1-2 sentences long and address the book, the author, the audience, and/or why your book stands apart from others on the subject. You don't have to know endorsers personally. An endorser can be a well-known professional colleague, a public figure associated with your topic, or anyone who has an obvious connection to parts of or the whole of your audience. Don't be afraid to put down "pie in the sky", big name influencers. The key to a good endorsement is who will influence a potential buyer. Your editor and/or agent can help you find how to get in touch with some of these people. And if we can't

get the endorsements in time to put their quote on the cover, we can use their quote in our social media. SO BE AGGRESSIVE IN SEEKING ENDORSERS!!

Also, after Pub Date, amazon.com and other online booksellers welcomes consumer reviews, so you will want to encourage interested readers to review you book at consumer sites. We will also want to encourage as many bloggers as possible to cite and review your book.

PUBLICITY

PUBLISHER'S PUBLICITY

Any discussions of publicity before the manuscript is delivered are likely to be very general. It is unlikely that your editor, publisher, or publicist will pay much attention to detailed publicity plans until the book is complete. However, it is never too soon to start your own list and begin making contacts.

Make as many contacts as possible with whom can help you sell your book when it comes out. Keep up with your contacts often enough so they remember your name. One of your goals should be to present yourself as an expert in your field; the "go to" spokesperson. This will help to build a platform. Your publisher will not want you to promote your book until the book is available for preorder. The goal of publicity is for people to hear about the book, say "Hey, where can I get that?" and then go preorder in online or at their bookseller. But this does not mean that you should not promote yourself. Building a platform is all about promoting yourself to those who are interested in what you have to say.

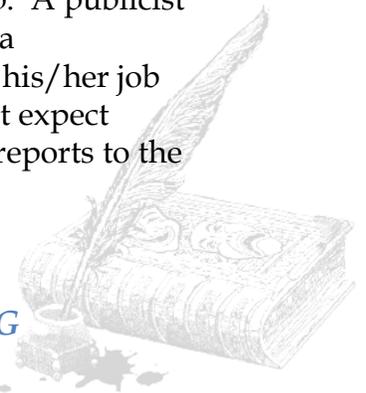
Let's review the publicity piece of the publishing process. Approximately six months prior to Pub Date you will be assigned a house publicist. The publicist will be responsible for developing a customized long-lead media, review media, and consumer media campaign tailored to your book. The publicist will send your manuscript to long-lead magazines. For review media like Publisher's Weekly, Library Journal, Booklist, The New York Times Book Review, Shelf Awareness, copies of the uncorrected proofs called "galley" of your book, along with a press release are sent four to five months in advance of Pub date. These galley are also called "reading copies," and in some cases may be designed by the marketing department complete with a glossy four-color cover, and marketing bullet points on the back cover. These designed versions are called "Advance Reading Copies," or ARCs. ARCs are very expensive to produce and should be used sparingly.

BOUND BOOK/netGALLEY MAILING: After the Bound Book Date, publicity will then send a second mailing with the finished book to other media outlets, book review publications as well as to radio, television and online publicity outlets. It is much more cost effective to send finished books to media outlets. A new technology offers “netGalleys” which are eBook advance reading copies.

YOUR OWN PUBLICITY OUTREACH: In addition to your publicist’s efforts to generate reviews and publicity, you should also use any of your own contacts to confirm reviews, articles and interviews in newspapers, magazines, journals, radio and TV. Writing editorials, op-ed pieces, book reviews for other books, and blogging on related sites are very effective ways to draw attention to your work.

PUBLICITY FOLLOW UP: Always keep in mind that publicity is a fickle business. Publicists will try to leverage their contacts to cover your book, but media outlets are hard pressed to commit, or even respond. After galleys are mailed, the key to the success of any publicity campaign is follow up. A publicist is only as good as his/her ability to leverage their contacts and get a commitment for some kind of coverage. If a publicist only perceives his/her job description as sending out galleys and press releases, then we cannot expect much coverage. You always need to keep in mind that the publicist reports to the publisher, not you.

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INDEPENDENT PUBLICIST, or SOCIAL MEDIA MARKETING
SPECIALIST (SMMS)
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We should discuss if you are in a position to hire an independent publicist. A good independent publicist/SMMS can be a very good investment in your career. Every project is different. Some of the criteria that will go into your decision in hiring an independent publicist/SMMS will be your ability to invest in their services, what we know of your publisher’s plan, and your goals and expectations. Let’s have this conversation. I can give you the names of some professionals that I can recommend, but ultimately it will be your decision as to whom you hire. You will need to interview several to find the right fit. In the end your independent campaign should dovetail with your publisher. An experienced independent publicist/SMMS will be adept in a coordinated campaign.

