THE INDIE AUTHOR

SELF-PUBLISHING QUARTERLY

ALLi

Alliance of Independent Authors

THE LONDON BOOK FAIR®

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Picture: ALLi Member Rebecca Lang at LBF 2017

Hello Indie Authors

Welcome to Self-Publishing Advice Quarterly! I'm Howard Lovy, Managing Editor at the Alliance of Independent Authors (ALLi), and this is the maiden voyage of a new publication that we hope will be informative, entertaining, and inspirational for self-publishers around the globe.

I come from a journalism background, and know a great story when I see one. Author-publishing has all the elements of an ongoing story that I'm very happy to be covering. Self-publishing is changing not only the way people publish and read books, but it's also bringing authors and readers closer together. We hope to highlight all the developing elements to this story, as it unfolds.

In this issue, our lead article is about the London Book Fair, which, as you'll read, was where ALLi was born six years ago and where indie authors can get a great feel for where they stand in the changing publishing ecosystem. ALLi Director Orna Ross, updates us on the organizations activities, including our current focus on what we're calling Self-Publishing 3.0 (direct booksales author to reader.

A new and possibly enabling technology for this is the blockchain. In this issue, I try to explain what that is and introduce the ALLi white paper on what it might mean for the future of self-publishing and authorship.

We also highlight our new AskALLi weekly broadcasts, offer advice on upskilling your marketing, debunk some of the many myths about Amazon and more.

Is there anything else you'd like to see us cover in future? Got thoughts about the blockchain, self-publising 3.0 or where we all might be heading? Please let me know at howard@allianceindependentauthors.org.

Thank you for reading… and, most of all, for writing and publishing.

Howard

In this issue ...

If you enjoy the articles here, visit our blog for more new posts daily at

www.selfpublishingadvice.org/alli-blog

ALLi
Alliance of Independent Authors

ALLi INVITES YOU TO ITS SIXTH BIRTHDAY CELEBRATION
at The London Book Fair

LIVE
ALLi Stand IE40
One-To-One Consultations, Seminars, Launches and Member Showcase
10 - 12th April 2018

ONLINE
www.selfpublishingadviceconference.com
Self-Publishing Advice Conference
Bringing the Fair to Authors Everywhere
14th April 2018

Drinks Party **Thurs 12th April (4 - 7pm)**
Kindly Sponsored by Amazon KDP

Join us for drinks and finger food, meet and mingle with Amazon, other Partner Members, ALLis and friends. Browse our members' books
Hand & Flower Function Room, 1 Hammersmith Rd, London W14 8XJ
RSVP: info@allianceindependentauthors.org

kindle direct publishing

, Advice & Signing!
Go Creative! It's Your Native State.
A Guide for Creativepreneurs by Orna Ross

Wednesday 11th April
4-45- 5.30pm
Author HQ
Ingram Spark Seminar
The Agony and Ecstasy of becoming a Publisher: How to make it fun and profitable

Thursday 12th April
11.45am - 12.30pm
Author HQ
Alliance of Independent Authors Seminar
Ready for the next wave of innovation? Get A Self-Publishing 3.0 Mindset

Thursday 12th April
2-45-3.30pm
ALLi STAND 1E40
Triple Book Launch, plus practical publishing Q&A
Publishing Today with Dan Holloway, Jane Davis & Rohan Quine

Thursday 12th April, 4.00-7.00pm
ALLi Party kindly sponsored by Amazon KDP
Our thanks to CPI Print, Publica and PublishDrive and for their sponsorship of the ALLi Stand

Contributors include:

Karen Myers is a fantasy and science fiction author, best known for her heroic fantasy novels. Heroes in real and imagined worlds filled with magic, space travel, and adventure.

"We come to self-publishing out of a love of writing, but if we stop there, and go no further, then we risk never developing our writing into a full-fledged business. Now, not everyone wants to build a business, and that's fine, but for the rest of us…"

www.karenmyersauthor.com

Roz Morris is a novelist, journalist and fiction editor. She's taught writing masterclasses for The Guardian, co-presented a radio show about writing, mentored prizewinning authors and has a writing blog and book series called *Nail Your Novel*.

"We should be wary of entirely dismissing the ~way that trade publishers operate. Their ways of doing things arose for a reason, and not all of those reasons are at odds with what we are trying to achieve when we assume the role of publisher ourselves."

www.rozmorris.wordpress.com

From the sunny California beaches where he washed ashore in 2008, **John Doppler** scrawls tales of science fiction, urban fantasy, and horror—and investigates self-publishing services as the Alliance of Independent Authors' watchdog. John relishes helping authors turn new opportunities into their bread and butter and offers terrific resources for indie authors at Words on Words.

"Although Amazon can be miserly with information about its policies, research and experimentation allow us to dispel some of the myths that surround it. We've collected ten common misconceptions and mistakes that torment authors and debunk them."

www.johndopp.com/

This Quarter's Self-Publishing News

Audiobooks Are Up, Ebooks are Down, and Romance is Rocky

ALLi News Editor Dan Holloway tracks news and trends in indie publishing on our ALLi blog; here's some of the news he's following.

Findaway Voices and Smashwords Link Up

Not a week goes by without us hearing something about the growing importance and opportunity presented by audiobooks. Recent news is particularly exciting, as Smashwords partners with Findaway Voices to enable audiobook sales across their distribution network. Smashwords has often struggled to keep up with newer players when it comes to new developments, and this is no exception: Draft2Digital got there months ago. But they do usually get there, and for those of us who can remember the days before Kindle, having them as a competitive player on the scene feels reassuring and important.

Overdrive: One Billion Books Borrowed

Another growth area I've talked about a lot, which hasn't generated the same excitement as audiobooks within indie circles, is ebook borrowing through libraries. The biggest player in this field, Overdrive, pushes books out to some 40,000 libraries globally, and we can access that reach through their various partnerships. It is an indication of how large that reach is that this week Overdrive passed the 1 billion books borrowed mark.

Signs of Ebook Sales Slowing?

We are used to headlines about flatlining ebook sales in the established markets of the United States and UK (and yes, while we are used to them, we reserve the right not to believe them), but the latest figures from Germany show a depressing series of indicators, from flatlining market share to declining customer numbers, with a familiar "slightly more units at a slightly lower price" story. This is a consumer survey, rather than based on ISBN tracking, which makes it not as dubious as surveys that do not count indie sales.

Audible's Awkward Romance With Royalties

Audible Romance offers romance readers an audiobook subscription service for an all-you-can-eat monthly fee. There's quite a lot to say, so I'll try and be clear. First, the rate being paid is just under a tenth of a cent per minute, a return of 57 cents on a 10 hour listen. This compares with Kindle Unlimited's nearly half a cent a page or around $1.30 for a 300-page book. Put like that, the figures don't look sufficiently dreadful to account for the outrage. The real problems winding authors up are being locked into a seven-year contract; and the fact that per-sale royalties for audiobooks work out up to ten times higher than for ebooks. Audible has clearly listened a little bit, and is making some degree of additional funds available.

Backing Up: Cloud Storage

Ask writers what worries them most and recalcitrant characters, saggy middles, marketing strategy and whether to go wide will all come in a distant second place behind "what if I haven't backed up my work enough?" First up, there is the announcement that Dropbox is to go public. More interestingly, good news and bad news for security. The bad news is that Apple's iCloud is moving data encryption keys to a local host in China in order to comply with the country's law, leading to concerns over data security. The good news, however, is that code repository Github was subject to the world's largest ever Denial of Service attack—and was up and running within 10 minutes, which makes this tech repository something for writers to consider as a safe haven.

