



**SPARKPRESS  
AUTHOR HANDBOOK  
2018**

**SPARKPRESS  
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Suite 511  
Tempe, AZ 85281**

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## COMPANY OVERVIEW

SparkPress is an award-winning indie imprint focused on merging the best of the traditional publishing model with new and innovative strategies. Our unique model has helped dozens of authors achieve that dream of publishing their book; many have gone on to be award winning and best selling.

Launched in 2013, SparkPress was conceived after recognizing a serious need in the industry: authors not only needed a new way to publish—they needed a professional partner to do so. SparkPress is for authors who want the freedom, control, and financial rewards of investing in their own books up front, without sacrificing the credibility and status that come with publishing under a highly selective imprint.

Our success and passion lies in a unique concept. From the traditional world of publishing, we incorporate such services as a vetting process, traditional distribution through Ingram Publisher Services, in-house editors, expert designers, and an internal sales team. Unlike self-publishing platforms, which publish whatever comes through regardless of quality, SP works with our authors to ensure that their books will be well received in the marketplace. Unlike traditional publishing houses, which buy the majority stake in your book but often don't deliver when it comes to providing the editorial and marketing help you need, SP gives authors a traditional house experience, complete with traditional distribution and an experienced editorial and production team, while allowing you to retain full ownership of your project and earnings.

SparkPress is an imprint of SparkPoint Studio, LLC, a company founded in 2004 by Crystal Patriarche to provide PR, marketing, branding, content, and publishing. Crystal oversees the operations of both the press and BookSparks, which offers full-service publicity, social media, and platform-building options for interested SP authors.

In 2014, we expanded our support network by acquiring SheWrites.com, one of the largest online communities of women writers, and She Writes Press, a hybrid imprint with a focus on

female authors founded by Brooke Warner and Kamy Wicoff in 2012 as an alternative publishing option to women writers. Through She Writes Press we also gained full distribution through Ingram. While our models are similar, the catalogs differ in that SparkPress publishes male and female authors, focusing more on commercial fiction and YA, while She Writes Press publishes only women authors, and is tailored towards memoirs and literary fiction.

Brooke Warner is the publisher of SparkPress and She Writes Press, and along with two extraordinary editorial managers, Lauren Wise and Samantha Strom, our primary mission is to guide authors through the publication process to completed book, ensuring that each author publishes a book they'll be proud of for years to come.

In 2017, Brooke delivered a TEDx talk about her experience with traditional publishing and why she co-founded SWP. We encourage you to watch this talk if you haven't already. You can find it here. SparkPress continues to make huge leaps within the world of traditional publishing, gaining accolades and recognition for our fantastic covers, excellent editorial quality, and the caliber of the author we're signing each season. We welcome you as you join the ranks of this amazing group of authors.

On behalf of our entire staff, to whom you'll be introduced in these pages, we welcome you to SparkPress. Once you receive this handbook (because you've qualified as a Track 1 or Track 2 author), you will be considered an interested author and you will be invited to one of Brooke's bi-annual webinars, inviting you to join the subsequent list if you so choose. Working with SparkPress is more than just a publishing experience; it's a team and a community. Male and female authors are invited to join the Secret SparkPress Facebook group, and female authors are also encouraged to be a member of SheWrites.com. We look forward to helping you bring your book baby into the world.

Many authors ask for information about the press to share with friends or on social media or your website. **Here's our recommended language:**

SparkPress is an independent curated press that's both mission-driven and community-oriented, aiming to serve writers who wish to maintain greater ownership and control of their projects while still getting the highest quality editorial help possible for their work. It's unique in the world of

publishing because it's neither traditional nor self-publishing. Instead, SparkPress is seen as a third way for authors, a much-needed alternative in a rapidly changing publishing landscape, and has been described as partnership publishing and hybrid publishing. Housed under SparkPoint Studio, LLC, SparkPress and its sister imprint She Writes Press make a powerful combination that no other hybrid publisher brings to the table, including a strong editorial vision; traditional distribution; two award-winning hybrid imprints, and an in-house marketing and publicity team through its publicity division, BookSparks. In 2017, the SparkPress imprint signed its 50th author. The SparkPoint Studio family is a female-run company with a strong vision, passion, and work ethic.

## EDITORIAL

While the exact schedule for each book is unique, all books follow the same general process. If you are receiving these guidelines, you have been placed on either Track 1 or Track 2 by SP's assessment team, or you're considering publishing with us. If you're Track 1, your book has been deemed ready to be proofread by a SparkPress proofreader. If you are Track 2, you are entering into an arrangement to have your book copyedited by a SparkPress copyeditor.

Following is the order in which you can expect your book to be developed:

- Signed contract
- Delivery of welcome materials and cover design memo
- Request for your Tip Sheet (this will be touched on later)
- Delivery of editorial schedules
- Delivery of manuscript from author
- Cover design begins
- Copyediting (for Track 2 authors only)
- Proofreading
- Query integration (for both copyediting and proofreading)
- First pages (i.e., interior design)
- Corrections to first pages
- Subsequent page corrections (generally several rounds of corrections)
- Final corrections to interior
- Back cover copy
- Cover mechanical (i.e., full cover design, including front, back, and spine)
- Final corrections to back cover (including ARC edition) ARC files sent to Lightning Source (our POD printer)
- ARCs ordered by author
- Final corrections to all files in preparation for offset print run
- Final book file sent to offset printer
- Books ship from printer to Ingram's warehouse
- Books available for sale

## Signed contract

Please read your contract carefully. You will be negotiating your contract with either Crystal Patriarche or Brooke Warner. Make sure you understand your responsibilities with regard to permissions, our production process, and the way traditional distribution works. Note that we prefer that you mark up the contract using track changes, indicating changes you'd like to see made and/or inserting comments/questions that Brooke and/or Crystal will address.

Once your contract is signed, either you can scan the signature page to Brooke's attention at [brooke@shewritespress.com](mailto:brooke@shewritespress.com), or you snail-mail it to Crystal at 80 E. Rio Salado Pkwy, Suite 511, Tempe, AZ 85281, or to Brooke at SparkPress, 1569 Solano Ave., #546, Berkeley, CA 94707.

Payment is generally made in three installments, detailed in the contract: upon signing, upon cover approval, and upon book going to the printer. No work will begin until we have the first payment agreed upon in your contract.

## Delivery of requested materials to SP

As soon as SP has received your contract and first payment, you will receive a welcome email that includes a Book Discovery Sheet and a cover memo to fill out. Please note that throughout the publication process there will be some overlap in the materials we ask from you. Some of the content in the Book Discovery Sheet, for instance, will mirror what we later ask for in the Tip Sheet. And it's okay to use the same language. All of these forms serve different purposes for us. Your editorial manager is your primary point of contact when it comes to your deliveries of these materials, although Brooke will tag-team on every project, and Brooke will be your primary point of contact for your cover design process. You will also be asked for an author photo, a one-paragraph biography, and a 200-word description of your book for us to prepare your author/book page on [www.gosparkpress.com](http://www.gosparkpress.com). The sooner you can get these materials back to us, the better. The description you send us will be the basis for your Tip Sheet information, which is the information that will eventually land on Amazon.



## Tip Sheets

The moment we close a new list, Brooke hosts a call that will be dedicated to a conversation about tip sheets for the incoming cohort of authors. A tip sheet is where we collect your metadata, which refers to “data about data” and is a term you’ll hear us talk about a lot. We sometimes refer to it simply as data. Your data is anything from your book title to your price point to your categories. The Tip Sheet is a compilation of data about your book, including description, author bio, sales hook, publicity updates, and more. If you are going big on your publicity campaign, you will want to seek out a publicist around this time to help you get a handle on the scope of your campaign. The sooner we have a sense of this, the better. The Tip Sheet also asks for keywords. Our system allows for seven keywords for your book, and we encourage you to start thinking about what these might be. Please see the following two articles for direction:

<https://kdp.amazon.com/help?topicId=A2EZES9JAJ6H02>

<https://kindlepreneur.com/how-to-choose-kindle-keywords>

Please also take the time to watch Cait Levin’s webinar about metadata before you start the tip sheet process:

<http://shewritespress.com/understanding-metadata-with-cait-levin/>

The password for this video is **SWPauthors**

### **Best practices for keywords from Ingram Publisher Services:**

- What are things in the book that matter? People, places, etc.
- What keywords, topics and phrases do people use to talk about those things?
- Look at keyword tags on comp titles in Goodreads/Amazon/Library Thing (ie, plot twist vs. suspense)
- One advanced tool to use is <http://soovle.com>. You can type in a keyword and it shows prompts from Google, Wikipedia, ping, yahoo, Amazon, YouTube, etc.
- Download “Best Practices for Keywords in Metadata”: <https://www.bisg.org/best-practices-keywords-metadata>

You will be getting a lot more information about tip sheets following Brooke’s webinar on the topic, but it’s good to start to hone your description early, and to lock down your data points sooner rather than later. **Please note that your description should not exceed 300 words.** You don’t want to be scrambling at the last minute, though we always give you at least a month to complete your tip sheets. We also edit and weigh in on them once you submit them and before

posting your data to Ingram. It's important to note that the data you give us will be used for your Amazon description and beyond, so spend time with this and make sure it's exactly what you want!

## Delivery of manuscript from author

*The entire manuscript*—including all front- and back-of-the-book materials—should also be submitted by the author to your project manager by an agreed-upon date, or as soon as the contract is signed and the first payment made. Please submit your manuscript double-spaced and using a simple font like Times or Times New Roman. We expect to see the following elements in your final manuscript at the point you're turning it in to be proofread

- Title Page
- Dedication
- Epigraph/Frontispiece (optional)
- Table of Contents (optional)
- Foreword (optional)
- Chapters
- Afterword/Epilogue (optional)
- Credits (optional)
- Endnotes/Sources (optional)
- Acknowledgments
- Author Bio

If you intend to have images in your book, please do not include them in the manuscript. We prefer you use placeholders for your images at this stage, notated by the name of the jpeg or tiff. You will insert into the body of your text a placeholder that looks like this:

[[insert "water.jpeg" here]]

You will then send us the corresponding water.jpeg via Dropbox.com or WeTransfer.com. We prefer to receive images like this rather than via email. If you do not know how to use a cloud-

based service like this, you can send your images on a thumb drive. Talk to your editorial manager before sending anything so we can confirm which address it should go to.

**When you submit your manuscript, please take note of the following:**

- ✓ Please submit your entire manuscript in a single Word file.
- ✓ Please make sure you submit your front and back matter, specifically your dedication, acknowledgments, and author bio.
- ✓ All chapters and text following hard line breaks should start with the text flush left and that you indent all subsequent paragraphs.
- ✓ Do not include any special formatting in the text beyond italics, boldface, and small caps, as it will get lost in the process of transmitting e-files. If there is any formatting in the text that requires special care (e.g., dialogue, special fonts), please convey this in an email when you submit the manuscript.
- ✓ Please do not embed your endnote numbers, since our design programs do not read embedded text. See page 78 for more details on how to handle footnotes/endnotes.
- ✓ If you have any special formatting in the content of your work (e.g., you coin new phrases, want ethnic names treated in a particular way, or have a preference for the construction of compound terms), send a list of such terms when you submit your manuscript.

**Submitting images**

The average SP book does not include art or photographs, and depending on the scope of images you want in your book, you may be subject to a fee beyond the base cost of the publishing package. If you want images in your book, please notify Brooke and your editorial manager early in the process. We need your images to be submitted high-resolution (at least 300 dpi). Please send them via a cloud-based server, or on a thumb drive. Please do not email them. Also, please do not embed your images into the body of your manuscript. Photos can be provided as either TIFF or JPEG files and again they must be at least 300 dpi to be print quality.

When deciding upon a selection of images to accompany your manuscript, consider the quality of each image and how well it will reproduce in print. All art will be printed in black and white, unless otherwise specified at the point of contract negotiation. A low-quality or incorrectly sized submission will reproduce poorly in the final book and may prove unsuitable for use.

Please also be mindful of the cost of attaining permission to reprint any images, a cost that will be borne by the author.

### **Word count**

We specify that manuscripts should be no longer than 120,000 words. Please keep in mind that a long book is a difficult book to sell—in part because of readers’ patience and tolerance for long books, but also because of the price point. Also, the longer your book is, the more expensive it is to print. Most SP books will be 5.5 x 8.5 inches and will cost in the range of \$16.95–\$18.95. Price is generally determined by page count and by how the retail price of other books in your category compares. We will advise you on these details, and anything falling outside of this will also be something to discuss with your editorial manager before your book goes to layout. Beyond the reader’s cost is your cost of production. The longer the book, the more you pay for production, so if you have a very long book, we might suggest that you have a bigger trim size (6 x 9 inches) and a higher price point (up to \$18.95 for fiction or memoir).

A simple way to check your word count is to use the “word count” function in Microsoft Word. You *do* want to include front and back matter (all elements of the book that fall before or after your primary chapters) in the final count.

### **Cover design**

As soon as we receive your cover memo, the design process will begin. This entails a detailed and thoughtful process throughout which we keep your editorial content and the marketing direction for your book in mind. Once we have settled on a cover concept, you will see what are called “cover comps” for your book. These are generally three to four concepts that vary in terms of how complete they might be. We show you these concepts for the purpose of establishing a direction you feel good about, but they might sometimes be more complete designs.

When you receive your comps, we are looking for feedback that will help us with our next step, which is refining and polishing. If you do not like a cover, we want to know, of course, but we are more interested in specific and directive feedback about what might be working in order to help us more forward, rather than feedback about what’s not working.

We will do up to two rounds of rough covers and up to two rounds of polished covers in our

efforts to get the right cover for you. If after two rounds of rough covers no direction feels like the right direction, SP reserves the right to have a conversation with you about what's not working and what will need to happen in order to get to a good place with the cover design. We cannot ask our designers to do many variations beyond the comps and polishes we've established here, so we will all work together to ensure a smooth process, understanding that the cover design process is sometimes smooth sailing and sometimes a little bumpy. If a designer executes the vision you've conveyed in your cover memo and you are still not happy with the design, you will be billed a kill fee in the amount of \$250 before we start over.

The back cover will be designed separately from the front cover, once your book has been designed and we have a final page count. We ask that you start to think about your back cover copy as soon as you send your manuscript to SP to be proofread. The sooner we can get your back-cover copy, the better. Please also see "Endorsements," below.

Your back cover and spine will be designed at the same time and sent to you for your approval. Then the entire design will be finalized and ready to go to the printer or to be uploaded to LSI if you are choosing print-on-demand as your print option.

Please note: SparkPress allocates up to \$500 for a stock image. For images that exceed \$500, Brooke will be in touch about the cost and whether the author feels the artwork is worth an additional expenditure. For the most part, we work hard to limit what we are looking for to \$500 or less, but some covers will lend themselves to more expensive art or photography. In recent seasons, we have been conscious of getting better images to compete with our traditional counterparts, but we are mindful of cost at the same time. If you feel you want to have a higher image budget than what we allocate, please email Brooke to discuss this, as it will give your designer more possibilities to play with. We also welcome your ideas for images, and your providing images you own, which we will always take into consideration.

### **Copyediting (for Track 2 authors only)**

Our copyeditors adhere to *The Chicago Manual of Style*. We also provide specific notes for each copyeditor about the book she will be copyediting, including commentary on the author's tone and style and specific areas of the narrative we'd like the copyeditor to pay

special attention to.

On average, a copyeditor spends two to three weeks editing a manuscript. The copyeditor who works on your project will edit the manuscript for spelling, grammar, punctuation, and logic. As she edits, your copyeditor may make a list of specific questions that she has for you, which will be either provided in a query document or embedded in the manuscript using embedded comments.

When the copyeditor is finished, the manuscript will be returned to you through your project manager. At this point, you will review the suggested edits, answer the copyeditor's queries, and make notes of any additional changes you'd like made. If you choose to, you can accept all the changes yourself and answer all of the editor's queries in the body of the manuscript. However, if you believe you are likely to introduce new errors, or if you would rather the copyeditor to do the query integration on your behalf, we recommend it!

If you choose to accept the changes on your own, please do so and then simply submit the final manuscript to SP per the instructions above ("Delivery of manuscript").