PUBLICITY SCHEDULE: Regardless of who does your publicity the publisher, you, an independent publicist, we must have one document that will act as your Publicity Schedule for the period beginning with any advance attention, through the first three months of your book’s release. This schedule will evolve as new events are added. It will also serve as a record of what happened, what worked,

what did not work, who helped to make your book a success, or what can be done better to build your career for future works.

SPEAKING ENGAGEMENTS AND BOOK SIGNINGS

Giving talks and doing book signings are common way to promote your book. With today's technology, multi-city tours are rare. Publishers will pay minimal travel expenses, and they must be pre-approved by your publicist. If we have a pre-publication marketing meeting with the publisher, and we all agree at that time that a specific trip is warranted, we will know at that time what the publisher may underwrite. Some publishers do have the staff to schedule book events and arrange for books to be sold at those events, but for the most part, we will work with your publicist, or editor.

VENUES FOR EVENTS: Include bookstores, museums, libraries, corporations, associations and for history or military books, military bases. It is important to remember many locations fill their calendars months well in advance so events need to be booked between three to six months prior to the publication.

SELLING BOOKS AT EVENTS Be sure to confirm with the organization that you are considering for a talk that they do, in fact, have the means to actually sell books. Because many do not you may have to handle book sales yourself in those locations. Ask your agent, or your publisher how to handle this scenario. There are a number of options; the sponsoring organization may purchase books directly, or (more likely) you should arrange for a bookseller to sell books at the event.

GETTING BOOKS TO YOUR SPEAKING ENGAGEMENTS

The first determination is when the event is to be scheduled. Will it be during the "launch" period, or post-launch. Depending on the publisher, launch is three to six months from the date of publication. Post-launch is any time after the launch period. It is important to understand this distinction, as it will determine who is responsible for certain tasks. If you are going to an event during your book's launch period, you will be dealing with your publicist. Your publicist will be responsible for both booking the events, and seeing that books get to these events. If you have connections, or suggestions on events, during the launch period, by all means, provide that information to your publicist. If you have more than just a handful of suggestions, you supply that information to your publicist on an MSEXcel.xls spreadsheet. The Event Data Points you, and your publicist will need to know are as follows, and should be columns of your spreadsheet:

Host Organization:

Event Location (including address, zip code, room number, etc.)

Event Time
Autographing time
Expected Audience Size:
Suggested Quantity
Host Contact (name, email, office and cell phone numbers):
Other Notes:

DURING LAUNCH PERIOD: When you have a recommendation for a speaking / bookselling opportunity, contact your publicity. It will be her/his responsibility to managing the booking, and coordinating the book sales.

POST LAUNCH: If you still have a relationship with your publisher, you can ask them to make the arrangements as before. However, many publishers will refer you, or your hosting venue to the Customer Service, or Special Sales Departments. For publishers, and booksellers, bulk orders for a single quantity of a title shipped to a location that does not have a regular account, is fraught with the possibility for delay. It is important to understand how book sales are managed and there are a number of issues you need to consider.

SHIPPING Books cost a considerable amount to ship. The more lead time there is, the more economical the shipping method and ultimately the profit margin to whomever is selling the books.

TAXES Tax needs to be reported for sales of books at events. Depending on state laws, whomever is selling the books at the event needs to account for the sales tax at the event. If the Event Host is buying the books in bulk for distribution to the audience, then when they purchase the books, they will be responsible for the sales tax upon their purchase from whomever sells the books to that purchaser. If the Event Host is selling the books to consumers at the venue, they will be responsible for collecting sales tax and reporting those sales. If you are purchasing the books and selling the books at the venue, then you need to record your expense for the purchase, and any income from the sales of the books.

ACTUAL SELLING AT THE VENUE Who is going to physically sell the books at the event? Is the Event Host going to purchase the books and have a staffer assigned to sell the books to the audience? If this is the case, then they will need to understand the aforementioned issues – shipping time and cost and tax collection.