Dan Holloway is a novelist, poet, and spoken word artist, and news editor for the Alliance of Independent Authors.
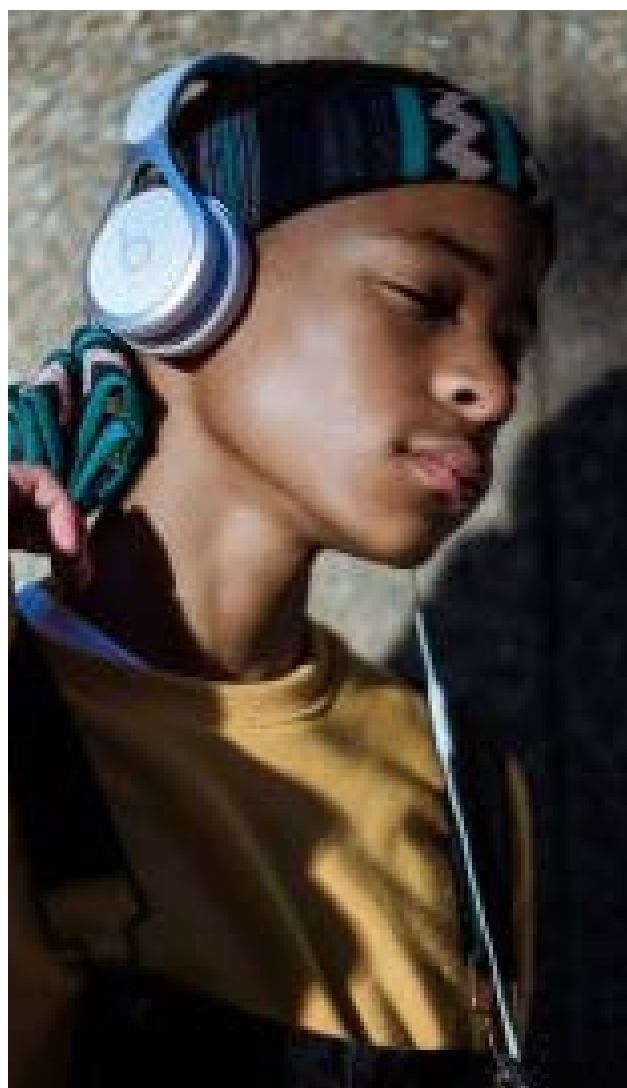
New Broadcasting Lineup

Howard Lovy outlines the new ALLi broadcast lineup, featuring author interviews and advice for self-publishers at all levels.

In November 2016, I worked out a deal with my local public radio station (Interlochen Public Radio in Michigan) and launched IndieVoices. I thought it was important to hear from authors and publishers representing communities that were marginalized during the divisive US political campaign that year.

Indie authors and publishers are, by definition, less likely to be heard. I made it a mission to help amplify those voices. So I'm very happy to be back with IndieVoices for ALLi in 2018.

My broadcast is a little different from the others in the AskALLi series. While the other AskALLi broadcasts focus on the business of producing and promoting an indie book, I talk about content and themes.

Each month, ALLi's news editor, Dan Holloway gives us an update on the news and I talk to authors who take the path less travelled, whether that's through indie publishing or writing about marginalized communities or minority topics (This month: LGBTQ and immigrants).

Nobody wants to hear business advice from me. Trust me. But, if that's what you do want, the other three shows feature indie publishing experts helping authors to write more books and reach more readers.

And they're all amazing.

Who's Who in the ALLi Broadcast Series

For Beginners: Jyotsna Ramachandran and **Iain Rob Wright** host the Beginners' Self-Publishing Salon, filled with advice for authors just beginning their journey. Jyotsna is the founder of Happy Self Publishing and author of the international bestseller Job Escape Plan. Iain has written more than a dozen novels and is an active member of the Horror Writers Association.

For Advanced Authors: If you're at a more advanced stage in your development as an indie author, we have the Advanced Self-Publishing Salon, with two amazing authors and businesswomen, **Joanna Penn** and **Orna Ross.** Joanna is bestselling thriller author, plus she writes nonfiction advice books for authors. And Orna is, of course, the fearless leader of ALLi, in addition to a poet and author and teacher of creative thinking too.

Questions Answered: Michael La Ronn and **Dan Blank** host the AskALLi Members' Q&A. They answer questions posed by Alliance members. Michael is the author of over 30 books of science fiction and fantasy and also writes self-help books. Dan Blank is the founder of WeGrowMedia, where he helps writers and artists share their stories and grow their audience.

I'm excited and humbled to be among these great broadcasters as we improve the quality of our shows, and make ourselves available in video, audio, and wherever is next.

Take us with you on your morning commute, while washing the dishes, while you're at the gym, or wherever you want to listen to some voices that will educate and inspire you enough to go finish that book.

Howard Lovy is managing editor at the Alliance of Independent Authors. You can follow him on Twitter @Howard_Lovy

ALLi Broadcast goes out each Saturday. Check it out at: www.allianceindependent authors.org/askalli-podcast

Business Models for Indie Authors: Which One Is Right For You?

ALLi Director Orna Ross sets seven scenarios for self-publishing success. Which one describes where you are now? Which matches your aspirations?

Everybody talks about the opportunities authors have these days to make a living from their writing, but what does that mean at a day-to-day level?

The first thing it asks, for many authors, is a mindset shift. Many authors have fallen into business by default. They wanted to write a book, they wanted to see it published, and found that in order to do that, they needed to be their own boss. They love writing but they don't love business. They don't even like the *word* "business".

Even as they think they're going to make money from their books.

This is the number one reason why few writers, whether trade or self-published, are making money from their books, why they are vastly overworked and underpaid for the hours they are putting in, why their books are not having the impact they believe they should. And why everything feels like a struggle.

If you're not having the success you want, or finding it all too much, one of the reasons may be that you need to step up and admit to where you've found yourself:

- You're a publisher, you might as well be a good one
- You're in business, you might as well run it successfully

Resistance uses up a lot of creative energy, often as much as getting into flow, but is a lot less rewarding, creatively and commercially.

Creative Business, The Creative Way

Another reason why you may be struggling is that you're a creative trying to force yourself into doing business the conventional way.

Creatives and creative entrepreneurs often define success differently and work from

different drives and values. Rather than trying to adapt to an unsympathetic approach that doesn't suit you, the key is learning to apply the same creative principles and process that you bring to your books to a different creative intention: to build a successful self-publishing business.

To learn how to do creative business the creative way.

Which means your own way… while taking your readers needs into account. Getting this balance right may take a few iterations, just as it takes more than one draft to make a winning manuscript.

You're Not Crazy, You're Creative

Writers are not wrong in finding much business advice to be one-dimensional and mechanical, designed for a very different, more conventional kind of mindset. But creative business doesn't have to be business as usual.

As indie authors, we're in charge, the creative director not just of our books, but of our businesses.

When we stop feeling that business is beneath us (while simultaneously feeling inadequate around marketing or tech or finance), when we apply our considerable creative skills to our author-business, when we start working from our own sense of what works, everything changes.

Success becomes possible.

The Seven Models of Creative Business

Here are the seven most common business models employed by successful author businesses.

1. Books Only: Single-Minded Model

Writing in a popular genre, writing fast, publishing often. Often Amazon only to take advantage of KDP Select exclusivity benefits, and sometimes ebook only, or with print and audio very much secondary.

2.Books Only, Multiple-Minded Model

Referred to in the publishing community as "going wide", publishing through Kobo, Apple Books, Google Play and distributors like Draft2Digital and PublishDrive as well as KDP, and IngramSpark as well as Createspace/KDP Print for print. And multiple formats: ebook, print, audio. The idea is to go after readers wherever they are found, provide them with the format they most want, and build a steadily growing readership, over time.

3. Books Plus Speaking Model

Books are supplemented by speaker and consulting income, together with higher-margin, information products connected to the book, (often done as back of the "room" sales, after a speaking gig or webinar). Generally best suited to non-fiction.

4. Books Plus Teaching Model

This is true teaching, not just downloadable content with Facebook forum. The time-honored way is through an educational establishment, like a university, but now widely available online. Distinguishes itself from Model 3 by being active teaching in a supported learning environment, with the author, or another human educator correcting modules and exercises, and giving individual feedback, in addition to information.

5. Books Plus Reader Membership Model

Keen readers are invited to subscribe monthly or annually to a membership program that offers various benefits. Again, this generally works better for non-fiction authors, although some fiction authors, especially women's and romance novelists, have made a great success of these.

6. Books Plus Patronage Model

Traditionally, patrons have never been as generous to writers as to fine artists, for some reason. These days, it's more likely to be a brand, arts council, advertiser or sponsor offering money or support, and wanting something in return for the investment, often, awareness from your fans or followers. Online crowdsourcing has provided further opportunities for this model, through Patreon or direct crowdfunding.

7. Multiple Streams of Income Model

The most common, and arguably the safest, business model. In addition to combining any of the above, authors can also now benefit from affiliate income through their website recommendations, paid freelance writing gigs, prizes, grants and other options.

Combining these is a workable way can take time, but when you get the mix right, it can be very rewarding, creatively and commercially.

The Three Aspects of An Author Business

Whichever business model we choose, indie authors have to develop skills in three distinct arenas: craft, management and enterprise. Each of these functions requires us to wear a different "hat":

- You put on your Crafter Hat for the work you need to do *in* your business: your books and other writing projects

- You put on your Director Hat for the work you need to do *on* your business: your creative business assets, processes and profits

- You put on your Entrepreneur Hat for the work you need to do *about* your business: the creative ideas, pitches and publications that will connect you to your tribe and to other partners and inflencers who can help you to expand your income and influence.