If you choose to have your editor accept your changes on your behalf (also included in this step would be the editing of any added material, post-copyedit), then those additional hours will be billed separately, or on top of, the copyedit (at the copyediting rate). Please adhere to the following steps if you would like your editor to accept the changes on your behalf:

### Query integration (copyediting)

Query integration is the process of accepting or rejecting an editor's changes. We allow authors to do query integration on their own copyedits, but not on proofreads. If you are not familiar with track changes, please see Brooke's tutorial here: [http://youtube/q0\\_mtjurxEs](http://youtube/q0_mtjurxEs).

After your copyedit, you can choose to accept or reject the changes yourself, but we only recommend you do this if you're confident that you will not introduce new errors. If you are adding a lot of content in response to your editor's changes, we highly recommend leaving track changes on as you edit and then sending the manuscript back to your editor for one more pass.

If you choose to let your editor do query integration, go into the manuscript and eyeball the changes. Any changes you agree with, you would simply leave as is and your editor will accept them on your behalf. Any changes you disagree with, you'd edit or mark up using track changes. You can even leave notes to your editor by embedding a comment, or by leaving a note in brackets like this: [[I don't want to change this because this is really what this character said.]] More simply, if you don't like a change you can write: [[Stet]] which the editor will know means to leave the language as it was originally written.

Once copyedited manuscript is final, with no track changes, the file should be named with the file extension "BOOKTITLE\_Final.docx." This is the file that will go to the proofreader.

### **Anthology editors**

If you are the editor of an anthology, you may be given queries that only the contributors can answer. If that's the case, you should ask for resolution from your writers and include their answers in the query document. You may share the edited pieces with your contributors and allow them to respond to the edits, but this is a courtesy only and it's not expected. As the editor of the anthology, you are entitled to make all content-related decisions yourself. We recommend that you explain this process and your role to your contributors early on to avoid misunderstanding or problems later in the editing process.

Whether or not you choose to forward the read-only pieces to contributors, we advise that you set a deadline for them to resolve and return their queries to you.

### **Proofreading (for Track 1 and 2 authors)**

The proofreading process happens for Track 2 authors after your SP editor has copyedited and approved your manuscript. For Track 1 authors, proofreading starts as soon as your final manuscript has been submitted to SP.

The proofreading process is a word-for-word read. The proofread will be done in Microsoft Word using the Track Changes function. Please note that if we discover, as we move into your proofread, that our assessment was inaccurate (if you qualified as a Track 1 author) and in fact the book is in

need of a heavier edit, we reserve the right to contact you to ask you to have the book copyedited. While this does not happen very often, it does happen. We have strict editorial standards, and we do our best when assessing the manuscripts, but every once in a while a manuscript may seem to be in better shape than it is. For us this is a partnership, and we all want the manuscript to be in the best shape possible, and in the past, when confronted with this scenario, authors have been grateful for the feedback.

When the proofreader is finished, the manuscript will be returned to you with any queries you might need to address embedded in the manuscript. At this point, you will review the suggested changes and treat the Word document as a read-only file. If you need to answer a question from the proofreader, you can do so by embedding your own comment (see below) with Track Changes on. If you have questions or concerns about how to do this, contact your editorial manager for more detailed instructions.

### Query Integration (proofreading)

Query integration is the process of accepting or rejecting an editor's changes. We allow authors to do query integration on their own copyedits, but not on proofreads. If you are not familiar with track changes, please see Brooke's tutorial here: [http://youtube/q0\\_mtjurxEs](http://youtube/q0_mtjurxEs).

If you need to add any words or make edits to what the proofreader has changed, you may do so as long as the Track Changes function is on. Please *do not* accept or reject any changes using the ACCEPT/REJECT feature in Word. If you agree with an edit, simply leave it as is and it will be considered accepted. If you want to make a comment, you can do so and will be accepted by your editorial manager on your behalf. You can even leave notes for your editorial manager by embedding a comment, or by leaving a note in brackets like this: [[I don't want to change this because this is really what this character said.]] More simply, if you don't like a change you can write: [[Stet]] which the editor will know means to leave the language as it was originally written.

Please note that after you return your manuscript to your editorial manager, following your review of the changes, we will not accept additional changes via email. You will have another opportunity to review your pages and to make final corrections once you receive your designed pages. That said, please spend time with your manuscript to ensure that what you are sending to your editorial



manager is the best and most complete version of the manuscript you can possibly send.

## Interior design (aka “pages”)

You will receive a PDF file of your completely laid-out book within two weeks of submitting your proofread changes. This file is called “first pages,” meaning it’s the first round of laid-out, designed pages. (Subsequent versions will be called “second pages,” “third pages,” etc.) At this point, you are looking at something that will very much resemble your printed book! It’s critical that you print out these pages and spend some time with them. At this stage, you are looking for any errors that might have been missed during the copyediting or proofreading stage. As much as we strive for excellence, our editors are not perfect, and every year thousands of books go to the printer with errors. We will have done everything in our power to prevent this, but the final buck does fall to you, the author. We put the final responsibility for the designed book to the author, so we ask that you read this file word for word.

Please also check as you go for any formatting issues that might have happened during the layout process. Flag any problems with words being too close or too spread apart. Please consult the proofreading checklist at the end of this Author Handbook and check to make sure everything looks good. You will be approving your pages here, and any and all visual elements, such as art or photographs, if you’re including them. On our end, we will be going through the pages for a spot check on formatting as well, ensuring that all the elements of your book are in place. We will not, however, be doing another read of the manuscript at this point.

Please note that books are designed to be justified, and therefore words are often broken with hyphens at the end of lines. This is common, and we ask that you correct only those that are considered “bad breaks,” meaning they don’t look right to the eye or you cannot live with them. You will note them in your changes (see “Making changes” below).

Another important note about design formatting is that books often have blank pages; if your chapter ends on a right page, the next left will often be blank. Page numbers are generally left off of chapter title pages. We want you to be thoroughly reviewing your

changes, but ask questions if you have them. Please do not introduce new errors because you think you understand book design.

Also, once you submit your corrections to first pages, those are the *only* changes that will be implemented into second pages. You do not need to reread your second pages word for word. You need only to spot-check them to make sure the corrections you asked to be implemented in first pages have indeed been implemented correctly and that the designer did not introduce any new errors.

## Making changes to your designed pages

We ask that you create a Word document called “1st pages changes.docx” to send back to your editorial manager upon reviewing your first pages. This will specify the exact changes that you want to see implemented in your manuscript. For a full sample of what this should look like, please see “Sample Corrections—First Pages Stage” on page 86.

This is a short example of what your changes should look like in your changes document:

Pg 73 – Graph 1 after the line break:

Change **as if on autopilot** to **absentmindedly**

To read: **he walked absentmindedly, and so he was startled**

Pg 83 – Graph 1, line 1:

Change **München** to **Munich**

To read: **train to Munich**

Pg 85 – Graph 1 after the line break, line 2:

Change **Nanjing** to **Bubbling Well**

To read: **Ang veered off Bubbling Well Road.**

Pg 89 – Graph 1, line 3:

Change **deli** to **small eatery**

To read: **customers swarmed a small eatery**

Please note that no substantive changes may be made at this point. Any substantive changes that happen after the book has been laid out will be charged at a rate of \$60/hour. This will apply not to errors but to any aesthetic changes that are introduced post-design.

We make every effort to have as few rounds of post-layout pages as possible, but it’s likely that

your book will go into second and third pages, possibly more. Each time you receive a new revision from us, we ask that you follow this same process, always submitting a Word document to your editorial manager specifying your changes exactly, noting the page number, graph number, and line number. We appreciate your specificity!

## Back cover design

As mentioned above, your cover design will be finalized as soon as we have your final page count and back-cover copy (including endorsements). We will send you a PDF file of what's called the "cover mechanical," or full cover, which is a full flattened cover—right to left—back cover, spine, front cover. Any changes you want made to the content will be submitted in an email to your editorial manager. We ask for a turnaround on this stage of no more than a few days.

## ARC files sent to LSI

We will be creating ARCs (Advance Reading Copies) for every book that has a publicity plan attached to it. If you do not have a publicist or do not intend to hire a publicist, please let Brooke know early in the process so that we can talk through your options and decide whether ARCs are necessary for your book. Your ARCs will look exactly like your book, except that the cover will feature a band that says "Advance Reading Copy," and it will have publicity contact information on it for reviewers. An ARC file will be uploaded to Lightning Source (or POD printer) approximately four months prior to publication so that you have ARCs to use during the three- to four-month pre-publicity window, which is the three to four months prior to your publication date. Brooke will email you when your ARCs are available to be ordered, and we will collaborate with your publicist about how many she wants. Most authors order between 30 and 100 ARCs, depending on how aggressive their publicity campaign is. You will be charged for the full cost of your ARCs (plus shipping) as soon as the order is placed. You will always place your order for ARCs through your editorial manager, and you can order additional copies at any time leading up to publication.

## Final book files sent to printer

The final files (minus the ARC elements) will be sent to an offset printer two months prior to your publication date. Brooke will be in touch with you about how many copies to print approximately

10 weeks prior to your publication date. The factors we take into consideration when determining your print run include your publicity plan, your expectations for selling, and your preorder numbers. Most of our authors print at least 500, which is why we've moved exclusively to offset printing for our first print runs. Many authors will do subsequent print runs through Lightning Source. Regardless of what method you choose (POD or offset) for your first and subsequent print runs, you will pay for this cost upfront, and Brooke will provide you with a bid for the work.

It's important to understand the risks associated with printing in general. The plus side of going with an offset printer is simply economics. You will generally save a whole dollar per unit once you hit a print run of 500 books. Although we monitor inventory closely, the first three to six months of your campaign is a difficult time for managing inventory because we are required to fulfill all orders that come in. Yet the book industry is a returns-based industry, and some accounts might take a big order, only to return it later. This is a risk inherent in this industry, and you may be in a situation where you are printing to fulfill demand, only to have inventory come back later, which we have to absorb. Please know that we do our best to manage this situation and to guide you to the best of our abilities. Once you sign with SP, Brooke will be in conversation with you about this issue so that you're clear on what the best choice is for you. We want you to make sound business decisions and not to get stuck with a bunch of excess inventory, and yet to some degree the number of returns a given book might have is beyond our control. So you want to make measured decisions with the best information available to you—and we will help you on this front.

## **What traditional distribution means for your book**

While traditional distribution by Ingram Publisher Services is a huge boon for She Writes Press and its authors, it also puts more of a burden on us to ante up our publicity and marketing efforts. It means that we must meet Ingram Publisher Services' efforts to sell our titles by at least agreeing to print as many of the preorders as they obtain for a given book in the first printing. What this means is that you must print at least as many books as Ingram gets orders for. If you decide that this is not plausible for you economically, there is an option to be in Ingram's database and catalogs but not to be "presold," which means that you will get the full benefits of being a She Writes Press author, but your book will not be sold into the marketplace by Ingram's sales force. If you are not going to hire a publicist, we reserve the right not to pitch your book to the Ingram sales force. In other words, if you want to take advantage of what Ingram is offering, you need a

marketing plan in place so that all of your preordered books aren't subject to a high return rate. (See "Understanding returns," below.)

To further clarify this process, Ingram has a sales force that sells our books into major accounts. They urge the buyers of those accounts to take a certain order. This is technically a "soft" order because the accounts can and will return books that do not sell. Here is where publishing is a gamble. You want those books to go out into the marketplace, but if you have no publicity or marketing campaign, the books will not stick. They will come back, and She Writes Press (and by extension you, the author) has to absorb those returns at the cost of 50 cents per return. The good news is that those books go back into stock. The bad news is that returns are an industry inevitability, and you will absorb the cost of the returns out of your author earnings.

The upside of our distribution is that your book will be widely available. Your efforts therefore must be focused on creating demand for your book by getting reviews and exposure for it. This is why the value of publicity cannot be underestimated, and why we recommend that you have a plan set in place for the three months following your book's release. We recommend that you start interviewing publicists the moment you decide that you might publish with SP.

Brooke will send each author individually her preorders prior to making a final printing decision. In practice, a scenario might look like this: Advance orders for your book may be 250. You will be asked to print at least 500 copies of your book to cover those orders and beyond, since we want to print enough copies to carry us through Year One. Beyond that, you may want to order additional books to have on hand, and also (again) for the economics of it, so many authors with preorders of 250 may do a print run of 1000 copies or more. Eventually, your book will be flipped to POD. We do this for backlist books because at some point it will no longer make sense to do offset print runs to replenish stock. A one-off order is more expensive to manufacture than an order of 500 or more, but after Year One, you may also be subject to warehousing fees for excess inventory. Because of these considerations, we are conservative in our approach to printing, and Brooke will enroll you in her thinking process along the way, though ultimately the printing decisions are left to the author. Please note that your books will be warehoused for one year at no charge, but after one year, unless your book is selling at a regular rate, you will either pay for warehousing (10 cents per book/per month) or have the option to have your books sent to you at the cost of shipping, as you will already technically "own" the books, since you will have prepaid the production and

printing costs. A third—and the least desirable—option is to have quantity destroyed at zero cost.

## Understanding returns

As mentioned above, the book publishing is a returns-based industry. If you want to have your books in bookstores, you must agree that your book can be returned to Ingram at no cost to the retailer. Ingram processes returns for us at the rate of 50 cents per copy. This is a charge that is passed back to the author and comes out of your author earnings. The returned copies go back into inventory unless the books are damaged, in which case they are considered “hurts.” We have no way to allocate hurts to individual authors, so any hurt inventory should be considered a write-off. If you have a high number of hurts, we can talk to Ingram about the possibility of pulling them from the hurt inventory, but this is subject to a charge. Your hurts will be listed as a line item on your quarterly earnings statement. Please read Brooke’s article, “Returns 101,” here: <https://www.publishersweekly.com/pw/by-topic/authors/pw-select/article/71886-returns-101-what-new-authors-need-to-know.html>.

## Warehousing and excess inventory

After one year, Ingram will charge, on a monthly basis, a fee for excess inventory. This fee is calculated only for those titles that have been active for greater than 12 months. Excess inventory is calculated on a per-title basis and is inventory that is in excess of the previous 12 months’ net sales of the individual title. The fee to carry this inventory is 10 cents per unit per month. Brooke will send you information about your excess-inventory options if and when you have excess inventory one year following your publication date, and will give you the option to: (1) pay for excess inventory; (2) have excess inventory shipped to you; or (3) destroy excess inventory.

## Books available for sale

It usually takes anywhere from two to three weeks, from the point when they are received in the warehouse, for the books being printed at the printer to become officially available for sale online. The books must be made available in the systems at LSI and Ingram in order for Amazon and other online retailers to be able to fulfill the orders. If your book is not showing up on a particular online

retailer leading up to your publication date, please contact your editorial manager. You should see your title showing up on the following major platforms:

Amazon  
Barnes & Noble  
iBookstore  
Indiebound  
Kobo  
Goodreads  
Powell's

The availability of your books across these outlets (and others) will vary in that they won't all happen on the same day. Please note that Amazon is notorious for releasing books early, so it's very likely that any customer who preordered your book on Amazon will get it early—sometimes a full two to three weeks prior to your publication date.

## Ordering 101

If you are ordering books for yourself from the inventory you already paid for (i.e., your print run), you pay only shipping costs to get your books from the warehouse to their destination as you own your print run flat out. If you are printing with LSI, you pay according to their fees, which vary depending on how long your book is and how many copies you want. You will order your ARCs from LSI, but you will also order any future POD print runs. Your editorial managers can price out your POD costs for you as soon as your ARCs are available to print.

Once your book is printed and in the warehouse, please place your orders directly by emailing [orders@sparkpointstudio.com](mailto:orders@sparkpointstudio.com). We need the following information in order to place your order: TITLE, ISBN, QUANTITY, NAME OF RECIPIENT, SHIPPING ADDRESS, PHONE NUMBER. Please do your due diligence to provide all of this information to reduce the amount of back and forth of emailing that might otherwise need to be done to place a simple order. Thank you.

Any books that qualify as sales to customers may be subject to the distribution fee if you want SP to bill the consumer. You can place orders of ten or more copies on behalf of a customer, but we encourage you to bill the customer yourself. You simply place the order yourself on behalf of your customer and then bill your customer for the cost of the books (usually authors offer 50% off if customers order ten copies or more), plus shipping. You should also feel comfortable asking

customers to order your book through major online retailers or their local bookstore.