QUANTITY Consideration at to quantity at the event. Know your audience. If you are providing information to your publicist, either have them talk to the Event Host, or let your publicist know the size of the audience, and how vested the audience may be in your topic. Generally speaking, if books are going to be

sold at the event, having books for 25% to 35% of the audience is appropriate. If you have a captive audience that is vested in your topic, more would be better. Paperbacks sell more than hardcovers. The most successful events are ticketed events where the cost of the book is built into the ticket price.

FLYER You should always have a flyer to hand out. This is good promotion and if you do run out of books, having a flyer will calm a lot of headaches. You should obtain a flyer from your publisher prior to the book release.

MUTLI-PUBLISHERS - If you have books from multiple publishers, you need to follow the same process for each publisher. Having a local bookseller manage the process will alleviate all the aforementioned headaches. Related to having a flyer, you may want to always have a .pdf of an order form for all your books on one flyer. I would recommend arranging for the order to be process via your local bookseller. In this fashion, you will build a positive relationship with your booksellers, and you will not need be having to deal with the logistics of the sales of your books.

USING BOOKSELLERS FOR “REPORTED” SALES It is always in your best financial interest to have a bookseller, that reports to Nielsen BookScan at your event to sell the books. Provided some information, a professional bookseller will take on the task of handling all of the issues regarding shipping, taxes, and dealing with multiple publishers. Booksellers refer to any event that is not held in their bookstore as an “Off Site” Event. You cannot dictate how much of a discount the bookseller will afford the Event Host. That is a business negotiation between the bookseller and the host. From a relationship perspective, having a local bookseller manage the sales of your book(s) will initiate goodwill, support for the community, and generate future sales at that bookseller. The bookseller will need to know all of the aforementioned, Event Data Points, along with the Book Title(s), Pub Date(s) and ISBN(s).

ROYALTIES If the Event Host buys books directly from your publishers, you will earn a lower royalty, and your books will not be reported on Nielsen BookScan as consumer sales. However, if your goal is to provide your Event Host with the opportunity to earn more on the sales of each book, then direct purchase from your publisher is usually the better option.

TIMING At the same time you book your event, you should IMMEDIATELY make arrangements for book sales. If your book is soon to be published, or recently published, (within 6 months), you should contact your publicist. Anytime after six months after publication, you should contact your editor or your agent to arrange one of the following options.

1. Via Bookseller The more lead-time you give a bookseller to schedule an Off Site Event, the greater your options. Generally speaking as much as

- 12 weeks prior to the event is good, 4 weeks is cutting very close, sooner than 3 weeks is near impossible.
2. Via Direct Purchase from the Publisher When the Event Host is working directly with a publisher to obtain stock for an event, you, or the Event Host will need to provide the publisher with the Event Data Points. The publisher may require full payment of the cost of the books in advance, and the publisher and the Event Host will need to determine the policies for return of any unsold inventory.

UNSOLD INVENTORY AFTER THE EVENT. The Event Host is going to want to know how to handle any quantities of books that are unsold after the event. If a bookseller manages the sales, this will be the bookseller's responsibility. If the Event Host purchases the books for the event directly from the publisher, the event host will need to understand the publisher's policies and procedures on the return of unsold inventory.

BOOKSTORE ETIQUETTE

Even if you do not regularly shop in your local bookstores, whether chain or independent, you should stop by, with sell sheet in hand, and introduce yourself in person to the general manager or events planner as a local author and to inquire if they would be interested in hosting an event. You should first check to see if the store has a website and an active events calendar before you stop in to introduce yourself. An easy way to check the better stores in your area is to conduct a Google search under "bookstores located in your city and state." Since it is early in the selling process, many retailers may not have seen their sales rep yet for this list. Just let them know that your book will be available from your publisher. Also be aware that many independent stores do not have a direct account with publishers, opting to use major wholesalers like Ingram and Baker & Taylor for their business model. If the bookseller is interested in scheduling an event, be sure to send that information to me and your publicist.

Communicating With Bookstores

One task you should complete with your publisher's author questionnaire is to make a list of all bookstores that are in your immediate area, or have a close proximity to either family members, or the subject of your book. Your list should be an MSExcel.xls spreadsheet. You should make columns that include: Bookstore name, phone, address, city, st, zip, contact first name, contact surname, email, url, and notes (anything special about that store that pertains to your book).

To find Independent Stores:

1. Click on [this link, or search](#) online for “Indie Store Finder”.
2. In the search box, type city and state, or zip code for store near the desired location.
3. When the store list appears, begin to scroll through the stores and select, and view the stores that seem most appropriate.