Success as an indie author is about holding the creative crafter, director and entrepreneur in a fine balance. At a mindset level, opening to that possibility and at a practical level, setting time aside each week to work on each of the three roles.

Orna Ross is a novelist, poet and Director of the Alliance of Independent Authors. She is on a mission to empower indie authors and all creativepreneurs to do business the creative way. Find out more here: www.ornaross.com/go-creative

Indie Lit Fest Revolution: How Can You Be a Part of It

Manager of ALLi's Self-Publishing Advice Center, and experienced indie literary festival manager too, Debbie Young offers advice on how to plan a successful event.

A new wave of indie-led literary events is sweeping the world, reforming the litfest landscape from within. Typically founded and directed by indies, and showcasing a lot of self-published authors, these events have no room for positive discrimination. Whether self- or trade-published, the authors must be able to engage an audience in person, and their books must meet professional standards.

Build Your Audience

How do you build an audience without the big names that guarantee ticket sales for commercial litfests? Offer other attractions:

- an appealing program that focuses on themes, not author names
- an alluring and accessible venue
- hands-on activities such as workshops
- affordable or free tickets
- great catering at reasonable prices
- convenient parking and transport connections

Include a good number of local authors, and their home teams will give you a core audience to build on.

Do the Math

If you're running your event as a commercial enterprise, selling tickets and charging for entry, you'll need to treat it as a small business and your speakers as freelance service providers i.e. pay them an appearance fee.

A free festival bypasses the need for detailed accounting and speaker fees, but makes you dependent on the authors' goodwill to volunteer. Can you make it worth their while in other ways?

Great publicity, free catering, bookselling opportunities, and a festival listing for their literary resumé are all benefits – but most important of all, ensure they have a great time.

You'll still incur some costs, such as insurance, requiring another source of income, so seek grants, sponsors and donations.

Involve the Book Trade

Brief your local public libraries and bookshops about your plans, and try to involve them on the day. They will appreciate your thoughtfulness and spread the word to their clientele, by definition hot prospects for a local bookish event.

Let It Grow

You can keep your festival as small as you like, but as your confidence, reputation, and team all grow, so may your ambition.

Case Study: Hawkesbury Upton Literature Festival www.hulitfest.com

My own event, the began as a four-hour evening event in the village pub. Four years later, it's a daylong, action-packed program across multiple venues, bigger and better each year.

I was in the privileged position of knowing a lot of indie authors, through ALLi and other connections, and it was relatively easy to persuade them to come and spend an evening in the local pub's skittle alley – a long thin room with capacity for about a hundred people – chatting informally on various topics and doing readings from their books.

Debbie Young (center) having festival fun with novelists Orna Ross (and Katie Fforde

- to build your own network with other local authors to mutual benefit
- to provide an alternative to other festivals which do not admit indies
- to create an event at which you have licence to create your own rules
- to demonstrate to other parts of the book trade locally – libraries, bookstores – that indie authors can be a real draw for local audiences
- to give yourself a real confidence boost as an author
- for fun

"most important of all, ensure they have a great time. "

I explained to them that my model of the free festival meant there was no budget for a fee, but they've been happy to come pro-bono, including ALLi's own Orna Ross and Dan Holloway, local bestselling trade-published novelist Katie Fforde, and indie star Joanna Penn.

The reasons I set up my festival were clearly related to my personal circumstances, but there are plenty of reasons you might consider it too, including:

- to raise your own profile as an indie author and reach more readers

Believe me, it is enormous fun and you can shape it up however you prefer. As Dan Holloway (and HULF author for the last two years) said after this year's festival, "It's amazing what can be achieved when you break the rules".

Debbie Young is the Editor of ALLi's Self-Publishing Advice Center and Blog and the Founder Director of Hawkesbury Upton Lit Fest, now in its fourth year. Her Sophie Sayers Village Mystery series is set in a village inspired by Hawkesbury, but doesn't yet feature a Lit Fest.

London is a Great Place to Declare Independence

ALLi Director Orna Ross talks to Managing Editor Howard Lovy on the best ways indie authors can get the most of the London Book Fair.

Indie authors already know they are a growing presence and power in the publishing ecosystem, but unfortunately not all book fairs got the memo. Shunted aside or ignored at some book fairs, indie authors might wonder what's in it for them. Then, there's the London Book Fair. "London is the exception," says Orna Ross, director of the Alliance of Independent Authors. "It's respectful and it understands the self-publishing revolution better than any of the others."

In fact, it was at the London Book Fair back in 2012 when Ross first launched ALLi, which has since grown exponentially to provide tools and resources for self-published authors around the world. And, of course, ALLi's presence continues at LBF2018, April 10-12 at Olympia. ALLi and its partners will be there in full force, with discussions, Q&As, book launches, how-to's, and other special events.

So, while indie authors are definitely not going to feel like the unloved stepchild of the publishing world, it is still important for self-publishers to understand what they will and will not achieve at LBF. The most important thing to watch out for is exploitation, or promises made by services that charge authors a fee to display their book and sell rights, dangling before them visions of Hollywood producers, agents, and big print publishers crawling all over each other to grab your book.

"What actually happens is the book sits on a shelf in an area where nobody goes, or nobody who has any power or any buying potential," Ross says. How rights are actually sold in the book fair is in the rights center, where agents pay a lot of money for half-hour appointments to pitch clients' books.

"We have had indie authors who have taken a table in the rights center and been very successful," Ross says. "That's a different thing, though. Those are authors who know how book fairs work and making good use of it.

"But in order to do that you have to already have been selling extremely well in your home language. No international publisher is interested in a book that isn't successful in

English. And even that is not enough. You have to do your homework. Make sure you're pitching to the right publisher." And you have to have sold at least 50,000 books recently to get a translator excited.

That takes a great deal of homework and expertise. Advanced-level self-publishers can do it, but most cannot. So, then, why should an indie author attend at all? Ross has three good reasons.

1. Networking:

"You will meet lots and lots of other authors," Ross says. There's the big Author HQ, which hosts a series of seminars, including many run by ALLi. This author hub brings people together over the course of three days. Plus, there's an annual ALLi party.

2. See the publishing industry in action:

"The first thing you see, the first thing people are struck by, is the size of it," Ross says. "It's so huge and you see the relationship of fiction to nonfiction, you see the relationship of the large presses to the small, you see the whole book

trade in microcosm, and it can be a really good wake-up call as to where your book fits."

Indie authors have to be the entrepreneur, the manager, and the craftsperson. "They need to think about where they sit in the whole big picture. I think the London Book Fair is a really good way to do that because the entire publishing industry is under one roof."

And that brings us to the last reason:

3. Meet your possible partners:

Self-publishing is a kind of misnomer, since authors also depend on expert specialty services to put out a professional-quality book. At LBF, authors can meet service professionals such as editors, designers, and others who could actually help put their book together. The big guys will be there, too, including Amazon, Kobo, and Apple Books.

The most-important thing to remember, though, is to have a plan. "Know why you're going," Ross says. "Don't just turn up."

Howard Lovy is managing editor at the Alliance of Independent Authors. You can follow him on Twitter @Howard_Lovy

13

THE LONDON BOOK FAIR®

10-12 APRIL 2018
OLYMPIA, LONDON
TAKING WORDS FURTHER
CONTENT ACROSS MEDIA

LIVE in London
ALLi EVENTS AT
THE LONDON BOOK FAIR

Tuesday 10th to Thursday 12th April
ALLi STAND 1E40
One-to-one Consultations with Self-Publishing Experts (call by to book a slot)

Tuesday 10th April 2.30-3.30pm
The Olympia Room
Blockchain For Books Insights Seminar
PLUS launch of ALLi White Paper about authors and the blockchain

Wednesday 11th April 4.45- 5.30pm
Author HQ
Ingram Spark Seminar
The Agony and Ecstasy of Self-Publishing

Wed 11th April 5.30pm
ALLi STAND 1E40
Book Giveaway, Advice & Signing:
A Guide for Creativepreneurs by Orna Ross

Thursday 12th April 11.45am – 12.30pm
Author HQ
The Alliance of Independent Authors Seminar
Get A Self-Publishing 3.0 Mindset

Thursday 12th April 2.45-3.30pm
ALLi STAND 1E40
Triple Book Launch, plus practical publishing Q&A
Publishing Today with Dan Holloway, Jane Davis & Rohan Quine