SP will invoice you for your direct orders within a week to three weeks of placing your order, and we ask that you process payment immediately. You will receive an auto-response that your order has been received. Generally, orders will ship the next business day and you'll get a confirmation from us that the order has been placed.

### **Preorders from a bookstore or other outlet with an Ingram account**

As authors, you do not have any control over your preorders, nor do you have to worry about them. Fulfillment of those orders is handled by Ingram Publisher Services. Brooke will be in touch with you as you get closer to your publication date with a list of your preorders so that you can see what accounts are ordering your book.

### **Orders from a retail outlet that might not have an Ingram account, or that does have an account with Ingram and says it cannot place an order for your book**

If you run into an issue with a store that does not have an Ingram account, you can ask them to set one up. They can call (866) 770-3022. Some bookstores may be reluctant to do so, and if you encounter extreme resistance, then you can offer your books on consignment. Typically consignment arrangements are 60/40—60 percent to the author and 40 percent to the bookstore. We strongly discourage doing consignment unless absolutely necessary, as Ingram does have an exclusive arrangement to distribute our books to trade accounts (bookstores, retailers, etc.). If you encounter a bookstore that **does** have an Ingram account and they say they cannot place an order for your book through Ingram, this is generally because they do not understand that we have Ingram Publisher Services as our traditional distributor. They may think you are talking about Ingram Wholesale. These are two separate business entities. If you encounter any resistance to order from bookstores who do work with Ingram, please contact Brooke right away so she can put the regional rep in touch with the bookstore owner to straighten out any problem or issue.

### **What determines a preorder versus a regular order**

The actual pub date determines the “pre” part of preorders. These are advance orders that come in before your book is technically for sale. All orders after publication are just considered regular orders. All orders, however, are “actual” orders, and all are subject to



returns. Post-pub orders will come through Ingram's system just like preorders.

## Creating a relationship with your local bookstore

You want to let your favorite local bookstore know that you are a soon-to-be-published author about a month or two prior to your pub date. If you want to have an event at this bookstore, and especially if you can draw in a lot of people, this is an incentive to them to carry your book. These orders will be placed directly through Ingram. You can tell them your publisher is distributed by Ingram Publisher Services, and if there's any confusion, please put them in touch with Brooke. Most major bookstores have an account with them; if your bookstore does not, they can call SparkPress's toll-free customer service number at (866) 770-3022. Read Brooke's post, "Best Practices for Authors Who Want Their Book in Bookstores," here: <https://www.huffingtonpost.com/entry/596e0e68e4b05561da5a5a97>

Once you've established this relationship, encourage your local friends and family to buy from this bookstore to generate goodwill.

## Hosting an awesome book launch event

Please note that although you have an actual publication day, you should be more focused on your publication month, and you do not want to have your launch party too close to your publication day (i.e., the day of). Retailers are largely unconscious of a book's actual publication day, and your window of publicity is a full three months from the point of publication. We make a note of this because it's easy to get hooked into a particular date as being important, or the day upon which something big is supposed to happen, but the publishing industry doesn't work this way and you have more time and space around your publication date than just one single day. You can even have your book launch party as many as six weeks postpublication. Read this excellent post by She Writes Press author Jessica Null Vealitzek, author of *The Rooms Are Filled*, on launch party tips:

<http://www.shewrites.com/blog/view/1897895/swp-behind-the-book-launch-party-tips>

## OTHER AUTHOR RESPONSIBILITIES

### Final proofreading and sign-off

As the author, you are responsible for the final sign-off on your final pages. Many authors have asked us if it's okay to share their ARCs with readers who are proofreaders to catch any final errors. We are open to this. *However*, you must be careful. What your readers will be offering you is not "proofreading," in the sense that this can and does get stylistic and we will not accept stylistic changes. However, you can ask your readers to read for typos specifically, as you have an opportunity after your book is in ARCs to make final pages before publication. So if you decide you want a final read-through from friends for typos only, we encourage this. We ask that all changes be submitted as specified in the proofreading section on page 14.

### Endorsements (aka "blurbs")

You are responsible for soliciting and acquiring endorsements, or blurbs—the quotes you'll generally find on the back cover of a book. The purpose of these blurbs is to make your book more attractive to potential readers by quoting individuals with authority or other popular authors or celebrities who have read your manuscript and would highly recommend it. Blurbs are also an excellent way to provide creative descriptions of your book that complement the back-cover copy.

We suggest you start thinking about whom you are going to solicit blurbs from as early as possible. If you are on a tight timeline, it's generally going to be too late to approach a potential endorser once you have your final designed book. Instead, we suggest you solicit blurbs during the design process. Most endorsers these days do not require the full manuscript in order to blurb a book, so keep this in mind. It's typical to offer a digital version of the manuscript to a potential endorser. You can send it as a Word file or a PDF file. This should be as final as possible, but it's okay to send it out before the book is proofread. You can also always ask if the person you're soliciting would prefer a digital or a hard-copy version of the manuscript. If they prefer hard copy, we suggest getting the manuscript printed and bound at Kinko's (or a similar printing center), with the front cover. Blurbers generally expect to have four to six weeks to read and create a blurb, so keep this timeline in mind.

We ask that you send blurbs along as early as you can. If possible, please send your back-cover content to Brooke all in one file—with back-cover content and blurbs all together. If we do not receive your back-cover copy, we will prompt it for you when it's due, but we do suggest that you start thinking about endorsers now!

## Sample blurb request letter

This is a sample letter that Brooke sent to Jane Friedman that you can feel free to lift or modify:

Dear Jane,

I hope you're doing well. I'm regularly following your posts and I'm a subscriber to The Hot Sheet, and so I know you're doing such incredible things for authors. My She Writes Press authors also adore you, btw. It's been a while since we've been in touch, and I'm writing to ask for the ultimate author favor, to see if you'd consider blurbing my new book, *Green-Light Your Book: How Writers Can Succeed in the New Era of Publishing*.

This book is coming out on She Writes Press this June, and I'm hoping to get the support of other champions of indie authors. I know from reading you that the pay-for model is something that you have mixed feelings about, and I do address this in the book—not a lot, but in a way that I hope is transparent and at least acknowledging of the complexity of this landscape and everything that's changing in the industry.

The book is intended to be a bit of a voice of disruption, taking the traditional industry to task for the many things that aren't working. It's also geared toward educating and equipping authors to know what they need to know, not just to make good decisions about their book's editorial and production, but also about post-publication issues, like how to talk to bookstores, and think about distribution, and be generous toward other writers, and be a good literary citizen.

I believe our values are aligned and I would love to share my book with you, and I also realize what an enormous favor this is, and so I thank you in advance for your consideration.

The blurb would be due in early March. The pub date is mid-June. I'd like to send you my designed pages as a pdf file if that's possible.

Again, thank you for your consideration.

Best,  
Brooke

## Author photo

We want your photo as soon as possible for the purpose of adding your book to the SparkPress Author and Shop pages, but if you choose to have a new author photo taken, we suggest you do so. The final author photo to be printed in the book is due no later than the point at which your book goes to layout, so around the time you send your proofread back to your project manager. If and when you get a new photograph, always provide us with the correct credit (the name of the photographer, even if it's a friend or family member who took the photo).

Some books call for a more formal, traditional author pose, while others may benefit from a more casual, personalized look. Here are a few general guidelines:

- You should appear comfortable and friendly in your photo. Don't let the photographer pose you in a manner that makes you feel uncomfortable. A posed photo is likely to look awkward and unnatural.
- Your clothing should make you appear friendly and professional. Formal attire is not necessary, but make sure you are well groomed and looking your best. Avoid black-and-white or highly patterned clothing, since the contrast will draw people's attention away from your face. Large jewelry can also be distracting.
- The photo should be taken waist-up or chest-up, rather than showing your whole body from a distance. Readers should be able to see your face clearly.
- In preparing for the photo, think of other author photos you have seen in published works, and consider your own reactions to them. Visualize your photo as it would appear not only in your own book, but also next to a magazine or newspaper article about your book.

## Permissions

You are responsible for securing and paying for permission for any copyrighted material you wish to include in your books. *All permissions are due before your book goes to layout.* You will need to attain permission for any use of another owner's creative material, including quotations from other books, magazines, or newspapers, song lyrics, and poetry. *Without the necessary permissions, we cannot publish your book,* or we will recommend that you remove the content in question. A list of required permissions follows, and you need to submit the credit lines obtained by those you've received permission from for us to print on

your copyright page or on a credits page in your back matter.

### **What requires permission?**

Tables, figures, quotations, poetry, lyrics, photographs. Please note that for songs and lyrics you must obtain permission regardless of how much text you are excerpting. For prose, the general rule of thumb is that 50 words excerpted verbatim and properly credited is considered fair use.

### **What doesn't require permission?**

- Anything in the public domain. That is, anything:
  - published in the United States 85 years from the present, or
  - published in Great Britain if the author has been dead more than 50 years, or
  - published by the US government
- Anything that falls within the doctrine of fair use. That is, a *brief* quotation that is:
  - clearly identified as being from another work, not as your words, and
  - not taken out of context or distorted as to true meaning, and
  - accurately reproduced, word for word, and
  - given full credit

### SAMPLE PERMISSION REQUEST LETTER

Dear \_\_\_\_\_ :

I would like to request permission to reprint the following:

Author(s):

Title:

Copyright year:

Journal

volume/date:

Selection/page numbers:

Illustrations/other:

The material will be reprinted in a book titled *Title of book here*.

My book will be published by SparkPress in a small print run. I am responsible for paying all fees, so I would appreciate a waiver or reduction of fees. If you do not hold copyright in this material, please let me know to whom I should apply. Standard acknowledgment of title, author, and publisher will be given, or I will gladly use the credit line that you supply.

Rights requested: world rights in all languages, for all editions (including electronic/digital editions), use in promotional materials (such as our catalog), in subsidiary licenses (such as translations or book clubs), and in versions made by nonprofit organizations for blind or

physically handicapped persons.

I have provided the release below for your convenience. Please return the signed original request to me.

Sincerely,

Author's Name

\*\*\*

**Permission Granted by:**

\_\_\_\_\_

\_\_\_\_\_

Authorized Signature Name (please print)

Date

## Technology

### Transferring files

Please email as attachments all Word and PDF files. Please always check with Brooke before sending a large image file to determine the best way to transfer those files. We recommend always sending multiple or large images via Dropbox.com or WeTransfer.com.

### Software

Our internal computer platform is Macintosh OS X, and we exclusively use Microsoft Word. If you are using other word-processing software, we ask that you have some sort of software that will be able to read Track Changes.

### Track Changes

Before you reach the copyediting stage, please be sure you are comfortable with the Track Changes function in Microsoft Word. This function will allow you to see each specific change the copyeditor has made to your manuscript. If you're unsure how Track Changes works, please view Brooke's online tutorial here: [http://youtube/q0\\_mtjurxEs](http://youtube/q0_mtjurxEs) (or go to [youtube.com/warnercoaching](http://youtube.com/warnercoaching) and visit the "How to Use Track Changes" video).

### File names

When submitting your manuscript and/or any files to us, please make sure to name them with either your last name or the title of your book somewhere in the extension. When you submit files back to us that you've reviewed, we ask that you include the underscore last name convention described above (i.e., "my file\_BW.docx"). This helps us keep track of what you're sending. Thank you!

### Special characters, including accents

Provide a list of all accented letters or special characters that you have keyed in. Sometimes these are lost or altered when we convert files from one program to another, and an accurate key list allows us to restore special characters correctly.

## Audio book creation

Many SP authors are interested in creating audio books. Although we've had success selling audio rights lately, it's not too common. If SP kept your audio book right per our contract and you want those rights back, please just email Brooke asking for "reversion" of your audio book rights and she will attach that request to your contract, and you should do the same.

Please note that we can help you to resize your cover file, or you can do that through ACX. If you move ahead with your cover from SP, you need to negotiate the right to do so with the stock agency we obtained your image from, as SP only negotiates a license for print and e-books when it comes to our covers.

For more information on how to create an audio book, please see SWP author (*Fire & Water: A Novel*) Betsy Fasbinder Graziani's webinar "Creating an Audio Book: Another Climb Up Another Learning Curve" here: <https://vimeo.com/96250272>.

Please email Brooke regardless if you get an audio book deal or if you decide to do an audio book on your own. We want to track this and she will put you in touch with the rep from the appropriate stock agency to make sure you cross all your t's when it comes to the image licensing.

## Reaching out to friends for support

Cheryl Rice, She Writes Press author of *Where Have I Been All My Life?*, has generously shared the following information for SP authors as a template for anyone who wants to mirror her efforts with their own book. Consider sending out letters of support to friends and other connections in the weeks leading up to the publication of your book, using language similar to Cheryl's.

### **SAMPLE FRIEND EMAIL:**

Dear Jane,

Hope your summer and your spirits are in full bloom.

It's hard to believe, but my dream of publishing a book is coming true this October.



It's kinda like planning for a baby and a wedding at the same time. So much to do and so little clarity about how it will all turn out. Deep breath . . .

One thing I am learning is that it takes an insane amount of effort, and a lot of help, to get a book into the hands of folks who will value it.

And that's where you come in. I'm reaching out to close friends and fans like you to secure my tribe of "book buzzers"—folks who will support my launch week in October by helping to spread the word. (And stay tuned—your personal Evite to the launch party on October 7 is coming soon!)

Since I know you might prefer one way of contributing over another, I put together a list of some key activities that will help propel the launch. I'd be so appreciative if you could review the list and let me know by 8/1 which activity you would be kind enough to contribute.

**Activity (place an "x" if you can do)**

Send an email to your friends on October 7 about the book. (I will provide sample text to cut and paste into an email.)	
Follow me on Twitter @RiceonLife, and send a few tweets the week of October 6. (I will provide sample tweets to cut and paste into an email.)	
Send Facebook post about the book the on October 7. (I will provide sample text to cut and paste into an email.)	
Like Cheryl's author page on Facebook: <a href="https://www.facebook.com/yourvoiceyourvision">https://www.facebook.com/yourvoiceyourvision</a> .	
Write and post a great book review on Amazon, B&N, or Goodreads in October.	
Console Cheryl when she gets a not-so-great book review.	
Recommend <i>Where Have I Been All My Life?</i> to friends who are in book groups.	
Host a book group.	
Other:	

Thank you so much for your help and support. I will be sending periodic updates about the launch just so you can share in the fun stuff as well.

With gratitude,  
Cheryl

**MATERIAL TO SEND OUT TO BOOK BUZZ FOLKS ONE WEEK BEFORE LAUNCH**

**(Adapted from material by author Mike Robbins)**

Good morning, (Name of individual):

Thank you so much for your willingness to support the launch of my book, *Where Have I Been All My Life? A Journey Toward Love and Wholeness* ([hyperlink](#)), and to help spread

the word about it to your community of friends and clients when it officially launches on October 7 (just a week from today!). While I'm feeling excited and nervous about the launch, I'm deeply grateful for and humbled by your support.

I wanted to send you this note to make sure you had all of the information you need for the launch. To make things as easy as possible, we put together a book assets page on my website, including sample copy for a solo email, newsletter announcement, and social media posts—as well as a variety of different images. Here's the link: (insert my asset page).

I have also attached two Word documents to this email with the same sample copy that you can find on the assets page (just in case you find it easier to open up the document and cut and paste from there). And I have attached a JPEG image of the book cover.

Let me know if you have questions about any of this or if you would like additional/customized copy or resources from me. I'm happy to do whatever will make it easiest and most helpful for you. The ideal date for you to post to your blog, send an email to your list, and/or post on social media about the book is **October 7**, though any day between October 5 and 10 would be great.

The book launch page itself, where you can direct people to go to purchase copies of the book and receive their free bonus gifts, is <http://yourvoicemyourvision.com/book/>.

Again, thank you for your help. It means so much to me.

## **SOLO EMAIL**

Subject line: Where Have I Been All My Life?—an inspiring new book by Cheryl Rice

Dear [NAME] / Hi everyone,

I'm excited to let you know that my friend Cheryl Rice just launched her new book, *Where Have I Been All My Life? A Journey Toward Love and Wholeness*. What a page-turner. I loved this book. You can get it today, along with some amazing book bonuses.