To find Barnes & Noble stores:

1. Click on [this link](#), or search online for “Barnes & Noble Store Locations”.
2. In the box city and state, or zip code for a B&N store near the desired location.
3. When the list of stores appear, type into your spreadsheet, the B&N Store Name, address, city, state, zip and phone number.
4. Hover your cursor over the hyperlink that is the store name. In the URL address bar that appears in your browser in the lower left of your screen, you will see the URL address for that B&N location. It will look like this:
5. store-locator.barnesandnoble.com/store/1234. The “1234” will be the store number for that store.
6. Every B&N Store has a “Community Relations Manager” or CRM. The email for the CRM at that store will be “crm1234@bn.com”. So, when you know the store number, you can communicate with any Barnes & Noble Store’s CRM. Input the CRM email into your spreadsheet.

ROGER WILLIAMS AGENCY

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A GUIDE TO VIRTUAL SELF PROMOTION (Web Sites & Social Media)

Virtual Self Promotion (VSP), is a daunting process. Basically, it is trying to control anarchy. This document tries to give some direction, or, at the very least, an education in that regard. To begin, you should read these [10 Social Media Tips for Authors](#); wisdom by the master in VSP, Guy Kawasaki. Here are some rules to live by:

Rule 1: VSP is time consuming. Take a deep breath.

Rule 2: VSP is rewarding. Be prepared to meet people.

Rule 3: VSP can be a time waster. You need to have come up with a schedule.

Rule 4: VSP always changes. Be innovative.

Here are some of the basic sites, tips and rules to maximizing some of your VSP.

“Meta Data” and “marketing assets” defined

“Meta Data” is the basic information about your book. Title, author name, publisher, price, ISBN. The “marketing assets” is the virtual version of your book cover, the promotional marketing copy, any endorsements you may have received, or any other materials you and your publisher have collected to send to the online trading partners; both wholesalers and retailers. The meta data and marketing assets are sent to the trading partners approximately six months before the books release date. As soon as you have your meta data, and marketing assets, you are reading to begin promoting your book online.

Amazon Author Central

There is a perception that amazon is almost the only place people buy books. While it has become a huge player in the market amazon is only one of the channels that sell books. That said, amazon has a program for authors called Author Central found at <https://authorcentral.amazon.com/> Regardless of whether you have a web site, you should go to author central and register. You will be able to upload your author photo, write an author bio, connect your books to your author central site, even list your web site, and connect your blog (if you have one). It is simple, and free. Do it.

About “preorders”

As soon as your meta data and/or marketing assets are online, you should be doing everything you can to solicit preorders for your book. There is a proven psychological advantage of soliciting online preorders. Leveraging VSP to solicit preorders commits consumers to buying your book, and not having to pay for it until the book comes out. Akin to buying on credit, but preordering books is an intellectual pursuit. People feel good about preordering books. More importantly, the more people preorder your book, the more attention you will get from those booksellers. There are algorithms at the online booksellers that will bring your book before more online viewers. So beyond just mentioning to your friends and family to go to amazon.com, bn.com, indiebound.com and other online booksellers, you should begin polishing up your online presence at least six months before your book’s release.

Web Site Options

Like the classic real estate mantra, “location, location, location,” the lynchpin to your online presence is Web site, Web site, Web site. Every author should be on the internet, right? Well, yes - a web presence (meaning some place where your information exists on the internet) is vitally important to the marketing and promotion of your work. You need to understand the options. Surprisingly, sometimes the most expensive way is just plain wrong. Conversely, the easiest and most inexpensive way, is not always the right way. But you do not really

have to spend a bundle creating a whiz-bang Web site in order to establish a web presence and get your name out there.

Before jumping into the deep end of the pool, and running off to spend money to buy a Web site, let's take a few minutes and go through what the options are and what the benefits and detriments are of each one. Regardless of which option you choose, you should register the domain name (URL) for your own author name (www.firstnamelastname.com) on a service such as www.godaddy.com, www.domains.google, or Host Gator. This will secure your personal name so no one else will be able to use it as a URL. You can always redirect this URL to any of the options listed below. If you're going to build a website soon, it might pay to discuss registration with a web designer, or web developer first, before registering. [Here is one article](#) on how to hire a web designer/ developer. There are a lot of choices. You may want to troll other author web sites to see who they use.