Thursday 12th April 2.45-3.30pm
Hand & Flower Function Room, 1 Hammersmith Rd, London W14 8XJ
Drinks Party Thurs 12th April (4 – 7pm) Kindly Sponsored by Amazon KDP

14

Saturday 14th April, 10am to Sunday 15th April 10am

The SELFPUBLISHING ADVICE CONFERENCE

http://selfpublishingadviceconference.com/

OTHER ONLINE EVENTS: APRIL MAY JUNE 2018

BROADCAST CYCLE:

First Saturday of the month:	Beginners' Salon - Jyotsna Ramachandran and Iain Rob Wright
Second Saturday of the month:	Indie Voices - Howard Lovy and Dan Holloway
Third Saturday of the month:	Member Q&A - Michael La Ronn and Dan Blank
Last Saturday of the month:	Advanced Salon - Orna Ross and Joanna Penn (usually 4th week, but sometimes this may fall on the 5th week).
Fifth Saturday of the month:	If a month has 5 weeks, we add a Conference Highlight episode from our Self Publishing Advice Conference on Week 4

Broadcast Page on www.allianceindependentauthors.org/askalli-podcast/

How to Make the Most of a Book Trade Fair

Book fairs are business-to-business events. Their purpose is to bring together big publishing companies, service providers, and agents to do deals between themselves.

Unlike literature festivals, they are not about showcasing authors and books. On the vast floor of an international trade show, even bestselling authors may feel like very minor cogs in the publishing machine.

What indie authors are unlikely to get from attending a book trade fair are contracts or even conversations with trade publishers; any time with agents unless prebooked into one of the few slots available; or direct book sales.

If you go with realistic expectations, book fairs can be useful. It's fun to be physically present at the hub of the publishing trade, although daunting to realize the industry's vast size.

On a more positive note, they're a great place to find out about up-to-the-minute trends and technical innovations. They often include free seminars specifically for authors by high profile speakers, and great networking occasions with author friends old and new. As so often at business events, the best networking may be the kind you don't plan for, in coffee queues and rest areas between events, so think opportunistically.

For a list of imminent book fairs around the world, check out the list at the foot of ALLi's weekly news round-up on the Self-publishing Advice blog.

Book Fair Tips for Indie Authors

Here are our top tips on how to make the most of your investment of time and money in attending a book trade fair:

- Familiarize yourself in advance with the floor plan, including the location of key stands

- Arrive early for seminars to get a good seat—or indeed to get into the event at all

- Dress presentably but comfortably—lots of layers, supportive shoes

- Take a backpack, a water bottle, and snacks—sustain the inner author

- Carry just a single copy of your book(s) to show people—you can always send books after the event to anyone interested (they won't want to cart them round all day either!)

- Keep your own marketing materials to hand—book information sheets, business cards, bookmarks

- Practise your elevator pitch—this is one place where you might actually get a chance to use it in an elevator!

- When collecting business cards from stands that interest you, make notes on how to follow them up – much easier than trying to remember from the business cards alone when you return to your desk

Block Out Time to Learn About Blockchain for Books

Howard Lovy explains how Blockchain will cut out the corporate middleman for authors … probably.

What we think of as self-publishing today still largely comes with dependence upon a giant corporation to act as middleman between author and reader. ALLi campaigns for independence for authors and argues that we are at the beginnings of what we're calling Self-Publishing 3.0. You can catch up with what that means at our online Self-Publishing Advice Conference, or if you're in London in April, live at the London Book Fair.

Once again, the next evolution in the publishing revolution will be facilitated by technology.

Recently, amid the hums and whirs of computer processing, entrepreneur Eric Bravick gave me a tour of his cryptocurrency mining operation in my hometown of Traverse City, Mich. "Mining" is the universally accepted metaphor but what all those loud, energy-hungry computer processors are doing is solving complex mathematical problems.

Solve a problem, and his company, Electric Forge, earns a block on a worldwide chain of blocks. Rewarded with a cryptocurrency such as bitcoin, then it's on to solving an even-more-complicated problem for more blocks and more bitcoin.

The result of all this exponential increase in computation and massively parallel processing will be a better-connected, decentralized world, one where individual transactions are secure. It won't just be be bitcoin built atop the blockchain. It will be just about every industry. Including indie publishing.

Right now, we may call ourselves indie, but there's usually a giant middleman standing between authors and direct contact with readers.

"This is, in a way, the original Internet founders' dream realizing itself," Bravick told me, referring to blockchain in general. "As the Internet was built, many of the things we were trying to decentralize ended up centralized again. It was a big disappointment for many of us. Now, we get a chance to fix that."

ALLi's Blockchain For Books Campaign aims to educate authors about the potential of this new technology for author-publishing and encourage the independent and empowered mindset needed to avail of its potential.

ALLi Campaign

Blockchain For Books

ALLi Blockchain For Books

Towards An Author-Centered Money Model

www.allianceindependentauthors.org

> "If you have more direct access to, essentially, your customer or your consumer, then you're going to have greater control. I think that's what is very exciting about blockchain."
>
> — Sukhi Jutla

So, for now, forget all the talk about value fluxuations of cryptocurrency and some of the shady get-rich-quick schemes surrounding bitcoin. Right now, that has little to do with the concept of using this same blockchain technology to ensure every transaction, every contract, every payment in indie publishing is accurately tracked.

Sukhi Jutla researched blockchain for ALLi. She compares Amazon to a giant supermarket that makes it convenient for creators and consumers, but at a price. "If you don't have a middleman, that means the author has more direct access to the readers, and if you have more direct access to, essentially, your customer or your consumer, you're going to have greater control," Jutla told me recently on my IndieVoices podcast. "I think that's what is very exciting about blockchain."

ALLi's white paper calls it an "author-led financial model" that maximizes "the value of the authors' intellectual property, moral and monetary rights." The paper, and presentation, will describe what a new publishing ecosystem and marketplace might look like. "These are the questions this white paper sets out to explore,

as we uncover some o f the new opportunities, benefits and challenges presented by blockchain," says ALLi Director Orna Ross.

Among the topics covered in the white paper: How authors are using it now, some practical considerations, and challenges for blockchain and digital literature. Some warnings from ALLi News Editor Dan Holloway who cautions how important it is for authors to truly understand the technology and to be vigilant.

"Just as the Internet threw up Amazon to take away its peer-to-peer marketplace focus without us really noticing, and taking a slice of the action, so blockchain will likely throw up really useful enabling platforms that will take a cut in return for the service," Holloway writes.

Ross encourages indie authors to stop and think about the value of independence. "In the world of Self-Publishing 3.0, your author platform is your truest asset," she says, "and the depth of your connection to your readers, not your distributor, is the true worth of your business."

Blockchain For Books: An Alliance of Independent Authors white paper will launch at an Insights Seminars at the London Book Fair, 2:30-3:30 p.m. Tuesday, April 10 in The Olympia Room. Jutla, Holloway, ALLi Director Orna Ross and others will be on hand to answer questions. The session will be broadcast online on April 14th during the Self-Publishing Advice Conference and be available for download afterwards.

The white paper is part of ALLi's campaign to educate authors about the blockchain, its potential for publishing and within the author-publishing sector in particular. Find out more:

www.allianceindependentauthors.org/blockchain-for-books

Why Indie Authors Should Follow the Five Traditional Stages of Book Production

> "Embracing the traditional publishing process is still the best way to ensure a book has a proper development, error-catching and finessing."
>
> — novelist, ghostwriter and editor, Roz Morris

In traditional publishing a manuscript goes through five stages:

1. Developmental editing
2. Copy editing
3. Proofreading
4. Design and formatting
5. Proofreading again – as many times as necessary

Why so many? Because each phase is a different – and necessary – kind of finessing.

In each phase, we editors think in different ways.

1. Developmental editing checks the content suits the readership. For fiction, are the characters and plot fully realized and in tune with its niche? Are the writing style and tone appropriate? For non-fiction, is the coverage complete enough and how does it stand up next to comparison titles? Does it need more content? Conversely, should it be split into two books? Are sections of it redundant? Developmental editing is about making the book a satisfying read.

2. Copy editing – with the content locked down, we start nitpicking. We look for accuracy, consistency and correct English use – anything from unclear sentences to timeline mistakes to plot implausibilities to factual queries (and goofs). Does a character change their name or spelling? This is a surprisingly common mistake with fiction, where we might reimagine from draft to draft, or splice characters together. If your developmental edit resulted in a lot of restructuring, you might have a mare's nest of mistakes you'd never think to look for. The copy edit finds them. It also imposes a house style for spellings or usages where there is more than one correct option. Are you using single or double quotes for dialogue? Why do we bother with this? Because these glitches will trip the reader up and stop them trusting your text.