Cheryl's humorous, moving, and very compelling memoir is an adult coming-of-age story that will resonate with all people who have struggled to overcome the loss of a loved one, make peace with their past, and love themselves unconditionally.

In the powerful and poignant interweaving chapters, Cheryl tells the stories of:

- The unexpected death of her mother, who is her best friend, and how she deals with her grief in unique, and not always helpful, ways
- The desperate, unrequited love she feels for her therapist
- The journey into her past that sheds light on her lifelong people-pleasing habit

- The struggle to find her way in a new marriage
- And finally, and inspiringly, coming to fully embrace her freedom and wholeness

In addition to being a top-notch writer, Cheryl is a compelling speaker and coach dedicated to helping women become leaders in their own lives.

I devoured this book, and I think you will too! And, when you order copies today of *Where Have I Been All My Life?*, you'll also receive fantastic bonus gifts, including a workbook by Marci Shimoff, *New York Times* best-selling author of *Happy for No Reason*, and an inspirational book chapter from professional speaker and author Mike Robbins, from his new book *Nothing Changes Until You Do*. Check it out: <http://mike-robbins.com/book/here>.

Sincerely,

Your name

## **EMAIL NEWSLETTER ANNOUNCEMENT**

### **Inspiring New Book *Where Have I Been All My Life?*, by Cheryl Rice**

My friend Cheryl Rice just released her new book, *Where Have I Been All My Life? A Journey Toward Love and Wholeness*. This powerful book, which you can get today, is filled with tender, poignant, and humorous essays that chronicle Cheryl's journey from grief and a profound sense of unworthiness to life-affirming growth and healing. Her story is so compelling, I couldn't put the book down. I also found myself moved to tears and laughter as I recognized my own story in Cheryl's. I'm sure anyone, especially women, will relate to and be inspired by Cheryl's courageous inner journey.

For more information about this great new book and the bonus gifts you'll receive when you order it today, click <http://mike-robbins.com/book/here>.

## **SAMPLE FACEBOOK POSTS**

Connect with your fans, followers, and friends about *Where Have I Been All My Life? A Journey Toward Love and Wholeness* by tagging @yourvoicemyvision and using the hashtag #WhereHaveIBeenAllMyLife. Here are some sample Facebook posts you can use:

Cheryl Rice's new book *Where Have I Been All My Life? A Journey Toward Love and Wholeness* is compelling, deeply personal, and life-affirming. It just came out, and when you order copies of it today, you get great bonus gifts: <http://www.yourvoicemyvision.com/book/>.

I'm so excited about the release of my friend Cheryl Rice's new book *Where Have I Been All My Life? A Journey Toward Love and Wholeness*. She shares such deep and personal insights—you'll be moved and inspired. Order yours today: <http://www.yourvoicemyvision.com/book/>.

## SAMPLE TWEETS

#WhereHaveIBeenAllMyLife, @RiceOnLife's awesome new book! Order it now & get 5 bonus gifts!  
<http://bit.ly/WHIBAML>

I love this new book by @RiceOnLife, #WhereHaveIBeenAllMyLife, and I think you will too. Check it out: <http://bit.ly/WHIBAML>.

Looking to love and accept yourself more fully? Give #WhereHaveIBeenAllMyLife a read and get started on your own journey: <http://bit.ly/WHIBAML>.

## SAMPLE BLOG COPY

If you'd like a guest blog post from me, an excerpt from the book, or a book discussion guide, or you'd like to interview me, feel free to email me at [Cheryl@yourvoiceyourvision.com](mailto:Cheryl@yourvoiceyourvision.com), and we can coordinate that. I'm glad to do whatever I can to best engage your community!

## Secret SparkPress Facebook group

This is the spot where most of the connecting between authors happens. Once you sign your contract and make your first payment, you need to friend Brooke on Facebook and she will add you to the group: <http://facebook.com/brookeewarner>. If this doesn't happen automatically, please just email Brooke and/or FB message her and ask her to add you. The threads in this group are supportive and educational, and we're proud of the cohesiveness this community has created through this active and thriving group.

## SheWrites.com

We encourage all our authors (men included) to create a profile page and begin posting articles and blogs about their publishing experience on [SheWrites.com](http://www.shewrites.com), our author community and content site with more than 35,000 members. Our authors are given preference for homepage features and newsletter features. To post, you'll need to create an account:

1. Go to [www.shewrites.com](http://www.shewrites.com) and click on the turquoise "JOIN" button in the upper right corner.
2. Complete the fields and submit. Your membership will be approved, generally within twenty-four hours, and you'll be notified that you can now log in and begin posting, joining groups, and

interacting with other members.

3. Once your account is created, log in to the sign by click “SIGN IN” in the top navigation bar. Once you’re logged in, you’ll see a large turquoise button that says “WRITE” in the upper right corner. Click here to begin writing a blog post and share it with the community.
4. If you run into any issues, please direct your questions to [kristin@sparkpointstudio.com](mailto:kristin@sparkpointstudio.com).

## Brooke’s office hours

Brooke hosts office hours every Tuesday from 11am – noon Pacific. This is an opportunity to ask questions and to drill down into specifics that Brooke might find it difficult to do throughout her work week—things like pulling inventory numbers or sales data. If Brooke can’t make it for some reason she will post in the Facebook group that day that office hours are canceled.

### **OFFICE HOURS LINE:**

1 (312) 878-3081

Access Code: 660-005-645

## Connecting with SP and our online communities

We invite you to “like” our Facebook page and to follow us on Twitter. Please don’t hesitate to ask us to like you back or follow you back if that doesn’t happen automatically. Same goes for Brooke and the team. We want to interact with you online!

### **Our Facebook links:**

<https://www.facebook.com/sparkpress/>  
[www.facebook.com/warnercoaching](https://www.facebook.com/warnercoaching)

### **Our Twitter handles:**

@GoSparkPress  
Brooke: @brooke\_warner  
Crystal: @SparkBossCrys  
Lauren: @midnightwriting  
Samantha: @dramaramasam

# DISTRIBUTION & FINANCES

## The distribution relationship

SparkPress is distributed by Ingram Publisher Services (IPS). (See who else Ingram distributes here: [www.ingramcontent.com/pages/ingram-publisher-services-product.aspx](http://www.ingramcontent.com/pages/ingram-publisher-services-product.aspx).)

There are many benefits to this move to traditional distribution for our authors. The first and most important is visibility. With Ingram, SP has a built-in sales force. We have a whole team of reps who go out into the marketplace to sell books, not just to the big accounts (Amazon, B&N), but also to independent bookstores, libraries, online retailers, and specialty markets.

Having traditional distribution makes SP unique in the world of indie publishing, because self-published authors do not have access to this broader network and to expanded sales outlets and opportunities. Your book will be available in Ingram's catalog, which is hosted by Edelweiss ([edelweiss.abovethetreeline.com](http://edelweiss.abovethetreeline.com)). This is one of the primary online databases that booksellers review when choosing what books to order and carry.

Traditional distribution also allows us to penetrate the library market—another place that's been difficult for self-published authors to get into. With Ingram, we take advantage of the many partnerships they have with bookstores, online platforms, and the special sales markets (which includes anything from airports to big-box stores (Costco, Target, etc.) to supermarkets to retailers like Urban Outfitters).

Note that IPS will be handling our print and e-book distribution as well and makes your book available through 127 different distribution partners.

When you partner with a bookstore or other outlet for an event, you want to let them know that your publisher is distributed by Ingram Publisher Services in advance. It's likely that they already have a relationship with IPS, but if they don't, for whatever reason, we can fast-track them to get them set up with an account. Please note that some bookstores are confused by the difference between IPS and Ingram Wholesale. If they tell you they have Ingram but that Ingram doesn't accept returns, then they are mistaking Ingram Publisher Services for Ingram Wholesale. Don't

hesitate to put a bookstore owner or event coordinator in touch with Brooke to sort out this kind of misunderstanding.

**Here are some other perks of being a traditionally distributed press/author:**

1. SP qualifies to be traditionally reviewed from every major trade review outlet except Kirkus, the one holdout. SP books can be submitted to be reviewed traditionally by the following major review outlets: *PW*, *Library Journal*, *Booklist*, and *Shelf Awareness*.
2. We have a sales force. Twice a year, Brooke goes to a sales conference in Nashville to pitch SP authors' work to a sales force of fifty or so representatives whose job it is to "sell in" books to the trade. Getting this kind of face time with reps is invaluable.
3. SP manages your metadata (see glossary). We have an ONIX feed, which means that corrections and updates to any and all data go out *every night* across every major platform and all our direct partners. When you have a change you want to make to Amazon, email your editorial manager.
4. SP books get into libraries! This is a big advantage of traditional over self-publishing and can make a difference for your book's legitimacy in wider markets.
5. We have access to iPage, a business-to-business tool where buyers can order direct. This site features all of our books and gets approximately 30K visitors a day.
6. Our books are featured in Edelweiss, an online catalog reviewed by the heavy hitters in the industry—book buyers, reviewers, and some media.
7. We have access to programs like B&N's Discover Great New Writers™ program and IndieBound's Indiessentials program, and we will nominate authors for these programs where appropriate. The same is true of national prizes. If you have your eyes set on something you'd like to enter and you need your publisher to submit for you, please contact Brooke Warner.

As detailed above in "What traditional distribution means for your book," there are some risks inherent in traditional distribution. We argue that it's well worth it for what you gain, but investing in publishing with SparkPress means giving your book its one and only best shot from the get-go. We insist that you carefully consider both your publicity and your marketing plan and make yourself available for media appearances and blogging in the three to four months following your pub date.

## Preorders

When we talk to you about preorders, we are talking about retail accounts, not individuals, who are preordering your book. About ten weeks prior to your pub date, Brooke will be in touch about your print run pricing and this will include a conversation about preorders, and which retailers

have preordered your book. We use this information to decide how many to print. That said, preorders are increasingly lower than they used to be, as many retailers will prefer to hold out and order after publication day. This can make it difficult to decide on a print run, and it's also important that you don't see low preorders as necessarily an indication that your book is not going to sell. Brooke will talk you through the best course of action for printing based on a number of factors, not limited to preorders.

## Understanding the finances

The only downside to traditional distribution is the risk. What distribution offers authors is tremendous in that it gets your book out into all the channels where you hope your book would be. You are functioning as a traditionally published author in this sense, with a team available to get your book into retail outlets, and without any resistance from buyers about your book and its legitimacy.

When you are traditionally distributed, you have reps preselling your books into the marketplace, which means that you have to preprint enough quantity to cover the preorders. In recent seasons we have seen the importance of printing beyond the preorders as well, because the preorders get fulfilled immediately, and then new inventory needs to be available for Ingram to draw from to fulfill new orders.

The finances come into play here as you consider your price per unit. For print books, your earnings look like this:

- The net sales price will be \$8.47, or 50% of \$16.95 (standard trade discount).
- The manufacturing cost will anywhere between about \$2–\$4 (depending on POD vs. print-run).
- For distribution, maintaining the trade relationships, warehousing, shipping, and accounting for book sales, SP receives a 40% fee from the net sales price. So, for books sold through the trade, your Net Profit will be: \$1.09–\$3.09 (\$8.47 minus \$2–\$4 [manufacturing] minus \$3.38 [40% of \$8.47]).

You can see that the manufacturing cost is estimated at \$3–\$4 per book. However, it's possible to greatly reduce this per-unit cost, even down to as little as \$1–\$2, depending on the quantity you print and how many pages your book is. It's also possible, if you have a very long book, that your unit cost would exceed \$5.00 (though this is unlikely if you get a print run). One of the reasons we want books to be 100,000 words or less (though we allow for up to 120,000



words) has to do with the cost of printing. If you are concerned about costs, shorten your book. The sweet spot is 80,000 words.

Each author's scenario will vary, and Brooke will be in touch about the best choice for you, given your campaign and your preorders. We make this decision together with the best information at hand, understanding that the gamble is returns.

Returns are part of this business. The frustrating part about returns is that more inventory may be needed to fulfill orders that are coming in even as existing inventory is allocated to accounts that are just sitting on it, not necessarily selling your book. Unfortunately, this is part of the risk, and the truism applies here that you have to pay to play. This is why we want to try to help you consider your printing price points and to make a measured decision.

SP authors bear the cost of returns, which is 50 cents per return. This is another risk inherent in this process. You need to consider that some of your inventory will come back. As long as it's not damaged, it will go back into salable inventory. Our job is to monitor your inventory and to print conservatively enough that we don't bury you in inventory, but to be aggressive enough to have enough on hand to fulfill demand as it comes in. It might make sense for some authors to print only 500 copies of their book and then switch their book to be fulfilled on demand. Again, these are decisions that will be made about two months out from your publication date, and you will be given a full estimate of all of your choices so that you know what to expect, and what you're getting into.

\*\*\*Please note that a separate handout we make available to our signed authors is a cost and earn-out scenario. If you do not have a copy of this, email Brooke to ask her to send it to you.

## Payment schedule

Royalty statements come out 2 times per year, electronically—emailed out **60 days after the end of each six-month cycle**, as follows:

- end of August for Q1 and Q2
- end of February for Q3 and Q4

We pay out any royalties owed 2 times per year—sent out **90 days after the close of Q2 and Q4**, as follows:

- Any monies owed for Q1 and Q2 are sent via check by end of September (90 days after close of Q2) and reflect Q1 and Q2, combined
- Any monies owed for Q3 and Q4 are sent via check by end of March (90 days after the close of Q4) and reflect Q3 and Q4, combined

# MARKETING & PUBLICITY

It's never too early to start thinking about marketing. SP's distribution relationship with Ingram is amazing in that it will get your book into the marketplace effectively. However, once the books are there, marketing and publicity are the two forces that will actually drive what we call "sell-through." Sell-through is different than preorders, in that selling through means that your book is actually being sold through the register, whereas preorders can always be returned, especially through the major accounts. In many ways, our relationship with Ingram makes marketing and publicity even more important. Because Ingram has the capacity to get your book into lots of accounts, and in good numbers, you will want to have the publicity to back those efforts. If you opt not to have a publicity plan, we will temper our sales force's expectations accordingly.

The following guidelines will help you start to think about how to market and sell your book—no matter how far out your book is slated for publication.

## Marketing strategy

All marketing plans begin with a strategy, answering the following questions:

- What is the goal of publishing the book?
- Who is your audience?
- How will you reach them?
- How does the book solve their problem?
- How does the book fit into your overall publishing plan?

A book's marketing strategy should be brief and concise. If it is thoughtfully prepared and clearly articulated, it can serve as an anchor document for all future marketing activities throughout the life of the book. Once your publication date has been established, we will be asking you for more specific information about your marketing plan, so we ask that you begin to articulate what you think your goals are and what might be possible for your book. We recommend you start thinking about a marketing plan, either on your own or in conjunction with a publicist.

## Components of a marketing plan

The components of your marketing plan will be focused on the following:

### Publicity Plans

- Press releases
- Wire service vs. media database
- Online marketing/social media marketing
- Online retailers
- Author marketing
- Other low-cost marketing opportunities

The **publicity component** of your marketing plan is probably the least expensive and most effective use of your resources. Components of a publicity plan include:

- Press releases, which can announce:
  - A book's publication
  - An author's speaking engagement or other public appearance
  - News events that relate to the book
- Feature articles that are published in online and print publications that mention your book or author
- Book excerpts that are published before the book is available for sale
- Book reviews based on ARCs (advance reading copies) or final books
- TV/radio appearances by the author or other spokesperson for the book
- Author speaking engagements at conventions or other events
- Online publicity

After your book is out, please send your project manager any big media hits as you know about them and/or weekly publicity updates for the first several months of your campaign.

## Preselling your book

The best way to presell your book is to create a sales page for your book on your own website. If you have a database that you market to, you can ask those people to preorder your book. You can also solicit people on Facebook and Twitter. It's fine to presell your book, as long as you know you have a loyal audience. Some buyers do not like the idea of buying something six months in advance, while others are completely fine with this. Know your audience and be up front about when they can expect to hold the book in their hands.