Search Engine Optimization (SEO)

Before we dive into web sites, it is important to know about Search Engine Optimization, or SEO. In this new world of VSP, anything you do online should be designed to lead online browsers to the key words that are going to put their eyes onto your book. Your choice of name book title, subtitle, and all of the marketing assets should be "optimized" so that when people type certain key words into their search engine, the result of that search will bring your book to the top of the search.

Creating a Full Blown, Customized Proprietary Web Site

In order to create a freestanding full-on Web site you will pay more, but you will have more options. You will pay for the domain name, your own URL (web address), a server on which to host your Web site, the cost to design and build web pages (sky's the limit) and the costs of ongoing maintenance. Ongoing maintenance is usually done on a subscription basis. While each of these costs may in its own way be small, in aggregate it could add up to a few hundred dollars. Caveat emptor, hosting may look inexpensive, but the costs add up when you start adding things like web site builders, custom email, security, and "push" marketing features.

Generally speaking, a proprietary site would be the best option if authoring books is only a part of your platform. If you run a business, or a consulting firm, you may want to have a larger online presence. You can create a proprietary site on your own, but if you try to do this without having a web master, you will find

that you may quickly become a prisoner of your own website. Being a web master is not particularly difficult, but it does require a set of skills that you may not have. If you are somewhat technically inclined, and you want to be the master of your online presence, there are a bevy of web building programs out there that offer packages to build your own site. They are competitively priced - some have better customer services than others. [Here is an excellent article](#) by a web developer who has tried many of the popular web builders.

Conversely, if you are a writer, you may be better off remaining a writer, and concentrating on your stories, your message, creativity and style. There are webmasters, designers/developers for hire that offer services specifically for authors. Some are very good, but they can be expensive. You are welcome to pursue this option if you choose.

A "Hosted " Web Site

Instead of becoming yet another blogger, or creating yet another Facebook identity, or spending a ton of your money on creating a custom website that may be far more than you need, a good middle ground is to have a "hosted" page. A hosted page is a page that has your specific personal information, but is hosted on someone else's website. This generally means that someone has already taken the time to create a website and the software they are using allows them to publish one or more pages specific to you. Generally, that software also allows you, the author, to update your own information when it changes. It's the best of both worlds!

A hosted page liberates you from the requirement of learning new blog software (since you can update everything using your web browser), relieves you of the need to figure out how to program a Facebook page, and frees you from the financial requirement of creating a Web site from scratch.

A Template Web Solution for Authors

An excellent solution has been created by publishing social media maven Fauzia Burke of Fauzia Burke Associates. Fauzia and her husband John have developed Pub-site <http://pub-site.com>. Pub-Site offers a terrific set of options to create a terrific and modern looking site. Their costs are very reasonable. Highly recommended.

If you are a super tight budget and you are a [member of the Author's Guild](#), (rates for membership are based on your income from writing) you can subscribe to [AuthorsGuild.net](#). You need to have been published to be a member. So if you have published, or you have a signed agreement, this might be a good solution

for you. For about \$80 annually you can have a very serviceable site. There are a series of templates and simple tools to present a lot of information to interact with readers, including a blog and event calendar. This solution, while inexpensive but is also very dated and a bit cumbersome to manage.

Email Sign up, a Must

Regardless of the type of web site you choose, you should follow to key rules. First, include an “opt in” email sign up form at the top of your first screen for news. This will allow you to send news to browsers of your web site. Secondly, you should set up bookseller affiliate “Click-to-Buy” links. This involves a simple sign-up process. You earn on each sale and each bookseller will provide you with a click-to-buy button to feature on your blog or site. In addition to the revenue, you will be able to see how many people who click on the button on your site actually end up buying your book.

Sample Web Sites

Some good examples author sites from are:

1. [Carmine Gallo](#) Carmine’s proprietary site is full blown corporate site with Carmine as the brand. Books are featured prominently.
2. [Kristin Jarvis Adams](#), [Phil Padgett](#), [Joan C. Williams](#) and [Joel Richard Paul](#) partnered with web designer, Ann Marie Gill, owner of [Cascade Valley Designs](#) **Recommended. I work closely with Ann Marie.**
3. This web site for [Lynne Olsen](#) (*not a client*) by author web designer [Danielle Campisi](#) is spot on. **Recommended.**
4. Web sites for [Eugene L. Meyer](#), [David O. Stewart](#)'s (*not a client*) site, created by a company called [AuthorBytes](#), are excellent examples of what a company that knows the book biz can do. For more examples, you can see a lot of different sites created by AuthorBytes [here](#).
5. I mentioned [www.pub-site.com](#) above. Here are some samples for [Robert K. Tanenbaum](#) and [Peter Ginna](#) (*not clients*)