3. Proofreading – a necessary mop-up after all your retyping, section-moving and query-answering.

4. Design and formatting – now the text is finalised we can make the book. For a prose ebook there's minimal design needed; an ebook with diagrams may need more design attention. If you're making a print book, each page has to be checked to avoid ugly accidents like short lines marooned at the top of a page (widows and orphans). A non-fiction book with illustrations, crossheads, charts or other design features will need intensive design input, which will include massaging the text with line breaks or headings to present the content attractively.
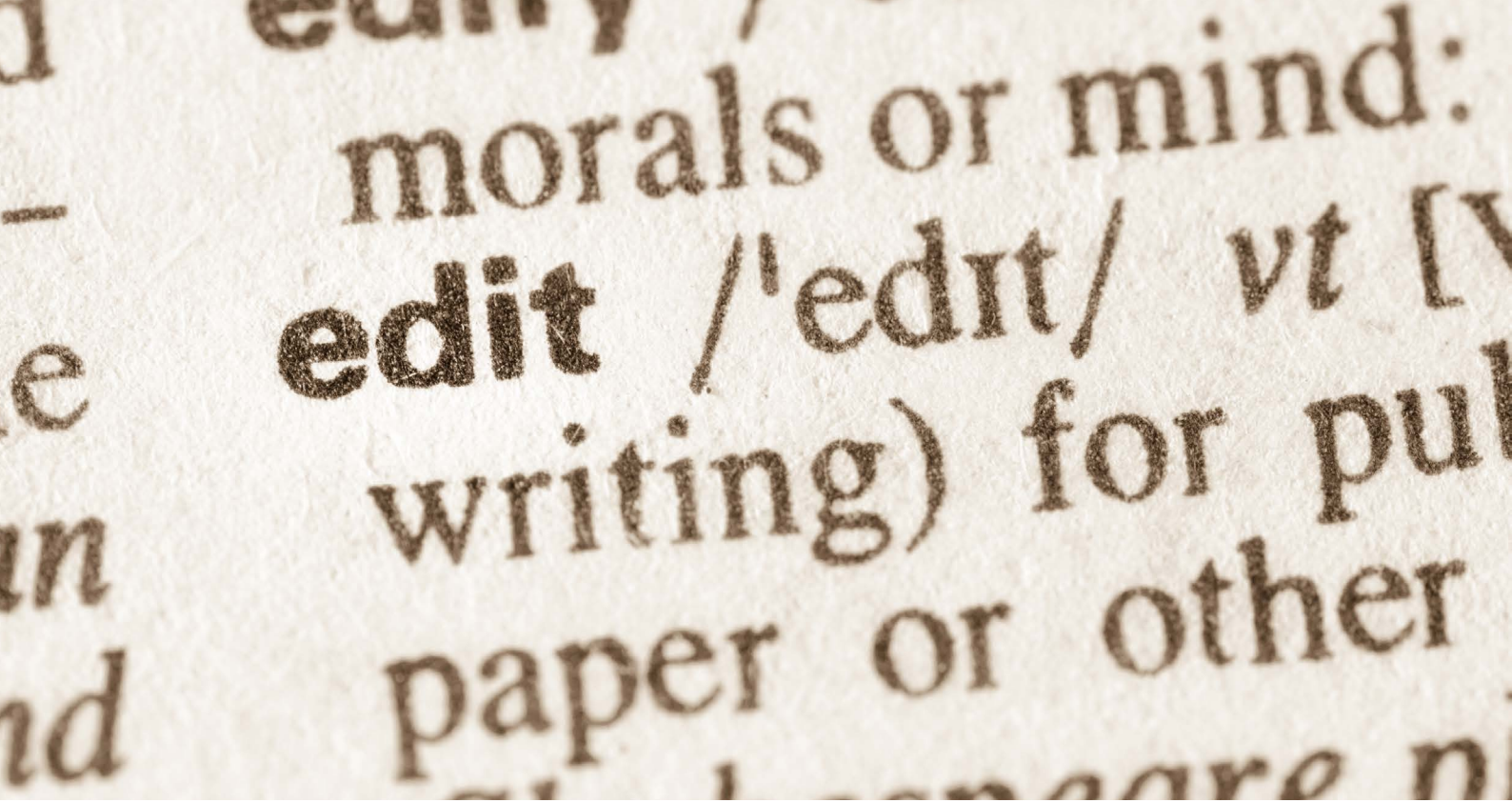
5. A final proofread and formatting check. You might need to do this several times. Because after all that fiddling, something is bound to have gone awry.

Think Serial Tasking – Not Multitasking

So it's probably clear why you can't do all the phases at the same time:

It's kinder to our brains

If you're thinking about plot arcs, it will drive you nuts to check for your wrong homonyms too, and you won't do either job well. I can do all these production jobs, but I'd never attempt them all at the same time. Of course if your spelling and grammar are weak, a developmental editor might warn you to pay close attention to them later, perhaps with a dedicated pass, but they probably won't tackle them until the proper time.

Each phase usually throws up a lot of work for the author

After the developmental edit, you might have to research further, change a character's role, move a setting to a different geographical area. Large parts of the manuscript might change. So there's no point in checking for consistency and accuracy (copy editing) until the content is finalized.

Sadly, I meet authors who get everything the wrong way round and pay the price.

They might begin by hiring a proofreader, then decide they need help from a developmental editor, who then recommends wholesale rewrites, which chews up all that expensively checked text.

The Critical Path Of Book Production

It's like building a house:

- You can't start dressing the rooms until it's decorated

- You can't decorate it until the walls are up and the power sockets and pipes are in

- You can't know where the walls, power sockets and pipes should be until you understand how the house will be used by its occupants

At its heart, the traditional publishing process is about giving the reader the best possible experience, and tackling the tasks in a way that makes logical sense for the writer and editors. And not paying for something you'll need to undo later.

Roz Morris is a novelist, journalist and fiction editor. You'll find her work and more writing and self-editing advice at www.rozmorris.com

If You Want to Sell More Books, Skill Up

US fantasy novelist Karen Myers explains how she took a year off writing to raise her marketing and sales game.

There's more to being an indie than the love of writing

We come to self-publishing out of a love of writing, but if we stop there, and go no further, then we risk never developing our writing into a full-fledged business.

Writing can be such a challenge that it's tempting to postpone dealing with some of the other challenges in becoming a fully-developed self-publisher.

Certainly, without the writing, you have no product. But without the rest of it, you have no business.
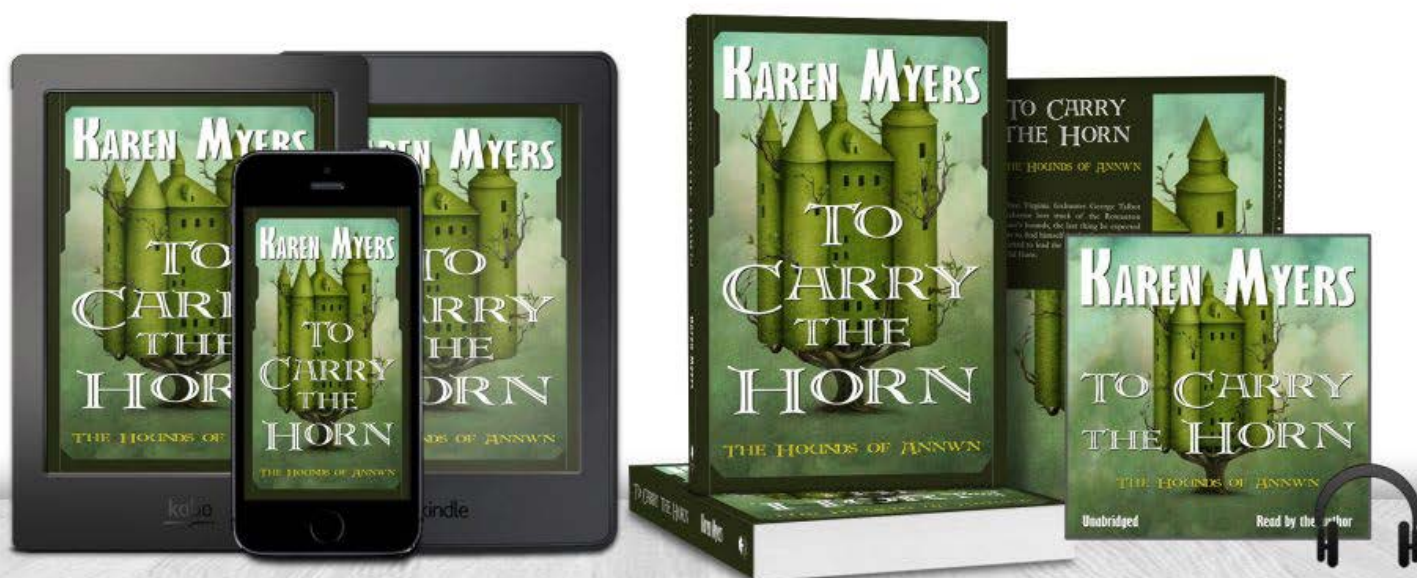
It's All About Balance

I published my first book five years ago. As I look back, I can see all the places where I invested in things beside my writing.