Please note that you can choose to presell your book on your own, or you can leave this responsibility up to online vendors, such as Amazon. Your book will be listed on retail sites as early as three months in advance of publication. You can drive traffic to preorder your book if you so choose.

If you choose to presell on your own through your website, you must take care of this through your own merchant services account on your site (or use PayPal). You will need to keep track of the orders (name, mailing address, and phone numbers are usually important information to gather). Once your book is available, you then order the quantity of books you've presold, by sending **TITLE, ISBN, QUANTITY, NAME OF RECIPIENT, SHIPPING ADDRESS, AND PHONE NUMBER** to [orders@sparkpointstudio.com](mailto:orders@sparkpointstudio.com). We will place your orders, to be received at your home or office, but not in quantities of fewer than ten. Once you receive the books, you will fulfill the orders yourself. We recommend preselling your book only if it makes sense for your audience, and only if you are interested in dealing with fulfillment. It's not for every author, and it may well make sense for you to encourage your buyers to all buy from Amazon on the same day—a strategy that's called a "book bomb," which helps to increase your ranking on Amazon. The only reason to take presales is for more profits, so this is truly an economical decision, and the ball is in your court.

## SP catalog

SparkPress began producing a complete catalog of all of our books in 2015 and have issued it biannually thereafter. You can download these catalogs on our website and we encourage you to do so! We will use the content provided in your 200-word description, as well as your author bio and final cover, in this catalog. It will be distributed to the book trade—to retailers, reviews, and

book buyers. We cannot guarantee that it will impact your book's sales, but we can guarantee that this service will increase the visibility of your book in a way that no other independent publisher is providing.

## ARCs (Advance Reading Copies)

SP creates ARCS, or advance reading copies, for every single book we publish. Primary these are used by your publicist to obtain advanced publicity. Your publicist will send them out to reviewers, who in turn review the book, prepublication, and create buzz for it. There are some outlets that will not review a book unless it's prepublication. Some outlets require that you send the book four months prior to the publication date. We recommend you consult with a publicist about your best course of action. You can and will still get reviews post-publication. However, if you want to mirror the traditional publishing process, sending out ARCs in advance of your publication date is recommended.

Please read more about the ARC process above under "ARC sent to LSI." ARCs will be optional, but if you do not plan to send out any review copies, we will need to review whether it makes sense to have Ingram presell your books to the major accounts.

Please note that we would like to have all of your final blurbs in time for the ARC copies of your book, but if you need to add a last-minute blurb to your final jacket, we will accommodate that change.

## Publicity guidelines

### **Plan ahead**

Traditionally, publicity campaigns start three to four months prior to your book's release. We recommend getting on this timetable, since many reviewers and media require this much advance notice. If you have a limited understanding of how marketing and publicity works, we recommend hiring a publicist. Working with a publicist will help you establish a timetable for your book, and you can rely on the publicist to make connections and follow up on leads. Start contacting publicists five to six months prior to your publication date.

## **Hiring a publicist**

We recommend that all SP authors work with a publicist. Since SparkPress is part of the Spark Point Studio, LLC, family, we recommend working with BookSparks ([www.gobooksparks.com](http://www.gobooksparks.com)), though it's not a requirement. In addition to Crystal Patriarche and her team at BookSparks, we have a list of recommended publicists we're building on an ongoing basis.

## **Recommended Publicists**

### **BookSparks**

Crystal Patriarche

<http://booksparkspr.com>

[crystal@sparkpointstudio.com](mailto:crystal@sparkpointstudio.com)

### **Caitlin Hamilton Marketing & Publicity**

Caitlin Hamilton Summie

[caitlin@caitlinhamiltonmarketing.com](mailto:caitlin@caitlinhamiltonmarketing.com)

[www.caitlinhamiltonmarketing.com](http://www.caitlinhamiltonmarketing.com)

### **PR by the Book**

Marika Flatt

<http://prbythebook.com>

[marika@prbythebook.com](mailto:marika@prbythebook.com)

### **Get Red PR**

Ann-Marie Nieves

[www.areyoured.com](http://www.areyoured.com)

[am@getredpr.com](mailto:am@getredpr.com)

### **Wildbound PR**

Julia Drake

[julia@juliadrakepr.com](mailto:julia@juliadrakepr.com)

[www.juliadrakepr.com](http://www.juliadrakepr.com)

### **Joanne McCall**

[joanne@joannemccall.net](mailto:joanne@joannemccall.net)

[www.joannemccall.net](http://www.joannemccall.net)

### **Smith Publicity**

Corinne Moulder

[Corrine@SmithPublicity.com](mailto:Corrine@SmithPublicity.com)

[www.smithpublicity.com](http://www.smithpublicity.com)

Publicists will have various campaign strategies for you, depending on your expectations. They will help you determine when is a good time to get started, as well as how long your campaign will last.

Publicity packages from these publicists will generally fall in the range of \$5,000-\$15,000, depending on the level of support you're looking for.

**Best practices for working with SP and your publicist:**

1. If you are working with a recommended publicist who's not on our list, please introduce that person to Brooke to get on the same page about goals, expectations, and communication.
2. Please make sure your outside publicist (again, everyone except Crystal) is feeding Brooke information on a regular basis, including media hits, reviews, and any updates regarding your campaign goals.
3. If you're unclear about a deadline, or if you're receiving what feels like contradictory information, please don't hesitate to email Brooke, or to start a conversation between your publicist and Brooke to get clarity. Publicity is not a science, and different publicists have different ways of doing things. If you feel like you need clarity or direction, just ask.

Read the following blog post by Judith Newton, SWP author of the memoir *Tasting Home: Coming of Age in the Kitchen*: "Three Things I Would Have Done Differently in Hiring a Publicist:

<http://www.shewrites.com/profiles/blogs/three-things-i-would-have-done-differently-in-hiring-a-publicist>.

**Press release and other collateral materials**

The publicity materials you need to prepare for publication include:

- press release (include author photo and author bio)
- add-on sheet (Q&A about your book, top tips, frequently asked questions, etc.). What you include as your add-on is entirely up to you. It should be something of interest to the media that would be likely to be picked up as "newsworthy." This generally means trying to connect something that's happening in the popular culture to your book in some way.

You will include these materials, along with a copy of your book, for all pre- and post-publication publicity opportunities. Include a personal note if you so choose. You mostly don't want to send these out unsolicited, because there is a high likelihood they will be ignored—and that would be a waste of books. Instead, create a media contact well before your pub date. This list may include radio stations, newspapers, magazines, websites, and even TV shows. If you work with a publicist,



she will compile this list on your behalf. But you always want to weigh in with your personal connections, as well as your pie-in-the-sky list of media. You want to make contact with the people on your publicity list and secure a response from them that they are interested in seeing and/or reviewing your book, or that they'd like to consider having you on their show. You may also decide to create collateral materials, which include things like bookmarks, postcards, or flyers. You are responsible for the creation of all of these materials, but we have recommended designers you can work with, as well as some recommended printers.

### **Publicity follow-up**

You or your outside publicist will be responsible for following up with media contacts on your media list. If sample books are requested, you or your publicist sends them. If an interview is requested (and you have agreed to be interviewed), you or your publicist will set it up. You want to have a good system in place for follow-up with the media. If you are easily overwhelmed by these kinds of details, we recommend contracting with a publicist.

## **Where your book might be sold**

### **Trade**

Trade sales encompass books that are sold in bookstores throughout the country. These include large-scale chains, such as Barnes & Noble; online booksellers, such as Amazon; and independent bookstores. These are the most common places that you will see books. However, your book will not automatically be made available to brick-and-mortar stores, even though we have a sales force with Ingram. Sometimes bookstores pass on books, and because there are so many books competing for the same shelf space, this is increasingly more common than it used to be. And even if you do get a good preorder from a major chain or from the "field," as independents are referred to, you need to account for the inevitability that some of those books will be returned. If you want your local or hometown bookstore to carry your book, approach them about this possibility a month or two before your pub date. See "Creating a relationship with your local bookstore" for more information about how to go about doing this and how bookstores should order your book.

### **Corporate (special) sales**

Special sales are any sale made to special groups. We recommend compiling a list of possible special sales opportunities you might have and sending them to your project manager. This could include universities, clubs, corporations, trade shows and conferences, catalogs, fund-raisers, and author sales. The incentive for pursuing special sales is the possibility of making high-volume sales in one purchase. Ingram will organize these sales on your behalf as long as the company in question has an account with Ingram. They can also set up an account with Ingram by calling SparkPress's toll-free number: (866) 770-3022. If you think there's an obvious fit for your book at a gift or specialty store, please broach this topic with Brooke. We can encourage our sales reps to approach certain specialty markets where we believe it makes sense.

### **Website**

You can use your website to promote your book by posting your book's cover and catalog description, and by providing links to the major retailers carrying your book. Blogging is also an effective tool in publicizing your book. If you don't already have a blog, consider starting one. In order to maximize the impact of your website, establish its purpose, develop a strategy to implement that purpose, and then stick to it.

### **Websites should include at least the following:**

- Home page, either static or a blog
- Current Book(s)—updated with book covers, biographical data, descriptive copy, and samples of the works
- Sales Links—link to sales sites like Amazon, B&N, \*\*IndieBound, Powell's, your local bookstore, etc.
- Blog
- Press Room—announcements, press releases, and media
- Social Networks—provide links to all your social networking sites
- Videos—provide all videos that relate to your author, title, etc.
- Contact Information—for you, your publisher, and your publicist

If you want to create a blog, you should post new entries at least every other week. If this is not possible, we don't recommend setting up an author blog. There is no cost to set up a blog on sites such as Blogger.com, LiveJournal.com and Wordpress.com. Make sure to link your social media to your blog, too.

**\*\*Please note that we have been asked always to link to IndieBound on our own sites.** IndieBound is a community-oriented movement begun by the independent bookseller members of the American Booksellers Association. It brings together booksellers, readers, indie retailers, and local business alliances. It is important that you place a link to IndieBound wherever else you place retailer links when promoting your title.

Some authors also find great success with blog tours, in which authors go "on tour" by visiting others' weblogs and providing interviews, brief excerpts, and reviews. Please see Resources for some recommended people you can hire to help you put together a blog tour.

## Tracking Sales

As authors, it's a good idea to track sales, but it's not an easy thing to do. We do track sales through Ingram for you, and you will get a report of your overall sales with your royalty reports each quarter. Where e-books are concerned, it's currently difficult for us to pull sales reports from Ingram. Ingram has promised to invest in an easier platform, which we are eagerly anticipating. The most effective way to track your own sales is on Amazon through Author Central, though currently you can only track print sales there. One note about Author Central is that it's an incomplete measure of sales. It's a good tool, but your royalty statements will be a much more accurate gauge of sales than anything Amazon might offer. **A new tool for tracking e-book sales on Amazon is <https://www.novelrank.com>.**

## Basic social media strategy

We recommend thinking about social media as a place to promote and sell your book. You don't want to oversaturate your audience, but leading up to launch and once your book is available, you want to talk about your book and encourage your readers to buy it. Using social media is easy and free, and if it's not already part of your marketing plan, it should be.

## **Facebook**

<http://www.facebook.com/pages/create.php>

The most effective social network for authors is Facebook. It is important to create a Facebook Fan Page and to use elements of your book design to brand that page. We recommend that you use your name, rather than the book title, for your fan page. Posting frequent status updates will start to build your fan base and a group of people who will be future readers.

## **Facebook Advertising/Fan Page Advertising**

<http://www.facebook.com/advertising>

Although it may feel frustrating to have to pay for advertising on Facebook, we recommend it to boost your following. Facebook advertising can be narrowly targeted to specific users of Facebook. You can create an ad that has your book cover and certain keywords to drive people to your site. This is an effective and fast way to build a following.

## **Twitter**

After Facebook, Twitter is the next-most-effective social networking site. You can link your Facebook fan page to your Twitter account, and we recommend that you do so. Once you have your Facebook URL and your Twitter handle, we want you to include those assets in your marketing plan. Twitter is a great way to announce release dates and press-release information, and it also creates an online community for your readers. Also, buyers are tracking Twitter traffic to determine the buzz on books. As with Facebook, posting frequent tweets that include the full book title and appropriate (shortened) links. Use bitly.com to shorten your links.

## **Book Social Networking Sites**

There are a variety of social networks that are devoted primarily to book lovers. Some of these sites include:

- Goodreads ([www.Goodreads.com](http://www.Goodreads.com))
- LibraryThing ([www.LibraryThing.com](http://www.LibraryThing.com))
- Shelfari ([www.shelfari.com](http://www.shelfari.com))

These sites allow you to search for titles, have titles in your own personal library, and review and share titles with others.

### **Op-ed**

If the subject of your book is tied to current affairs in any way, you can write and submit op-ed columns to newspapers. Op-eds are an incredibly effective means of reaching a large number of people. They give you the opportunity to expound on a timely issue and present a compelling argument. A timely, well-written, and provocative piece can establish you as an expert on a particular topic and gain national media recognition for you and your book.

Again, this applies as much to fiction as it does nonfiction. If you have an issue-based novel, whether it's about mental disease, teaching, or some other topic, you can establish yourself as an expert even if you're a novelist.

Consider taking an Op-Ed Project workshop if and when they come to your area. Read more about the Op-Ed Project and their amazing mission here: <http://www.theopedproject.org>.

### **More about platform**

If you would like more information about platform and you don't already have Brooke's book *What's Your Book?* you can email her for a free PDF copy of "**Chapter 4: The Almighty Author Platform.**" There are lots of easy ideas and strategies for authors to take advantage of, and we want to support you to be thinking about and growing your platform from the get-go.

### **Discounting your e-book**

Many authors are deciding to discount their e-books, even as soon as the first quarter in which their book comes out. We recommend waiting until the second quarter, at least three months after your book has hit shelves, but increasingly authors are seeing the benefits of sales and visibility, particularly through BookBub campaigns. If you are interested in learning more about BookBub and how it works, read Barbara Stark-Nemon's post on SheWrites.com called Seven BookBub Basics If You're Doing It Yourself:

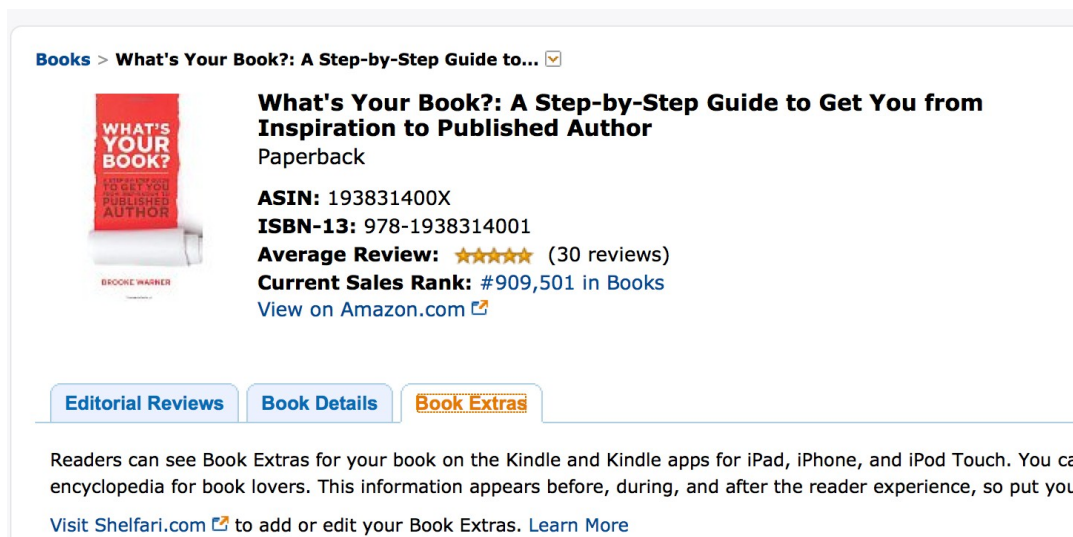
<http://www.shewrites.com/profiles/blogs/seven-bookbub-basics-if-you-re-doing-it-yourself>.

You can also purchase the SparkPress and She Writes Press webinar hosted by Lauren Wise at:

<http://gobooksparks.com/product/how-to-maximize-bookbub>.