Linking Your Web Site To Booksellers

For relationship reasons, it is very important that you provide your readers some options by linking to multiple booksellers. You should include: [IndieBound.org](#), [Barnes & Noble](#), [Powell's](#), then [amazon.com](#) (*in that order*) **You should also provide a specific link to the independent bookseller nearest to you.** You can do this either through IndieBound, or you should discuss with the webmaster at your local bookseller. For bulk orders you should provide links to [800CEORead](#) or [BookPal](#)

You can also sign up for “affiliate” links with some of these sites. As an affiliate, you will earn a commission for directing sales through these sites. You can learn more about affiliate bookseller at these links.

1. Amazon: <https://affiliate-program.amazon.com/gp/associates/join/landing/main.html>
2. Barnes & Noble: <http://affiliates.barnesandnoble.com/>
3. Books-a-Million: <http://www.booksamillion.com/affiliates/index.html>
4. IndieBound: <http://www.indiebound.org/affiliate>
5. BookPal: <http://www.book-pal.com/about-bookpal/affiliate-program>

Free Blogging and Social Networking

There are many ways to get a completely free Web site. There are a number of web sites that offer free, or low cost templates for web sites. Another popular option is to create your own “[blog](#)”, or weblog. A blog is like a running datebook for your events, thoughts, or other writings. Two well known services are wordpress.com and blogger.com. There are costs involved, but it will be on an a la carte basis, so you can pick and choose features. Setting up a blog is a significantly bigger time investment than creating accounts on social media networks. To make a blog really worthwhile, you should aim to write new blog posts at least once a month. A blog that hasn't been updated will quickly lose its audience. While blogs are very popular a blog isn't necessarily the best way for you to establish your web presence. There are some ins and outs to using a blog correctly, including learning how to use the blog software properly and setting up the right template (visual style) that suits your needs. Blogging WILL take time and discipline, but it can help build your audience. You can read a very good article on blogging at [Mahalo](#). You can cross-link your blog and your social media accounts, such as Facebook, Twitter, Goodreads, etc. and connected to certain online accounts via an "RSS" feed will add valuable content in increase your exposure.

Social networking sites, like Facebook, Twitter, or GoodReads are also free, but they aren't the best place for new authors to promote themselves. Appearing on those websites might make you seem more like "just another struggling artist," rather than presenting a successful professional image. In addition, they take a fair amount of time to administer --- time that will take away from your creative writing, or your personal appearances. Regardless, we will learn more about both blogging and social networking below.

Social Media Primer - Networking

There is an awful lot of hype about using Social Media to build your personal audience. Social networking sites, like Facebook, Twitter, or GoodReads are also free, but they aren't the best place for new authors to promote themselves. Appearing on those websites might make you seem more like "just another struggling artist," rather than presenting a successful professional image. In addition, they take a fair amount of time to administer --- time that will take away from your creative writing, or your personal appearances. Regardless, we will learn more about both blogging and social networking below. I have ranked these in order of importance.

Facebook There are two types of Facebook pages. A personal page and a "fanpage" that is separate from your personal page. For most authors, I recommend just having a personal page - Fan pages are geared more to those who have a major celebrity status where additional security and firewalls need to be considered. When you begin a personal facebook page, you can send emails to your friends to join. Your friends and family will also send you connections to some of the people in their social networks. Then use to make announcements.

1. I suggest that you post at once ever week or so - you don't want to overdo it, but you don't want to be a stranger either.
2. There are lots of people on Facebook who don't use any other form of social media. Connect to them. But don't add thousands or the Facebook people will delete you. Add people slowly, like you're using a crockpot.
3. Your page will take some time to grow organically. Don't expect huge increases in "likes" overnight.
4. It really isn't a bad thing to get in touch with old friends. They might buy your books too.
5. Give your fans access to write on your wall.
6. Ask Questions, respond to comments.
7. "Like" your favorite authors and other pages of interest.
8. Link back to your website and other social media accounts.
9. Link back to your book and author pages on your publisher's Web sites.
10. Facebook people like photos once in a while. So post some of yourself with your book. Or you with fans.
11. You will be surprised how many people respond if you say something funny once in a while. I don't know why it works on Facebook, but it does. And making someone laugh once a day isn't a bad thing.
12. Learn More [at Facebook help.](#)

Goodreads, an amazon subsidiary, is one of the largest social reading sites on the internet today, with over 20 million users as of July 2013.