If I had done nothing but write, I'd have several more books – but then, I'd probably be selling fewer of them, in fewer places, in fewer formats, and I'd be less prepared to support my new books as they emerge.

On the whole, I recommend balance between the writing and everything else.

It helps that I have a technical background and some experience with professional photography, so investing in things like learning how to format my own books and make my own covers (out of someone else's background art) came relatively easily to me.

So did building my first websites, one as a publisher (Perkunas Press) and one as a platform for other writing friends (HollowLands). That held me for the first couple of years as I tooled up and kept my costs down.

Monthly Units by Title (Full-price)

Organic Growth:
New books/series
Announcements

AMS Ads

Legend:
- ANNWN-N1
- ANNWN-N2
- ANNWN-S1
- ANNWN-S2
- ANNWN-S3
- ANNWN-S4
- ANNWN-N3
- ANNWN-S5
- ANNWN-C1
- ANNWN-N4
- ANNWN-B1
- ANNWN-B2
- ANNWN-B3
- CHAIN-N1
- CHAIN-N2
- CHAIN-N3
- CHAIN-N4
- CHAIN-B1
- CHAIN-B2
- CHAIN-B3
- SCIFI-S1
- SWORD-B1
- SWORD-B2
- NFICT-T1
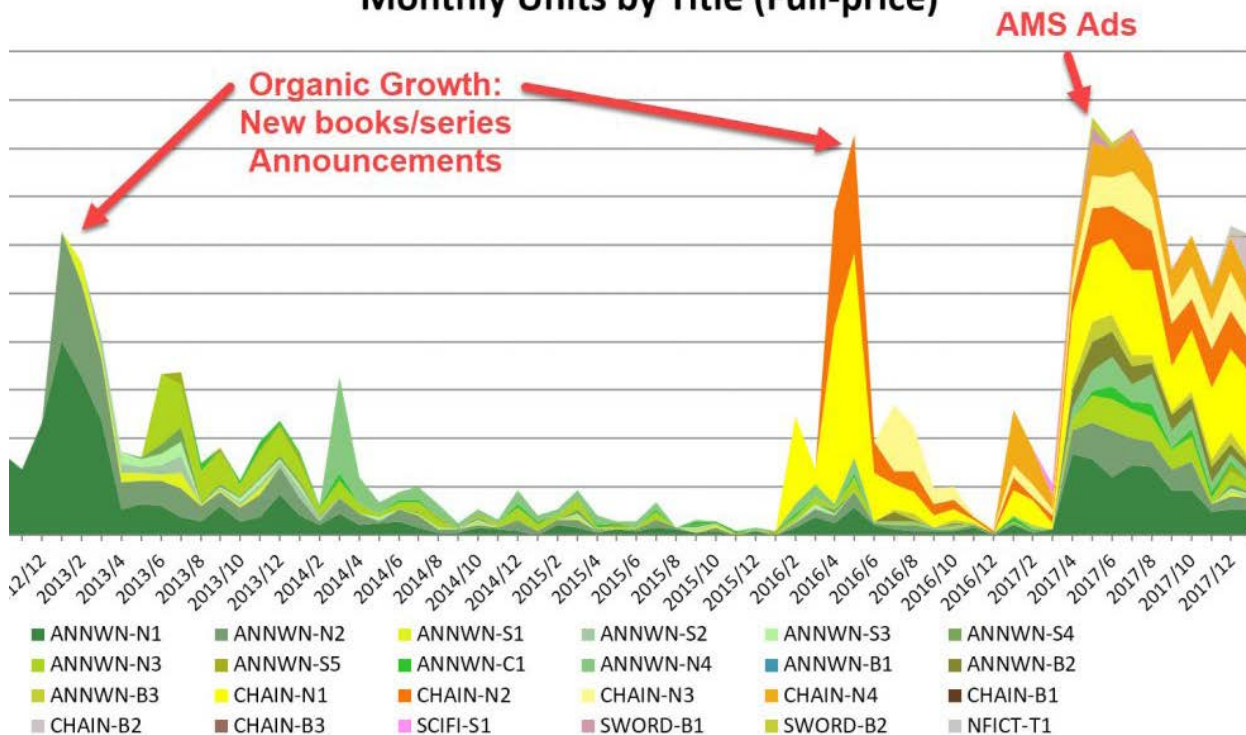
But I face learning curves, too, just like all of us, and my biggest are:

- **Product availability** (format & distribution)

- **Marketing**

- Learning the deep processes of the **traditional publishing trade**

I published the last book of my second series early in 2017 and devoted the entire year to making a serious advance up the marketing learning curve.

Not everyone needs to develop and grow this way. I had hoped to write in the mornings and do the other work in the afternoons, but I found my 2017 plan was so ambitious that I couldn't concentrate on writing while I was absorbing all the rest.

Product Availability

The most frustrating learning curve in this area was learning more about the **distribution options**, especially as the industry itself for indie support came into place around us.

You have to know what's possible before you can go looking for it.

To get products out in all the formats (ebook, print, audio, etc.) possible, and with as wide a distribution as possible, you need to first think of **packaging** (publishing stories, gathering them into collections, grouping products into bundles, etc.)

My **eight novels** and **ten short stories** turn into **twenty-three titles**, each of which has sales.

It's also why I made **my first audiobook investment** (self-narrated, commercially recorded) to gain the experience so that I could record the rest of them myself. Audio expensive and requires careful planning to minimize the cost.

If our books aren't somewhere a reader can buy them, what good is marketing?

Many different marketing options are open to us, but none of us can do them all. Researching what's possible, estimating the costs, learning how each option works and deciding what's optimal can take very significant investments of time.

The old rules of "publish fast, build momentum" are still true, but relying on that alone is no longer enough.

In my year of upskilling, I retooled:

- my platform (new, commercially branded reader-focused website KarenMyersAuthor.com)

- my author photos

- my book images (freelancer-created Photoshop automation to make bookstack, 3D, and other images)

- my newsletter (more serious newsletter service for supporting landing pages and various campaigns)

- my advertising (paid courses in Amazon AMS ads and Facebook ads)

- my book backmatter (Google Analytics and other tracking)

I believed I now had enough product in hand (two completed series) that it was appropriate to treat them commercially.

Was this worth doing? Short answer: Yes.

I sold more books in the first two weeks of January, 2018, than in all of 2015 as my first series organic sales wound down. And now I know a lot more about how to apply AMS ads to my new series as it builds. Facebook ads are next, and the learning curve associated with doing video for ads.

The Bigger Picture

You need to pause now and then to consider the whole business you're in, and where you want it to be in, say, five years – not just the writing, but the entire business. You know your weakest skills – fix them!

10 Myths and Misunderstandings about Amazon

By John Doppler

Despite its empowerment of indie authors, Amazon remains a common source of frustration. It's a baffling creature, bristling with mysterious algorithms, pages of written and unwritten rules, and vague policies which are inconsistently applied.

Is it any wonder that Amazon is the subject of countless misconceptions?

Although Amazon can be miserly with information about its policies, research and experimentation allow us to dispel some of the myths that surround it. We've collected ten common misconceptions and mistakes that torment authors and debunk them below. Have you fallen prey to any of these myths?

CLAIM: The more reviews your book has, the higher it will appear in search results

STATUS: FALSE ✖

Again, this can be easily disproved with a few searches for random terms. Books with few reviews often appear in the first page of search results because the A9 algorithm weighs dozens of factors, and the number of reviews is only one small component of that formula. Titles and subtitles, series name, author name, and keyword relevance are weighted much more heavily than the number of reviews.