## Author Central on Amazon

Once your book is published, go online and create your Author Central page. You do that here (<https://authorcentral.amazon.com/gp/landing>) by creating an account and then going in and “claiming” your book. You can also upload photos and videos and start conversation threads here. We recommend being as active as you can be. However—and this is important—please do not alter any of the following tabs on your Author Central profile: Editorial Reviews, Book Details, and Book Extras (see image). If you do, you will override our databases, effectively locking us out from being able to make changes on your behalf. You can update your bio and description, but, again, please do not touch your reviews on the back end inside Author Central.



The screenshot shows the Amazon Author Central page for the book "What's Your Book?: A Step-by-Step Guide to Get You from Inspiration to Published Author" by Brooke Warner. The page includes the book cover, title, format (Paperback), ASIN (193831400X), ISBN-13 (978-1938314001), average review (5 stars, 30 reviews), and current sales rank (#909,501 in Books). There are three tabs: Editorial Reviews, Book Details, and Book Extras. Below the tabs, there is a note about Book Extras and a link to visit Shelfari.com to add or edit them.

**Books > What's Your Book?: A Step-by-Step Guide to...**

**What's Your Book?: A Step-by-Step Guide to Get You from Inspiration to Published Author**  
Paperback

**ASIN:** 193831400X  
**ISBN-13:** 978-1938314001  
**Average Review:** ★★★★★ (30 reviews)  
**Current Sales Rank:** #909,501 in Books  
[View on Amazon.com](#)

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UK: <https://authorcentral.amazon.co.uk>

Germany: <https://authorcentral.amazon.de>

France: <https://authorcentral.amazon.fr>

## Third-Party Sellers on Amazon

You will see your book for sale by third-party sellers on Amazon and there's not much you can do about it at this point. Don't worry if you see third parties selling used books when your book is newly released, especially if they're pricing your book for more than Amazon is charging. These are just opportunists who will price the book at a higher cost and then simply buy your book on Amazon to fulfill to a consumer willing to pay more. We do recommend monitoring Amazon's buy button from time to time to see whether your book is being sold by Amazon or by a third party in the primary buy box position. If you have any reasons for concern about who the vendor is, you could contact Brooke. Read more about why any of this might be a concern here: <http://bit.ly/2yX1Dc1> (or Google the article: "How Amazon, Once Again, Is Driving Down The Value Of Books And Undermining Authors.")

## Contests and awards

All awards are not created equal. Here are the awards we recommend:

**Foreword Indies:** Recognizing the best independently published books.

**Sarton Women's Book Awards:** The Sarton Women's Book Awards honors the best in women's memoirs and contemporary and historical fiction.

**IPPYs:** Conducted annually, the Independent Publisher Book Awards honor the year's best independently published titles from around the world.

**The IBPA Benjamin Franklin Award:** Administered by the Independent Book Publishers Association (IBPA) with help from over 150 book publishing professionals.

**Nautilus:** Recognizes and celebrates books that promote spiritual growth, conscious living & green values, high-level wellness, and positive social change.

**Next Generation Indie Book Awards:** The largest not-for-profit awards program for independent publishers.

**International Excellence: Body, Mind, Spirit:** Any book dealing with alternative medicine.

**International Book Awards:** Honoring excellence in independent and mainstream publishing.

**National Indie Excellence:** The Indie Excellence Winners & Finalists recognize the books that demonstrate an indefinable synergy of elements that makes for overall excellence.

**Reader's Favorite:** Readers' Favorite is owned and operated by authors for authors with a wide range of awards categories.

**Living Now Book Awards:** Designed to bring increased recognition to the year's very best lifestyle books and their creators.

**Does SparkPress or BookSparks automatically enter authors into awards?**

No, as a publisher we do not enter your books into awards. We do, however, proactively send out email reminders with the deadlines and information to all of the SparkPress authors for the top indie book awards. If you are a new author and wish to be added to the email distribution for awards, please email Brooke.

**Do these awards matter? Do awards have any impact?**

Every year, as we begin to win awards, the question comes up if these awards are legitimate and do they really mean anything. The short answer is, yes, this is incredible recognition for both our authors and our press. Although SparkPress is sweeping many awards programs, no, these awards are not a given or easy to win. These awards programs get thousands of submissions and our SparkPress books are consistently catching the eye of the judges. Often, a single judge only reviews a handful of titles, so they have no idea that SparkPress authors are consistently winning in other categories, too. There is much debate about the merit of book awards. However, they can be a very useful sales tool. The life of a book is surprisingly short. After three months, your book is backlisted. Winning an award and promoting that award can breathe fresh air into your sales. She Writes Press author Kate Raphael did a great post on Medium about [this very topic](#).



## What to do if you see your book online available as a free download

If you see that your book is available online as a free download, there is not much recourse other than to email Google at: [removals@google.com](mailto:removals@google.com).

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# RESOURCES

## Marketing and Publicity Books

*\*Green-Light Your Book: How Writers Can Succeed in the New Era of Publishing*, by Brooke Warner, She Writes Press, 2016

*Pep Talks for Writers: 52 Insights and Actions to Boost Your Creative Mojo*, by Grant Faulkner, Chronicle Books, 2017

*Big Magic, Creative Living Beyond Fear*, by Elizabeth Gilbert, Riverhead Books, 2016

*Online Marketing for Busy Authors: A Step-by-Step Guide*, by Fauzia Burke, Berrett-Koehler Publishers, 2016

*Word of Mouth Marketing: How Smart Companies Get People Talking*, by Andy Sernovitz, PressBox Publishing, 2015

*Rise of the Machines: Human Authors in a Digital World*, by Kristen Lamb, 2013.

*What's Your Book? A Step-by-Step Guide to Get You from Inspired to Published Author*, by Brooke Warner, She Writes Press, 2012.

*Platform: Get Noticed in a Noisy World*, by Michael Hyatt, Thomas Nelson, 2012.

*The Zen of Social Media Marketing: An Easier Way to Build Credibility, Generate Buzz, and Increase Revenue*, by Shama Kabani and Chris Brogan, BenBella Books, 2012.

\*All SP authors get a free copy of Brooke's book shortly after we launch a new season

\*\*Do you have a book you want to suggest be added to this list? Please email Brooke. Thanks!

## Possible Review Opportunities and Author Resource Websites

Signing with Ingram for distribution means that the major review outlets now recognize us as a traditional press. What this means for you as an author is that you can pursue traditional and independent reviews from every reviewer other than Kirkus. There are many review sites (listed below) that are geared toward indie authors, so in these cases you want to identify yourself as an independent author. When approaching a review outlet, identify yourself as a SP author. For the most part, these outlets are not going to ask questions about what type of press we are. There may be some outlets that bar your participation, for various reasons. For instance, [Newpages \(newpages.com\)](http://Newpages.com) will not review author-subsidized books at all. We are trying to be in

conversation with these outlets and we appreciate your bringing these sites to our attention so that we can continue to try to make inroads with them.

We are listing below some of the better review sites, but you can also find a comprehensive list here: [www.theindieview.com/indie-reviewers](http://www.theindieview.com/indie-reviewers).

[www.goodreads.com](http://www.goodreads.com)

Now owned by Amazon, Goodreads boasts over 20 million members.

[digitalbooktoday.com/about-us](http://digitalbooktoday.com/about-us)

Based on their site, it sounds as if the reviews they offer are Amazon reviews for authors who support their site. Their favorite genres are romance, thriller, medical, mystery, chick lit, sports, nonfiction, fiction, and more.

[www.selfpublishingreview.com/submissions/book-review-guidelines](http://www.selfpublishingreview.com/submissions/book-review-guidelines)

The fee for a review here is \$75. Read their guidelines carefully.

[www.bookreporter.com](http://www.bookreporter.com)

Great author interviews, as well as featured “author spotlights” by genre. Also write book reviews, host contests, maintain a blog, and feature books in a “Coming Soon” section, where they put books that have caught their attention pre–publication date.

[www.bookspot.com](http://www.bookspot.com)

Organized resources for readers, including links to best-seller lists, websites to compare prices, and popular bookstores. Also contains some author resources, with links to other sites that may be helpful, as well as links to popular publishing houses.

[bookbloggerdirectory.wordpress.com](http://bookbloggerdirectory.wordpress.com)

Basically a directory of blogs about books, divided into very specific genres. They maintain their own blog, mostly interviews with bloggers.

[www.blueinkreview.com](http://www.blueinkreview.com)

Claim to give “serious” reviews of self-published titles, with a roster of reviewers who have traditional-media experience.

[www.bragmedallion.com](http://www.bragmedallion.com)

BRAG stands for Book Readers Appreciation Group. BRAG’s readers are passionate about all books, but they focus exclusively on the work of self-published authors of print and digital books. They select those books that they believe deserve to be considered, and those that pass muster are awarded with a BRAG Medallion and featured on BRAG’s website.

[www.aldaily.com](http://www.aldaily.com)

Features articles from magazines, newspapers, blogs, and any other source found online. They also link to book reviews, essays, and opinion columns.

[www.bookslut.com/blog](http://www.bookslut.com/blog)

This site maintains a series of columns each focusing on book reviews for different genres. They feature their own book reviews and have done a few author interviews.

[www.theindieview.com](http://www.theindieview.com)

Write their own author interviews and reviews, with ratings out of five stars. Authors earning three stars or more have the opportunity to be listed on their "Indie Authors" page, with links to their blogs and books.

[www.januarmagazine.com](http://www.januarmagazine.com)

Online magazine focusing on all things book-related. They write (brief) reviews and also conduct author interviews, as well as share book news.

[www.bookwire.com/index.html](http://www.bookwire.com/index.html)

Lists of published books organized by genre and date published, with links to purchase on Amazon. They also have an author index with all published works listed.

[fyreflybooks.wordpress.com/about/review-policy](http://fyreflybooks.wordpress.com/about/review-policy)

Book reviews all written by the same person, including recommendations and links to other reviews of the same book.

[www.writeradvice.com](http://www.writeradvice.com)

Posts creative pieces, author interviews, and advice. Recently started doing contests. Also offers manuscript consultation.

[www.writersweekly.com](http://www.writersweekly.com)

Freelance writing e-zine featuring advice articles and paid writing opportunities. Publishes some of their own books for writers.

[writers-bbs.com](http://writers-bbs.com)

A discussion board broken into different areas of writing.

[www.writerswrite.com](http://www.writerswrite.com)

Posts news about writing, books, and the industry. Many of the links take you to their sister site, Readersread.com, which does giveaways, reviews, and author interviews.

[www.writingclasses.com](http://www.writingclasses.com)

Website for Gotham Writer's Workshop; listings for workshops in NYC and online.

[www.writers.com](http://www.writers.com)

Offers online writing classes, free writing groups, informative articles.

[www.writing-world.com](http://www.writing-world.com)

Features informative articles for writers, broken down into genre, type of publishing, and type of writing. Will feature books on their list for a fee.

[www.bookninja.com](http://www.bookninja.com)

An online literary magazine run in Canada, featuring literary news and author interviews.

[www.popmatters.com](http://www.popmatters.com)

Writes book reviews, features, and columns for readers.

[www.complete-review.com](http://www.complete-review.com)

Comprehensive book reviews of both newly published and older material.

[myshef.com](http://myshef.com)

Columns for readers, book reviews; features a “top ten.”

[www.midwestbookreview.com](http://www.midwestbookreview.com)

Includes links to a series of specialized book-reviewing websites (children’s, for librarians, small press, etc.), as well as articles for writers.

[rebeccasreads.com](http://rebeccasreads.com)

Book reviews and videos, with featured reads and sweepstakes. Opportunity to submit books for review.

[www.armchairinterviews.com](http://www.armchairinterviews.com)

Author interviews and book reviews.

[www.fresheyesnow.com](http://www.fresheyesnow.com)

Columns about reading; not many reviews.

[www.thewriterslife.blogspot.com](http://www.thewriterslife.blogspot.com)

Features author interviews and informative articles for writers.

[bly.com/blog](http://bly.com/blog)

Website for Bob Bly, a copyeditor, where he blogs about writing.

[www.beatrice.com/wordpress](http://www.beatrice.com/wordpress)

Does podcasts and written interviews with authors.

[marksarvas.blogs.com](http://marksarvas.blogs.com)

Book reviews, with lists of recommended reads.

[maudnewton.com/blog](http://maudnewton.com/blog)

Editor and writer in Brooklyn who does magazine and book reviews.

[www.edrants.com](http://www.edrants.com)

Features book and film reviews, as well as links to author interviews.

[somanymbooksblog.com](http://somanymbooksblog.com)

Rather brief book reviews and blog posts about books written by a librarian in Minneapolis.

[www.erikadreifus.com](http://www.erikadreifus.com)

Writer in NYC who blogs about writing and posts resources for writers.

[www.librarian.net](http://www.librarian.net)

A librarian blogging mostly about libraries and technology used in libraries.

[www.librarystuff.net](http://www.librarystuff.net)

Dedicated to professional development for librarians.

[www.publiclibraries.com](http://www.publiclibraries.com)

Posting news about the industry relevant to libraries.

[www.ala.org/pla](http://www.ala.org/pla)

Information for public libraries, news, blog posts, and grants.

[www.writermag.com](http://www.writermag.com)

Resource for writers including articles, contests, and author interviews.

[www.writersdigest.com](http://www.writersdigest.com)

Resource for writers, author interviews, advice columns, contests, etc.

[www.pw.org/magazine](http://www.pw.org/magazine)

Print and online magazine about all things books and writing, with writer resources.

<https://www.awpwriter.org>

Resources for writers with programs, contests, and job listings.

[www.freelancewriting.com](http://www.freelancewriting.com)

Resources, tutorials, and contests for freelance writers.

[www.nationalwriters.com/page/page/1963103.htm](http://www.nationalwriters.com/page/page/1963103.htm)

Contests and groups for writers.

[www.writer.org](http://www.writer.org)

Resources for writers, workshops, classes, etc.

[www.writtenmag.com/page/written30in90](http://www.writtenmag.com/page/written30in90)

Rates books on a scale of 1–5.

[www.glimmertrain.com/writersask.html](http://www.glimmertrain.com/writersask.html)

Magazine by writers, for writers, about writing.

<https://www.creativenonfiction.org>

Features nonfiction books with links to Amazon; publishes a magazine with articles about nonfiction writing.

[www.writingforums.com/forum.php](http://www.writingforums.com/forum.php)

UK based; discussion boards about writing.

# FREQUENTLY ASKED QUESTIONS

Many of these questions and their answers can be easily referred back to online at <http://gosparkpress.com/how-it-works/faqs>

## **Who is my primary point of contact?**

You have two primary points of contact, Brooke and your editorial manager. Brooke is responsible for covers, printing decisions, and any questions you might have related to sales or distribution. Please contact your editorial manager for everything else, specifically the production process (shepherding your book from the proofreading to final pages) and if you have any changes you want to make to your book data

## **What are my paper choices, and how do I know what's best for my book?**

We have two paper choices—60-pound white offset or 55-pound hi-bulk natural (cream). These are both excellent paper choices. We typically recommend white for how-to books and natural for memoirs and novels. You also get to choose between a matte and a glossy cover finish. We typically choose matte for novels and memoirs, and glossy for how-to books.

## **If I see errors in my book after it's been published, what do I do?**

Please send your project manager a list of corrections you want to have made in a next printing of your book. Provide all of the corrections in a single file. Please do not send it piecemeal. We ask that this be provided in the same format as the corrections made to your proofread. Again, there is a sample in the back of the handbook.

## **What if I have corrections or additions to a manuscript that is in production?**

Please note that extensive changes that happen once the book has already gone to layout will be charged at \$50/hour. We take responsibility for small errors you might find, but not for substantive changes. It's not too late to make these changes, but we ask you to please try to avoid changing the pagination of the manuscript, and to make the changes at a late stage only if they're absolutely necessary.

**If I see an error on Amazon, how can I get it changed?**

Simply email your editorial manager and she will make sure that the changes take effect. It typically takes up to ten days for the feed to refresh.