Users create shelves of books, post reviews, join groups to discuss their favorite titles or authors, and find new books to read based on past books they've

enjoyed.

Where to start

There are lots of opportunities for authors on Goodreads. Authors can start by joining the Goodreads Author Program, which also has a full guide that can help guide authors on how to best use the site. Sign up and start editing your author page by visiting the Author Program welcome page and following the instructions under the

How Do I Join? heading: <http://www.goodreads.com/author/program>. Once you're signed up, you'll receive an email message from Goodreads outlining some of the different ways you can promote yourself and your book on the site. Some of the most effective tools in the Author Program that we recommend are:

1. Adding a picture and bio to your AuthorPage
2. Publicize upcoming events, such as book signings and speaking engagements
3. Adding your blog to your Author Profile as an RSS feed
4. Connect with others by adding them as "friends"
5. Rate and review books you've read
6. Join groups with similar interests
7. Share book excerpts or other writings

As always, think carefully about whether certain aspects of the author program are right for you given your audience and online following.

Other resources

Check the Goodreads author program website to see if your question has already been answered: General how-to and overview:

http://www.goodreads.com/author/how_to

Specific technical questions:

http://www.goodreads.com/help/list/author_program

Guidelines & etiquette for interacting with readers

<http://www.goodreads.com/author/guidelines>

Visit some of your favorite authors' profiles to see what other successful authors are doing. Some good examples of active, successful authors on Goodreads:

NeilGaiman:http://www.goodreads.com/author/show/1221698.Neil_Gaima

VeronicaRoth:http://www.goodreads.com/author/show/4039811.Veronica_Roth



Twitter - There is a lot of “virtual noise” on Twitter and the sooner you get comfortable with that the better. It’s like being at a massive cocktail party; you have to find ways to filter out the noise. Sites like [SocialOomph](#) can help. If you are unfamiliar with Twitter, take a look at their tutorial [here, at Twitter Support](#). Another good learning tool is YouTube. If you just go to YouTube and type “how to use twitter”. Here is one called “[Twitter for beginners 2018](#)” As you get started...

1. [Customize your background image.](#)
2. [Import contacts from your e-mail account.](#)
3. Link back to your book and author pages at your publisher.
4. Look, your twitter page is a billboard and so is your name. People will likely skim your page or just add you. Some people just look at city names. Are you listing your city? City people like city people. List that you are in the media or that you’re a citizen journalist or quilting expert? List what your occupation (besides an author). People don’t just always add authors. People add people they have something in common with. Very soon the net will be over-saturated with Twitter authors. Set yourself apart from others.
5. You will want to invite people to follow your Twitter feed. The best way to start, is for you to begin following others on Twitter.
6. WHOM TO FOLLOW: Here are some basic guidelines.
7. Follow your favorite authors, like-minded readers, reviewers, and bloggers. This will often bring in their followers too, and you want to be a part of their conversations.
8. Search for users who are tweeting the same topics as your book, or your profession by using [SearchTwitter](#).
9. Follow everyone who follows you. You can use sites like [com](#) and [SocialOomph](#) to autofollow everyone who follows you. These services can also send a nice welcome message to your new followers and schedule tweets to your account for later posting so you don’t have to be sitting on twitter every minute of the day.
10. Participate in Follow Fridays #FF and Writer Wednesdays #WW. Recommend your favorite tweeters by using the #followfriday or #FF hashtag along with their user names.
11. WHO WILL FOLLOW YOU: It will take time for your account to grow organically. Don’t expect a huge number of “followers” overnight. Now that you have read “Who To Follow”, you will know who will be finding you. The more you use Twitter, the greater the opportunity there will be for followers to find you. It will be all about what, and how often you post.
12. HOW OFTEN DO YOU POST: When you get up to speed, I suggest that you tweet every day or so.
13. WHAT TO TWEET