CLAIM: Reviews affect sales rank

STATUS: FALSE ✖

Sales rank is determined by purchases and downloads, weighted by recency. Reviews have no effect whatsoever on your Amazon sales rank.

CLAIM: Amazon scours social media to find connections between authors and reviewers

STATUS: UNPROVEN ✖

Amazon's poorly implemented policy of deleting reviews from people it believes have a social relationship is a constant source of frustration and anger towards the corporate giant. Like most of Amazon's fraud prevention schemes, the details of how they determine these relationships is a closely-guarded secret, and it's not unreasonable to assume that social media platforms built on networks of relationships would be the source of Amazon's information.

However, that's unlikely for two reasons. First and foremost, Amazon avoids dependencies on other companies and platforms. It is unlikely that they would allow their fraud prevention to be dependent on the good will of a third party like Facebook. Secondly, there are many factors that Amazon can weigh that rely solely on data they own:

- mutual reviews/review swaps
- reviewer appears in author's Amazon address book
- author/reviewer sent packages/gifts to the same third party
- common purchase history
- same timestamp present in long URLs
- review posted within 24 hours of the book's release
- review was left from the same IP address
- reviewer has had other reviews deleted

That's just scratching the surface. Amazon's data is key to their success, and they have a lot of it. There is no need for them to venture outside their own walls to obtain information about which users might have a social connection. (Note: A possible exception to this is Goodreads, which is owned by Amazon and shares data with it.)

Consider also that the reviews which Amazon has incorrectly purged represent an infinitesimal fraction of the reviews left on Amazon each day — and countless numbers of those reviews were left by people who know the author as social media acquaintances. Friending someone on Facebook does not mean their reviews will be deleted, and locking down or deleting your social media accounts will not prevent your reviews from being removed.

CLAIM: You need 20 reviews before your book will appear in Also Bought lists

STATUS: FALSE ❌

This myth is perpetuated in a popular meme, and it's surprisingly persistent given how easily it's disproved.

Note the books with less than 10 reviews in the below image. There's even a book with no reviews in the list. That's a very common occurrence, and it neatly puts this misconception to rest.

So how did this myth get started?

Also Boughts are primarily (but not exclusively) determined by the number of buyers two books have in common. Books with more reviews tend to have more sales, and books with more sales are more likely to have been purchased at the same time as other books. That means that books with a high number of reviews have an advantage over books with fewer reviews.

But that's not the only factor in play, or every book's Also Boughts would be dominated by JK Rowling. Also Boughts will favor books purchased closer together in time, books in the same or related genres, and other factors known only to the software developers Amazon keeps chained in the basement.

Customers who bought this item also bought

CLAIM: Books which Amazon deems too explicit may be silently hidden from customers.

STATUS: TRUE ✅

When reading Amazon's Content Guidelines, I picture an exchange like this:

Amazon Executive #1: "What should we tell people who want to post erotica?"

Amazon Executive #2: "Nothing too explicit."

And Executive #1, having misunderstood the directive, writes the most vague, general guideline possible: "What we deem offensive is probably about what you expect."

Any content that wanders too close to that unhelpful guideline without actually violating Amazon's rules may be condemned to the "erotica dungeon" (as it's known to authors of erotica and steamy romance). The books are deemed too racy for the general public, and so they are suppressed in searches. Customers may opt to view the hidden titles, but the link to do so is easily overlooked, and that decreased visibility can be devastating to sales.

There is no indication on the book itself that it's flagged for content, which may leave the author baffled about their poor sales. However, tech savvy individuals can view this information through the Amazon Advertising API (where the "IsAdultProduct" field indicates flagged titles), and others can view it through Aaron Shepard's handy Sales Rank Express utility (where it's listed as "Safe" or "Not Safe").

Covers are nearly always the reason for a book being tossed in the oubliette, and submitting a slightly edited version and requesting a re-evaluation is often enough to lift the Adult flag. Unfortunately, Amazon's screening is random and inconsistent, so relatively innocuous content may be flagged while covers that are clearly violative of Amazon's rules sail through untouched.

CLAIM: KDP Select's 90-day exclusivity applies to print books

STATUS: FALSE ❌

KDP Select's exclusivity requirement applies only to ebooks, not print books. You remain free to print and distribute paperbacks through any vendor.

> " However, you may […] continue to distribute your book in physical format (including print on demand books), or in any format other than digital. "
>
> — KDP Select Help, Exclusivity

CLAIM: You can give a book away for free to your mailing list subscribers even if you are selling it through KDP

STATUS: TRUE ✅

WARNING! This section applies to the basic KDP program, NOT to the KDP Select program's exclusivity requirements.

KDP's pricing help states: "You must set your Digital Book's List Price (and change it from time-to-time if necessary) so that it is no higher than the list price in any sales channel for any digital or physical edition of the Digital Book."

One might interpret this to mean that ebooks may not be offered for free under any circumstances if Amazon is charging for it. However, multiple staffers at KDP have confirmed that this does not violate their rules:

Yes, you may offer your eBook for free or have it as a giveaway on your website. As long as we can see that this book is not on KDP Select, there will be no Terms & Conditions in violation. — Chantelle C., KDP Support

CLAIM: The 70% royalty tier on KDP requires exclusivity

STATUS: FALSE ❌

Any book within the price limits set by KDP can qualify for the 70% royalty option, even if they are not enrolled in KDP Select. This is a surprisingly common mistake, possibly due to confusion over the fact that sales in Brazil, Japan, Mexico, and India are only eligible for 70% royalties if the book is enrolled in KDP Select. But for all other regions, 70% royalties are available to any book priced between $2.99 and $9.99.

Check your books: you may be earning only half of your potential royalties.

CLAIM: Amazon no longer price matches books to match other retailers, eliminating permafree books

STATUS: FALSE ❌

Amazon's price matching help page offers a blunt, one-line summary of their policy: "Amazon.com doesn't offer price matching."

However, this is referring to Amazon's practice of refunding the difference when a customer finds a product elsewhere for a lower price. It does not refer to Amazon enforcing its requirement that books sold through KDP must be at or below the price of other retailers, and at least 20% below print edition costs. Looking at historical versions of that price matching help page, we see that it originally referred to televisions and cellphones, then just to televisions, and was finally abolished in 2017.

I've confirmed that Amazon has price matched books to permafree as recently as last week. However, this is entirely at Amazon's discretion, and they have proven increasingly reluctant to match free books.

CLAIM: Amazon affiliate links are not permitted in email, ebooks, PDFs, or printed material

STATUS: TRUE ✅

The Amazon Associates program prohibits you from using affiliate links "in any offline manner", which they define as "any printed material, mailing, SMS, MMS, email or attachment to email, or any other document."

Essentially, Amazon wants all affiliate links to be traceable to an originating website. Affiliates that break this rule may find their accounts abruptly terminated and their commissions forfeited, as several email-based ebook discovery services found to their dismay in 2015.

Ten Facts About Self-publishing
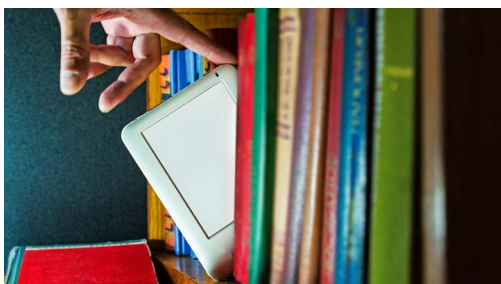
Digital

One in four US readers (the most developed digital market) now read ebooks. Self-publishing accounts for 24-34% of all ebook sales in each of the largest English-language markets.