**Amazon is saying there are only 2 (or 5 or any other low number) of my book left in stock.****What do I do?**

Unfortunately, this is a sales tactic (leveraging scarcity) to try to encourage consumers to buy books, and should therefore be ignored. Please read Brooke's post, The Top 10 Things All Authors Should Know about Amazon:

[https://www.huffingtonpost.com/brooke-warner/the-top-10-things-all-aut\\_b\\_6744386.html](https://www.huffingtonpost.com/brooke-warner/the-top-10-things-all-aut_b_6744386.html)

**Amazon has lowered the price of my book too much. What do I do!**

Amazon is a retailer and controls its own pricing. All you need to worry about is what the list price is on Amazon. You will be paid royalties based on the list price, regardless of what Amazon decides to charge consumers for your book. Amazon is notorious for undercutting themselves to be the most price competitive, but this does not impact your earnings.

**How do I purchase copies of my own book?**

You order your books directly from SparkPress at [orders@sparkpointstudio.com](mailto:orders@sparkpointstudio.com). Please include the following information: TITLE, ISBN, NAME OF RECIPIENT, SHIPPING ADDRESS, PHONE NUMBER.

**Can you give me an example of what I can expect to earn on a book priced at \$16.95?**

How much you make from a \$16.95 book will depend on where and how it is sold.

**If you are selling physical books directly from your website or at live events:**

- The net sales price will be \$16.95, or a little less if you discount it.
- The manufacturing cost will be \$2 – \$4 (depending on POD vs. print-run).
- If you hand-sell the books from among your own initial inventory, or ship them yourself, those are your only costs. If you need to replenish your own stock from IPS's warehouse, you need to take those costs into consideration.
- So, if you sell your book directly, your net profit will be \$12.95–\$13.95 (\$16.95 minus \$2–\$4).
- We recommend that you pass along the cost of shipping and handling to your consumer. Sending via media mail throughout the United States is \$2.58, and the cost of mailers is typically about \$1–\$1.50 per mailer, so you can generally charge back between \$4–\$5 for shipping and handling.

**If you are selling physical books directly through Amazon, Barnes & Noble, or other retailers (the Book Trade):**

- The net sales price will be \$8.47, or 50% of \$16.95 (standard trade discount).
- The manufacturing cost will be about \$2 – \$4.



- For distribution, maintaining the trade relationships, warehousing, shipping, and accounting for book sales, SP receives a 40% fee from the net sales price.
- So, for books sold through the trade, your Net Profit will be: \$1.09-\$3.09 (\$8.47 minus \$2-\$4 [manufacturing] minus \$3.38 [40% of \$8.47]).

**For e-book sales:**

- E-books are currently sold at the price set by SP with author approval.
- For managing relationships and files, distribution to the trade partners, and handling all customer service and accounting, SP receives a fee of 20% of the net sales price.
- There are two ways in which e-book earnings are calculated, depending on where the e-books are sold. The pricing for these two models is broken down here. Note Ingram’s fees and commissions, which are 5.6% of retail cost for the agency model and 7.5% of net for the wholesale model.

<b>E-BOOK Agency Model (e.g., Apple)</b>		
	SparkPress	Traditional Publisher
List price	\$9.99	\$9.99
Retailer	\$3.00	\$3.00
Fees/commissions	\$0.56	\$0.76
Publisher	\$1.40	\$4.74
Author	\$5.03	\$1.49
<b>E-BOOK Wholesale Model (e.g., Amazon, B&amp;N)</b>		
	SparkPress	Traditional Publisher
List price	\$9.99	\$9.99
Retailer	\$5.24	\$3.00
Fees/commissions	\$0.36	\$0.76
Publisher	\$0.95	\$4.74
Author	\$3.44	\$1.49

**How does an SP author determine whether she’s a candidate for ordering a print run, versus making her book available as POD?**

The option to order a short print run is a unique service SP offers in the world of hybrid publishing. We talk through the choices and help our authors decide whether or not it makes sense to do a short print run. As a general rule of thumb, authors who believe they can sell over

500 books in one year are good candidates for printing, versus POD. Please note that the author fronts the cost of their print runs.

**How much of each book sale (i.e., what %) do SP authors receive? Does that differ by print run, POD, and e-book editions? And why would a self-published author need or want SP to manage her accounts?**

SP takes a distribution, management, and warehousing fee of 40% of net sales on all print books sold and 20% on all e-books sold. There is also a small fee added on to e-books (7.5% of net sales for all accounts except Apple, and 5.6% of retail for Apple). See the further breakdown of this below. We also make sure that the accounts are current. We liaison with all major accounts. We believe that authors will benefit from having SP managing their POD and e-book accounts because, as any author braving the world of self-publishing alone knows, there are a lot of small details to figure out and stay on top of. One of the most complicated is [metadata](#). In our experience, the big self-publishing companies don't give authors much hand holding. We strive to function like a traditional press in this sense. Our authors can contact us with problems, and we will keep their accounts running smoothly.

**Does SP pay out royalties?**

Yes, you get royalty statements and payments twice a year. Please see our royalty payout schedule on page TK.

**Self-publishing is a pretty easy and inexpensive endeavor when you look at doing everything yourself. What benefit does an author get from publishing on SP?**

It is relatively easy to self-publish. That said, most authors don't know how to publish, what's involved, and what they're missing. It's the old adage "You don't know what you don't know." Most self-published books fail because they are editorially and aesthetically below par. We ensure that every book published on the SP label is up to a certain industry standard, and no book put out on our imprint will suffer the feedback of being poorly published. Brooke Warner has made author education an integral part of the experience at SparkPress. She holds a monthly call for authors in which she details all the steps of the publishing process and explains to authors what they need to be considering as they move forward toward publication. Also, self-publishing is a lonely endeavor, and many self-published authors don't have the community or existing platform they need to be able to sell books. Although we can't build authors' platforms for them, we do feel we are giving them a leg up by featuring their books on our website and on our social media sites. We give authors the benefit of publishing on a brand that already has a solid reputation in the industry, and the added benefit of traditional distribution.

**What does SP offer by way of marketing and publicity? Does SP recommend hiring an outside publicist?**

The [SparkPoint Studio](#) family has an in-house publicity solution for authors through [BookSparks](#). Working with BookSparks for your publicity is not required, but we encourage all of our authors

to have a conversation with our CEO, Crystal Patriarche, to get a sense of what kind of publicity solutions we might be able to provide. If authors want to get other bids and/or to interview other publicists, we provide a list of publicists we recommend in our author handbook, which authors receive upon signing with SparkPress. At the end of the day, we strongly recommend that our authors work with an outside publicist, whether that be with BookSparks or another firm, as our experience has shown us that books without a publicity plan tend not to go very far, and our goal for our authors is that they will earn out their expenses and—icing on the cake—turn a profit. Short of a miracle or a streak of good timing and good luck, the only way to sell books is to have a solid publicity campaign.

### **How does SP handle warehousing and distribution, and what is the cost to SP authors?**

SP is distributed by IPS, and all books will benefit from their internal sales process. They will also be listed in Ingram's online catalog through Edelweiss. We will warehouse books in Tennessee at no additional cost to the author for up to one year. After one year, books may become subject to storage fees. Brooke will notify authors at the one-year mark about how much inventory is in the warehouse, and at that point we discuss options with the authors on an individual basis.

### **How does SP handle fulfillment?**

SP does not offer fulfillment services on direct sales from authors' websites. The only option for direct fulfillment from SP is to place orders of 10 or more. If you so choose, you can fulfill your own single orders directly from your site, making sure to factor in the cost of shipping and handling (we recommend a flat fee of \$5 for your mailer and the media mail option via USPS).

### **Can SP authors get their books into bookstores?**

Yes, any bookstore interested in carrying your book can order directly through Ingram, the wholesaler and affiliate company of our distributor, IPS. We will fulfill bookstore orders whether you've opted to make your book available through a print run or through POD.

### **How does SP's cover design process work?**

When an author decides to publish with SparkPress, her cover is managed and/or designed by our creative director, Julie Metz. Authors are asked to fill out a cover memo to give us direction, and from there they are given at least three cover "comps" to review. These will be conceptual, not completely polished. The author then weighs in on the direction and consults with her editorial manager about what's working and not working. In an ideal scenario, one of the three directions will be on track and the designer will polish that cover with feedback from the author. If all three concepts are off-track, SP will offer one more additional round. We will work with our authors to create the best possible cover for their book, but we will also request from our authors that this be a collaborative process. We take our covers very seriously and strive to produce covers we can all be proud of.

### **What are the standard formatting options for SP authors?**

SP has, to date, published both paperback and hardcover books. If an author wants a hardcover, they must consider the print costs, and we would like to have a conversation with you about the pros and cons of this option. It will also incur an additional charge. Our standard trim sizes are 5.5 x 8.5 inches and 6 x 9 inches. We have the capacity to print mechanical and saddle-stitched books, and well as nontraditional trim sizes. However, if you're opting for POD, you must choose options that are standard for LSI (our POD printer).

### **What if SP authors want special design elements in their books?**

For the most part special design elements will not incur an extra charge, but if your book ends up being far outside of the traditional format we offer, you may incur additional production costs. Things that incur additional costs include:

- High-design books that have lots of charts, graphics, and/or images.
- Books with a photo insert
- Four-color books

If you see your book as having any of these elements, contact Brooke and/or your editorial manager immediately so we understand the extent of your project from the get-go. Thank you.

### **Why does SP require proofreading? What if I have my own proofreader?**

For SP, proofreading is a nonnegotiable step, and having our own stable of proofreaders sign off on a final manuscript is part of our quality control. However, we do the proofreading before the book has been laid out into designed pages. Therefore, we urge you to review your final laid-out pages *very* carefully, and perhaps even to hire an outside proofreader to do a final pass. We have a thorough checklist of things to watch out for when you receive your first designed pages, but it's never going to hurt to enlist more help and get another final set of eyes on your final product.

### **Does SP offer ARCs (advance reader copies)?**

Yes, ARCs are a standard part of our process and built into our production process. Having ARCs goes hand in hand with having a publicity plan. Some books will not need ARCs, but most books do. If you're working with a publicist, we will encourage you to get ARCs made. We print these through our printing partner, Lightning Source, and the cost ranges from about \$3 to \$5 per ARC.

### **Will SP authors receive a discount for orders of their own book?**

SP authors who get a print run will own their own book outright. You may order your books at any point directly from SparkPress and pay only the shipping cost for those copies. For authors who opt for POD, you may purchase your books for your own use or resale (excluding trade sales) at the manufacturing cost, plus shipping and handling.

**What can SP authors anticipate for printing costs with LSI?**

The cost of printing falls to SP authors and is on top of the cost of the publishing package. We have long-standing relationships with our printers. As a result, our prices are lower, due to economy of scale, than what most authors will find if they go out and solicit a printing bid on their own. We recommend a print run of at least 500 copies to make it worth your while and to keep the costs manageable, and we will talk through sales expectations with you to help you determine whether a short print run makes sense for you, or whether your book should be a candidate for POD only.

**Does the cost of the publishing package price include e-books? Where will they be available for purchase?**

Yes. We will convert your files into an e-book and make them available to 127 different online retailers, including the major players like Kindle, Nook, Kobo, etc. Your e-book will be published simultaneous to your print book and both versions will release on the same publication date.

**Does SP offer e-book-only publishing solutions?**

We do have these options available and will discuss them on an individual basis with interested authors. Contact Brooke at [brooke@shewritespress.com](mailto:brooke@shewritespress.com).

**Does SP handle international sales?**

Ingram distributes SP books through their international distribution outlets in England and Australia, unless we specify otherwise. Please let us know at the point of negotiation if you do not want your book released for international sales. Amazon sells across the world, and SP will make available the US edition for international purchase. While books are made available in these markets, we do not have an active sales team in any territory beyond the United States and Canada. This does not give us the right to sell translation rights, which are rights our authors retain.

*Note: Please contact Brooke directly if you have a question you believe should be part of the FAQ. Thank you!*

# SPARKPRESS STYLE GUIDE

The authority on grammar and style is *The Chicago Manual of Style (CMS)*, 16th edition. We do not expect that you submit a manuscript that completely adheres to every rule stated in *CMS*, but if and when you have questions, you should refer to *CMS* for your answers.

The following are a few of the most basic style preferences we have:

The spelling authority is *Merriam-Webster's Collegiate Dictionary*, 11th edition. When a word is listed with two or more spellings in *M-W*, use the first spelling. When a word is listed as "often capitalized," retain the (primary) lowercase format. *M-W* is also a great tool for distinguishing hyphenated words.

## PUNCTUATION

### Commas

Use the serial comma, which means that in a series of three or more items, a comma comes before "and" and "or," separating the last and next-to-last items (e.g., We used red, green, and white stockings.)

### Ellipsis Points

- Use three points to indicate an omission. Insert one space before and after . . . each point.
- Use four points when the omission follows a complete sentence. The first point is a period and follows right after the last word before the ellipses, with no space. . . . The remaining three points have one space before and after each point.
- A three- or four-dot ellipsis followed by closing quotation marks should not have a space between the final dot in the ellipsis and the closing quotation marks.

## **Apostrophes**

- The possessive case of singular nouns is formed by the addition of an apostrophe and an “s”; the possessive of plural nouns (except for a few irregular plurals) is formed by the addition of an apostrophe only. Examples: the horse’s mouth, the puppies’ tails, the children’s desks.
- The above rule also applies to proper names, regardless of whether the name ends in “s”: Burns’s poems, Marx’s theories, Jefferson Davies’s home, Dickens’s novels, the Joneses’ reputation and the Rosses’ and Williamses’ lands, She Writes Press’s catalog, Jesus’s adherents.
- Do not use an apostrophe in full eras: 1990s, *not* 1990’s. However, when abbreviating the dates, use an inverted apostrophe before: ’50s.

## **Dashes**

- Use the en dash, which is bigger than a hyphen and smaller than an em dash, in ranges of numbers, such as hours and dollar amounts; days; years; and so on (e.g., 1999–2001, ages 4–15, \$100–200). On a Mac, the en dash is formed by pressing the option key and the hyphen key simultaneously.
- An en dash is also used to hyphenate compound modifiers (e.g., New York–based company; post–Civil War period).
- An en dash is also used to connect words, especially locations and travel routes, and signifies “to” in certain constructions (e.g., he took the Florence–Rome train; US–Mexico border). An em dash should be typed as a formatted em dash (shift + option + hyphen on a Mac keyboard), with no spaces surrounding it.

## **Hyphens**

- Close up words containing prefixes such as non-, pre-, post-, extra-, super-, un-, etc. Refer to the *CMS Hyphenation Guide* for detailed guidelines.

- For adjectives containing the suffix *-like*, consult *M-W* to determine whether a particular adjective should be open or closed. If the adjective appears as a closed entry (e.g., *catlike*), close up; if it does not appear in any entry, leave hyphenated (*sister-like*).
- For compound words (e.g., *cost-effective*, *fund-raiser*, *henhouse*, *lighthearted*), refer to the following sources (in this order) to determine whether the compound should be one word, two words, or a hyphenated word: 1) *M-W*; 2) *CMS*. When a compound adjective immediately precedes a noun, it is usually hyphenated (e.g., *seventeen-year-old dog*, *five-mile hike*).
- Please do not hyphenate common compound nouns (those found in *M-W* or in common use) used as adjectives before a noun (e.g., *hot dog vendor*, *not hot-dog vendor*; *high school teacher*, *not high-school teacher*; *real estate agent*, *not real-estate agent*).
- Do not hyphenate compound terms used to categorize people, such as *African American*, even if used as an adjective, such as *Asian American woman*.

### **Colons**

When a colon is used within a sentence, the first word following the colon should be lowercased unless it is a proper noun. When a colon introduces two or more sentences or when it introduces speech in dialogue, a quotation, or a question, the first word following it should be capitalized. Fragments and lists should begin with a lowercase letter.

### **Examples**

- The conclusion is clear: don't drink the water from polluted rivers.
- Residents decorated downtown for Independence Day in three classic colors: red, white, and blue.
- Yolanda faced a conundrum: She could finish the soup, pretending not to care that what she had thought until a moment ago was a vegetable broth was in fact made from chicken. She could feign satiety and thank the host for a good meal. Or she could use this opportunity to assert her preference for a vegan diet.

### **Quotation marks**

- Periods, question marks, and exclamation points go inside closing quotation marks when the quoted passage is a complete sentence. Commas always go inside closing quotation marks.