14. Networking on Twitter is a great way to promote yourself as a citizen journalist and can provide much needed street cred. Twitter will turn you into a news bite journalist. If you have a blog where you do some type of diary, or reporting, then you should match your Twitter profile with a name that is similar to your blog. You will use Twitter to send followers to your blog. Journalists like journalists and if they like what you're doing and happen to be writing a related article, they might ask you for an interview. Twitter followers will follow twitter followers. Report on something that relates to your work. People will follow you if you're good at reporting. Or just network with them. [ReTweet](#) their news once in a while. Tweet with authors, reporters and journalists. They're people like you.
15. With your publisher's cooperation, offer a free downloadable eBook sample chapter with no strings attached.
16. Use [IttyBittyURL](#) or [HootSuite](#) to shorten your URLs
17. Use hash tags to reach more people who are conversing on like topics (e.g., #mystery, #books, etc.)
18. Use [Twit Pic](#) and [yFrog](#) to post pictures.
19. Want to stay on top of your market and find stuff to Tweet about? Then go to [com](#) and search for your category. There are thousands of them up there. Here are a few to consider: [socialmedia.alltop.com](#), [Twitter.alltop.com](#) and [publishing.alltop.com](#).
20. Don't feel like you have to respond to every tweet, but I generally try to respond to all tweets that are replies to mine (you can find these under @replies on your home page).
21. Use Twitter to teach mini lessons. Delve into your area of expertise, or just talk about book publishing or about your experience in getting a book published.
22. Share sites or blogs that would be of interest to your followers. Be their "filter" to new/exciting information.
23. Offer advice: use [Tweetdeck](#) or [Twitter search](#) to see who's asking for info on your area of expertise and then offer
24. them some help/insight. This is a great way to build relationships!
25. It's not all about YOU. People want to know useful stuff. It's getting repetitive but there's a reason, it's important.
26. WHOM TO DELETE? There are lots of spammers. But don't delete them all. Just don't follow them all in return. There are a lot of marketing freaks out there. Try to distinguish which are legit. Follow a few. You never know how readers will find you through other Twitter lists you are on. And don't delete bizarre followers just cause you don't feel you associate with "Vegas Taxi Drivers." You might get some cool followers that way.

[LinkedIn](#) Be sure that your professional profile is updated, and add the name and title of your book. Since this is your professional profile, you will want to be discreet in how you promote your book. Just list the facts, but you will certainly

want to include the URL for your web site. Spend time updating your professional contacts.

[Pinterest](#) is a pinboard-style photo-sharing web site that allows users to create and manage theme-based image collections such as events, interests, and hobbies. Users can browse other pinboards for images, 're-pin' images to their own pinboards, or 'like' photos. There are several ways to register a new Pinterest account. Users can either receive an invitation from a friend already registered. Alternatively they could request an invitation directly from the Pinterest website, however, this may take some time to be received. An account can also be created and accessed by linking Pinterest to a Facebook or Twitter profile. When a user re-posts or "re-pins" an image to their own board, they have the option of notifying their Facebook and Twitter followers; this feature can be managed on the settings page. Users who choose to log into Pinterest via Facebook must currently be using Facebook's "Timeline" format. Pinterest is particularly popular among women.

[Instagram](#) With the explosion of smartphones, come *Instagram*. Like Pinterest, Instagram is visual, par supreme, I've not quite determined how Instagram really helps to sell more books, other than giving you the opportunity to snap a lot of photos, and connect with others, hopefully directing them to your web site.

[YouTube](#) This is a good choice if you have author talks, or demonstrations. It's a good idea to check in about once every other month to respond to comments, friend requests, or to add favorites.

Post videos of interviews, readings and book trailers.

Invite your fans to contribute relevant videos to your channel.

Comment on other people's videos, subscribe to other channels, make "friends."

Link to your YouTube channel from your website or social media accounts.

Link back to your book and author pages on your publisher's web site and to our other sites.

Learn more at [YouTube Support](#).

[Redroom](#) is a litblog site. Be a part. Then go blog there. And add them on Twitter (@redroomdotcom). They will help promote whatever you post on their site.

[Wikipedia](#) can also help with optimizing your profile, but it can be both a blessing and a curse. Before you consider walking down this digital path, you should read the Wiki policy on [Neutral Point of View](#). If you still want to adding Wiki, you should discuss with your agent, web designer, or an independent publicist. They will be bound by the [Wiki article philosophies](#). Some good examples of Wiki profiles from fellow clients are: [Carmine Gallo](#), [Jean-Benoît Nadeau](#), and [Larry Schweikart](#).