Global

Self-publishing platforms take English language ebooks into 190 countries. (2018)

Earnings

The average trade-published author earns approximately 7.5% of their books cover price while self-publishing platforms like Amazon, Apple Books, Ingram Spark and Kobo pay up to 70%. (2018) Fewer than 1200 (US) trade-published authors who debuted in the last 10 years now earn $25,000 a year or more on Amazon, compared to over 1,600 indie authors. (2016)

Bestsellers

28% of the top-selling ebook authors in the US--the most developed self-publishing market--are indie. 4% of Alliance of Independent Authors members have sold more than 50,000 books in the past two years.(2018)

Gender

67% of the top titles published across top self-publishing platforms Blurb, Wattpad, CreateSpace and Smashwords are by women. 61% of the Top 100 trade-published titles on Amazon are by men. (2015)

This final two pages of facts and figures about self-publishing will be one of our regular features. If you come across an interesting snippet of info, let us know: info@allianceindependentauthors.org
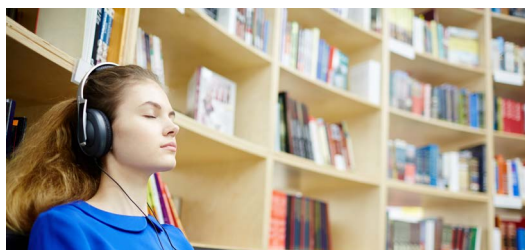
Audio

One in five US readers now listens to audio. In the UK audiobook downloads are also rising, by 29% year-on-year.(2017)

Online Print

45.5% of Bookscan's US print book sales were sold by Amazon, up from 41.7% in 2016 and 37.7% in 2015. (2017)

Rights

The 2015 film adaptation of The Martian, a sci-fi thriller first self-published by Andy Weir, was directed by Ridley Scot, starred Matt Damon and has grossed $630m worldwide to date. (2017)

Silent Success

It is possible to earn over $100,000 annually without appearing on a bestseller list. In a May 2016 snapshot of 142 such "invisible" authors on Amazon.com, 105 were self-published indies. (2016)

Readers

Nearly 80% of readers believe self-published ebooks are "as well-written [as trade published] ebooks," and more than 80% believe "new authors will make more money" by self-publishing.

Sources: *Alliance of Independent Authors, Author Earnings, Bookscan, FicShelf, Neilsen, Pew Research.*

ALLi Quarterly Campaign: Self-Publishing 3.0: Going Direct to Readers

We hope you have enjoyed our new magazine for ALLis, members and friends of the Alliance of Independent Authors, our distillation of the latest self-publishing advice and news.

These days, nothing stays still in the author space for long and all of us here at ALLi hope this quarterly magazine will keep you abreast of the most significant shifts in our fast-changing sector, so you can reach more readers, and keep increasing your influence, income and impact as an author.

Each quarter at ALLi, we take a theme of interest to indie-minded authors and run a campaign around it. In this quarter our theme is: *Are you ready for Self-Publishing 3.0*?

Publishing 3.0 is direct sales from author to reader, true self-publishing.

This is the most important trend now emerging for authors and technological advances are bringing it closer.

### History of Self-publishing: A Quick Recap

Publishing as we know it in Europe and North America began in 1439, when Johannes Gutenberg became the first European to use movable type and set up what became known as a printing press, making books widely accessible to ordinary people for the first time. For five centuries, books could only be printed using one of these large, heavy, expensive presses.

Self-publishing 1.0: Desktop Publishing (DTP)

In 1979, the first lowering of the barrier arrived in the form of desktop publishing (DTP). Authors were quick to jump in, printing off copies of their books and selling by mail-order, or doing the rounds of bookstores. Mainstream self-publishing was born.

Self-publishing 2.0: Ebooks and Online Retailers

1990 launched the era of the ebook, with books in ,txt, .mobi and .doc formats taking to market but digital publishing lacked a payment mechanism until 1998, when pioneering publishers and authors began to sell books online. The final part of the digital reading matrix arrived with mass-market "epaper technology". Sony released the first ebook reader in 2004, followed by Kindle eReader from Amazon in 2007, which came with a vast retail store attached.
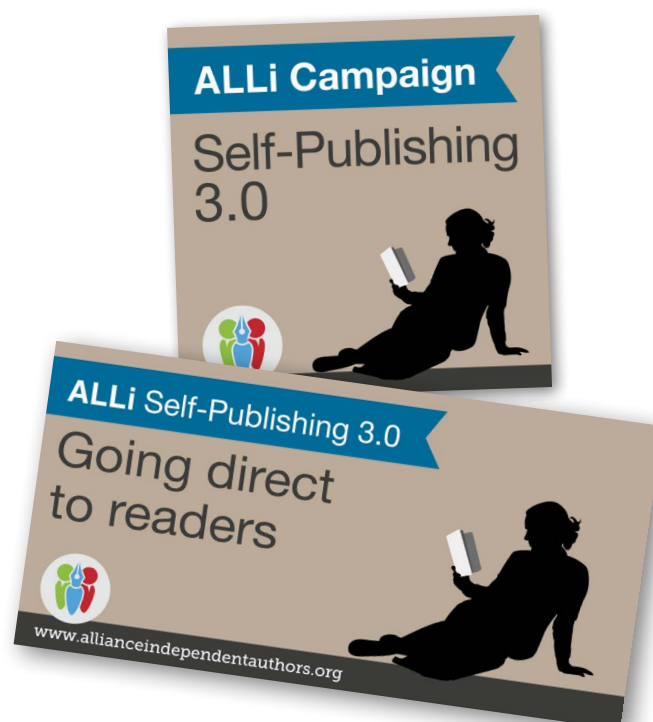
Self-publishing 3.0: Direct Sales

Though self-publishing 2.0 brought authors three steps closer to their readers, with agents, publishers, and wholesalers disintermediated and only an online distributor-retailer between author and reader, content is still mediated by large corporations. Now it is companies like Amazon, Apple, Google, rather than trade publishers, but commercially authors are still very vulnerable.

The vast majority of "indie" authors earn most of their income through one supplier and are putting far more time into other people's digital businesses e.g. Facebook, than their own. With so many books being published, many authors have been competing with each other and trade publishers on price, sometimes devaluing content. Piracy is rampant, rendering copyright law ineffectual. The challenge now is to track content distribution and, as ever, ensure that authors are better compensated for their work. This needs a quick-and-easy direct payment and download system for books, an advance which may be facilitated by blockchain technology.

ALLi Campaign

Self-publishing 3.0 has already begun, as more authors gain in confidence and establish sizable platforms. Some authors already successfully sell direct to readers through their own websites and some are already on a blockchain.

At ALLi, we see this as a positive trend and hope to educate and support authors in availing of the opportunities. As part of the *Are You Ready For Self-Publishing 3.0?* Campaign, ALLi will be running a seminar on the theme at the London Book Fair and is also launching a white paper, *Blockchain For Books,* at the fair. Both events will be recorded and made available online as part of our **Self-Publishing Advice Conference** on April 14th 2018. http://selfpublishingadviceconference.com/

If you would like more information, or to be involved in the campaign, please contact ALLi Director Orna Ross at orna@allianceindependentauthors.org

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The main author conferences and book fairs around the world of interest to self-publishers, together with their start dates. Google conference websites for more details

APRIL 2018

ONLINE: Self-Publishing Advice Conference (SPACon), Apr 14: www.selfpublishingadviceconference.com
Free online conference for self-publishing authors, brought to you by the Alliance of Independent Authors (ALLi)

USA: Las Vegas Writers Conference: Apr 19: Las Vegas
Writing and publishing conference

UK: Hawkesbury Upton Literature Festival, Apr 21: Gloucestershire
Free public event celebrating books from ALLi's own Debbie Young

UK: Self-publishing Conference, April 28: Leicester
The UK's only dedicated self-publishing event

AUSTRALIA: Sydney Writers Festival, 30 April
Writing and publishing conference

MAY 2018

ONLINE: Nonfiction Writers Conference: May 2 http://nonfictionwritersconference.com/
Online teleseminar conference over three days

USA: Sell More Books, May 4: Chicago
Two-day conference and networking event

New Zealand: Auckland Writers & Readers Festival, 15 May
Reader and writer event

UK: Crimefest, May 18, Bristol
Thriller, mystery and crime reader and writer conference.

USA: Book Expo and BookCon, May 30: New York
No longer featuring UPubU but still a major US publishing event

JUNE 2018

CANADA: Canadian Writers Summit, Toronto, Jun 14
Conference jointly hosted by cohort of Canadian writer organizations

USA: West Virginia Writers Summer Conference: Jun 8
Craft and publishing conference.

IRELAND: Dublin Writers' Conference, June 22
Craft and publishing conference.

ALLi

Alliance of Independent Authors

21 Reasons to Join

World-class Advisors
Weekly Podcast
Weekly Advice Bulletin
Quarterly Magazine
Bi-annual Online Conference
Legal & Contract Guidance
Translation, TV & Film Rights Guidance
Industry Networking & Contacts
Watchdog Desk
Code of Standards
Approved Services Directory
Searchable Services Database
Upholding Ethics & Excellence
Member Affiliate Program
Successful Self-Publishing Series
Quick & Easy Downloadable Resources
Lively Member Forums
Nonprofit Run by Authors For Authors
Campaigning For Indie Authors
Member Showcase
Member Discounts & Deals

ALLi authors are everywhere and we
support independent author-publishing worldwide

If you haven't yet, is it time you joined us?

www.allianceindependentauthors.org