Semicolons, colons, and dashes always go outside closing quotation marks. Question marks and exclamation points go outside quotation marks surrounding a single word or phrase within a sentence not surrounded by quotes (e.g., Did I just hear him use the word “surreal”?; I thought you said you were “taking a break”!).

- Do not surround nicknames with quotation marks unless the nickname appears between the nickname holder’s official first and last name (e.g., Babe Ruth but George Herman “Babe” Ruth).
- Use quotation marks for English words used as words and phrases used as phrases (e.g., the word “silly” comes to mind; I assume you’ve heard the saying “patience is a virtue.”)

### **Accents**

Do not use accents for words common in English usage (consult *M-W*), such as decor, elite, facade, naive, regime, but use in words like café, cliché, maître d’, tête-à-tête. If you are unsure whether a word should be accented or not, consult *M-W*. It is important to be consistent and to mark all accents clearly. Authors: if your manuscript uses many words with accents and you are unable to type them in with your word processing program, please contact us so that we may work out the best way to signify accents throughout the proofing and typesetting stages.

### **Spacing in initials**

A space separates initials, e.g., C. S. Lewis, *not* C.S. Lewis.

## **CAPITALIZATION**

### **Geographical**

- To summarize: West, East, North, South, and their derivatives (denoting either European or Asian nations and cultures collectively, or regions in the United States) are capitalized (e.g., meet other Westerners at the Hyatt; one aspect of most Eastern religions; Many people moved to California from the South).
- Other regions: West Coast, the Midwest, continental Europe, Pacific Northwest, (American) Southwest, mid-Atlantic, the Southeast, New England, the Middle East, the

Deep South, southern Africa. For smaller regions within a destination, establish a style preference with your editor, then maintain it (e.g., Southern California, West Texas, the Northwest Passage).

- In addition, capitalize and hyphenate all North/South/West/East compound modifiers that include the word “Central,” e.g., South-Central and East-Central.

### **Titles and terms**

- Queen Elizabeth, President Kennedy, *but* the president, the governor.
- The word “white,” when referring to race, is lowercase. The word “black,” when referring to race, is generally also lowercase, though author’s preference may be followed; consult with your editor when in doubt.

### **Periods of history**

Consult *M-W* primarily and *CMS* secondarily for the correct format of specific eras’ names.

### **Political terms**

Use initial caps for radical, liberal, socialist, left/right, and communist only when referring to a specific political party or grouping (e.g., the Communist Party, the Left Wing). Use lowercase for general political adjectives and nouns (e.g., she was a senator; they attended a congressional hearing) but initial-cap proper nouns (e.g., I am a Democrat; the Senate is in session).

### **Food items**

Consult *M-W* for format (e.g., chicken teriyaki, eggs Benedict, beef Wellington, french fries). Capitalize uniquely named house specialties and cocktails (e.g., Norma’s Killer Chili, the Big Frankie, Screaming Orgasm, Rum & Coke). Also consult *M-W* for format of wine and cheese names.

### **Trademarked terms**

Visit the International Trademark Association’s website to verify the correct spelling of

many trademarked items: [www.inta.org](http://www.inta.org). Many trademarked terms that frequently appear in books are also listed in *M-W* (e.g., Dumpster, Laundromat, Ping-Pong, Technicolor, Velcro).

### **Company names**

An initial “the” in a company’s or institution’s name, even if it is part of the official name, should be lowercased (e.g., the Honest Company, the White House).

## **ABBREVIATIONS**

- Periods are generally omitted in abbreviations of names and terms, and in acronyms (e.g., UN, US, PhD, MD, DC, etc.). Always spell out “United States” as a noun and “US” as an adjective. Do not use periods in “US.”

## **NUMBERS**

- Always spell out numbers at the beginning of a new sentence.
- Generally spell out whole numbers one through ninety-nine (e.g., she was fourteen years old) and any numbers followed by hundred, thousand, million, etc. (e.g., I counted three hundred sheep). For all other numbers, figures are used (e.g., there were 235 different entrances to the castles).
- When a piece (such as a how-to book with a lot of statistics or other figures) contains a lot of numbers, use numerals, rather than spelling them out. In addition, if you use numerals for one of the numbers in a given category, use numerals for all, for the sake of consistency.

## **ORDINALS**

When expressing ordinals, spell out numbers according to the rule above. Exceptions are numbered streets, floors (in contact information, otherwise spelled out), centuries, and dynasties (unless they begin a sentence).

**Fractions**

In general, spell out fractions. However, if a manuscript contains a lot of fractions, use decimals (e.g., we walked three-fourths of the way; the statistics show that we watch 4.2 hours of television a day and read 1.7 hours for enjoyment per week).

**Percentages**

Always use numerals for percentages and use the word “percent,” not “%”, such as 15 percent. Use numerals also for sizes (size 7), buses (bus 51), flights (flight 583), rooms (room 47), and other instances where the number acts almost as a proper name.

**Phone numbers**

In phone numbers, use parenthesis: (510) 967-9333.

**Dates and times**

Times of day in even, half, and quarter hours are spelled out in text (e.g., three forty-five in the afternoon, eight thirty in the morning). The number is always spelled out when o'clock is used (e.g., eight o'clock). Use numerals when the exact moment of time is to be emphasized. Numerals are used with a.m. and p.m., with a single space between the final numeral and a.m. or p.m. Never use morning, evening, or o'clock with a.m. or p.m. (e.g., 4:00 p.m.; 7:15 a.m.; 10:40 in the morning).

**Money**

In general, use numerals and the dollar sign for all amounts of money (but spell out “cents”). When in doubt, check with your editor.

**Numbered lists**

See Lists, below.

## FORMATTING

### Manuscript files

- Essays, chapters, and other manuscript files should be flush left. Essay titles should appear flush left at the top of page. Author name should appear directly below, also flush left.
- A single tab should indicate all indents. Electronic files must show this hard tab; a hanging indent, a typical formatting default in Word, is not permissible. Please remove the hanging indent feature and use tabs for indents. If you don't know what this is, our proofreaders will take care of this on your behalf.

### Section breaks

Section breaks are denoted by two line spaces, with flush-left text beginning a new section. Please do not insert dingbats, asterisks, or placeholders. Do not use single or triple line spaces.

### Signs

All words on signs, posters, banners, etc., should be set in small caps (e.g., the sign read Do Not Touch, but she couldn't resist).

### Sounds

All sounds should be in italics (e.g., *thunk*; *click-click-click*) and lowercased.

### Unspoken Discourse

All internal, unspoken discourse (i.e., thoughts) should be italicized.

### Lists

If a manuscript contains lists, whether bulleted, numbered, lettered, or otherwise highlighted, be mindful of consistency and purpose. Foremost, lists should be syntactically alike—all noun forms, phrases, full sentences, etc. Numbered and lettered lists typically imply the order in which things should be done, chronology, or importance.

Bulleted lists usually highlight items that have equal merit and don't need to be followed in order.

### **For emphasis**

Use italics (not boldface or capitalization) for emphasis.

### **Footnotes/endnotes**

Footnotes and endnotes should be marked as a numeral in brackets ([1], [2], etc.) in running text; do not autoformat or superscript the number. The citation/note should be included in a separate Notes document; the citation should not be formatted as part of the footer. The Notes" document should include all citations/notes in sequential order by chapter; each chapter's notes should start from [1].

### **Use of italics**

- Use italics for titles of books, magazines, movies, journals, paintings, drawings, statues, radio series, and individual works of art.
- Use italics for names of books, ships, spacecraft, plays, movies, television series, longer poems, and individual works of art. Use roman type with quotation marks for titles of articles, unpublished works (e.g., dissertations), short stories, chapter titles, song titles, shorter poems, and art exhibition titles. Use italics throughout the manuscript, in all instances, in words and phrases of foreign origin that are not found in *M-W*.
- *Do not* use italics with foreign proper names. This includes nicknames (we called her La Bruja); terms of address, including kinship names (Abuela kissed me on the cheek); place names (Champs-Élysées, Machu Picchu); and holidays (we make altars for Día de los Muertos).
- Punctuation following an italicized word should be roman unless the entire sentence is italicized.
- Check with your editorial manager if you are unsure about whether to use italics.
- Special note: In newspapers and magazine titles, an initial "the" is set in roman type and

is lowercased (e.g., “she reads the *New York Times* every day”; “he reads every issue of the *Atlantic*”).

### **Translations**

If the meaning of a foreign term or phrase can be inferred from context, that is preferable to directly translating it. However, if translation is necessary, include the foreign term first, followed by the direct translation with punctuation in parentheses. When translation is needed within dialogue, the direct translation should follow the quotation and should be set in square brackets.

### **Web addresses**

- Omit `http://` if it is followed by “`www.`” However, for URLs with no “`www.`,” the prefix `http://` should be used.
- When a website name appears in body copy as the equivalent of a title, omit “`www.`” and use title case for website name (e.g., “According to *ChicagoManualofStyle.org* . . .”); ).
- Remove all hyperlinks to URLs (press `command + K` on a Mac keyboard and follow prompts to remove hyperlink).

# GLOSSARY OF PUBLISHING TERMS

## B

backlist—titles that remain in print after their original publishing season. *See also* frontlist.

back matter—materials following the main text of a book, including the index, suggested reading list, glossary, and other resources. *See also* front matter.

## C

callout—special boxed text, usually no more than 400 words, used as a design element within a book. Callouts (sometimes called special topics or sidebars) add background information and color to the main chapter text and should focus on subjects relevant to that text.

compression software—programs, including StuffIt and ZipIt, which compress large files, graphics, and entire folders of data into a format that is easy to email. This type of software is available for free at the Aladdin website ([www.aladdinsys.com](http://www.aladdinsys.com)).

cover mechanical—your full cover file (generally a PDF file) that includes your completely designed back cover, spine, and front cover.

## D

distributor—a company that contracts with publishers to warehouse and sell their books to retail and wholesale accounts.

dpi—an acronym for “dots per inch.” The dpi number represents the resolution of a particular image. For example, a 300 dpi image has a higher resolution than a 72 dpi image and, from a technical point of view, is considered a higher-quality image. The lower a photograph's resolution, the greater the chance that a printing device will pick up the minor color variations at the edge of each dot.



## F

fair use—an exception to authors' copyrights that permits copying from a protected work for certain purposes, including criticism, news reporting, teaching, and research, so long as the value of the copyrighted work is not diminished.

flush right/left—to align text or a graphic element with the far right or far left margin, with no indentation.

frontlist—the new titles or editions published in any given season. *See also* backlist.

front matter—materials preceding the main text of the book, including the copyright page, dedication, epigraph, and table of contents. *See also* back matter.

## J

JPEG—the format most commonly used for Web graphics. Unlike the GIF format, which supports only 256 colors, JPEG supports millions of colors and allows for graphic compression. JPEG is widely used for web graphics that contain a multitude of colors and gradations, such as photos. JPEG graphics can be opened in both Macintosh and Windows platforms. JPEG images are created for optimum computer screen display and consequently are not appropriate for print. *See also* TIFF.

## M

marketing—the methods used to promote a book to consumers, media, and retailers. This includes publicity, advertising, trade shows, and materials such as catalogs, websites, posters, fliers, author biographies, media kits, and bookstore displays. *See also* publicity.

media outlet—a specific type of media coverage, such as newspapers and magazines, TV shows, or radio programs. This term also can refer to a specific publication or program, such as the *New York Times* or *The Oprah Winfrey Show*.

metadata—refers to data about data, and where book publishing is concerned, this is all the information you and your publisher must compile that goes out on the data feeds that update online retailers and gives them accurate information about your book, ranging from price to ISBN to trim size and more.

## P

page signatures—the unit of pages used to create the plates from which books are printed. Signatures can consist of 8 to 48 pages.

PDF—an acronym for “portable document format.” A PDF is an electronic snapshot of a document. PDFs maintain the layout and graphic elements of the original document but lack page reflow flexibility. They are useful for electronic transfer of page proofs and any graphics-heavy document, such as maps or forms.

premium sales—selling a customized edition of a book to a business. For example, selling a guidebook with a specialized cover to a company hosting a convention to pass out to the attendees.

public domain—any work that is not protected by copyright is said to be in the public domain, including works for which the copyright has expired. Such works belong to the public as a whole, and anyone is free to use them without seeking permission.

publicity—promoting books to the media, including television and radio programming, websites, newspapers, and magazines. It also includes any type of author interview or event featured either in the media or in another type of consumer venue, such as a bookstore, panel, or festival. See also marketing.

publishing program—the projected schedule of titles that a publishing house plans to produce over the next several years.

## R

read-only file—this is any file, whether it’s locked or not, that we ask not be altered for the

purposes of keeping the file pristine and not introducing new errors.

reprint—printing more copies of a current title to meet demand. To produce a reprint, the printer who originally printed the book uses the stored film or digital files from the most recent edition to create new printing plates.

returns—books returned to the publisher or distributor by the account that bought them originally. According to standard book-industry practice, books may be returned at any time for any reason—a system that gave rise to publisher Alfred C. Knopf’s famous saying “gone today, here tomorrow.”

## S

special markets—sometimes referred to as special sales, special markets includes sales to non-bookstore retailers and wholesalers, such as outdoor retailers, pet stores, and museums.

## T

TIFF—the most widely supported graphic file format. It is used primarily for scanned images (mostly photographs) and is the best graphic file format (besides EPS) for use in desktop publishing applications. Graphics saved in TIFF format can be opened in both Macintosh and Windows platforms. *See also* JPEG.

trademark—a trademark protects names, titles, and short phrases. Under both federal and state laws, manufacturers, merchants, or groups can obtain protection for a word, phrase, logo, or symbol to distinguish their product or service from others.

trim size—the physical size of a book page, measured in inches.

# PROOFREADING CHECKLIST

Before returning your project to She Writes Press, please use the following checklist to confirm that the manuscript has been properly prepared for submission. If you have questions about how to perform any of these functions, please contact your editorial manager.

- Have you put all of your content-related queries in a separate Word document?
- Have you confirmed that all page numbers in the TOC are correct?
- Have you checked all text flow from recto to verso, and verso to recto?
- If this is an anthology, have you cross-checked all contributor names in the TOC against the chapter bylines and the contributor bios for consistency in spelling and usage?
- Have you compared all chapter titles and subtitles with the chapter pages and running heads to confirm that they are consistent?
- If there are multiple callouts, have you compared them with each other to confirm that all styles/formats/design elements are consistent?
- Have you cut “http://” from any URL that begins with “www”?
- Have you inserted “http://” for any URL that does not begin with “www”?
- If there are endnotes, have you confirmed that all endnotes appear in consecutive order and that no notes are missing, either in the body text or in the Notes section in the back matter?
- If there are endnotes, have you queried any missing information?
- Have you flagged and addressed queries and/or TKs?

• THANK YOU •

## SAMPLE CORRECTIONS—FIRST-PAGES STAGE

### Page 7, graph 2, line 2:

Change:

That's why I like to meet my marks face to face before I make my first approach.

To:

That's why I like to meet my marks **face-to-face** before I make my first approach.

### Page 17, graph 4, line 4:

Change (add series comma):

Mass every other Sunday at Holy Name, and the occasional doctor, dentist or hair appointment, the day after

To:

Mass every other Sunday at Holy Name, and the occasional doctor, dentist, or hair appointment, the day after

### Last graph, last line:

Change (remove comma):

She ignored the woman, who camped.

To:

She ignored the woman who camped.

### Page 20, graph 2, line 2:

Change:

She was itching for the confrontation with her young man.

To:

She was itching **from** the confrontation with her young man.

### Graph 5, line 9:

Change (add series comma):

With deliberate, slow dignity, she bent down, picked up the butt and placed it in the tray

To:

With deliberate, slow dignity, she bent down, picked up the butt, and placed it in the tray

**Graph 2, line 17:**

Bad break on the word “babysitter”

Change to:

baby-  
sitter

**Page 27, graph 2, lines 4 and 6:**

Change:

doctor’s offices

To:

doctors’ offices

**Page 32, graph 5, line 2:**

Change (add commas):

“Work all night on a drink a’ rum,” she sang, sweet and clear and startling to the people around her, who as a group stepped back, clearing the path.

To:

“Work all night on a drink a’ rum,” she sang, sweet and clear and startling to the people around her, who, as a group, stepped back, clearing the path.

