

An author's guide to publishing in 2012

by Amy Rogers

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*California Writers Club, Sacramento Branch Writers' Network meeting, June 1, 2012.
Author Amy Rogers spoke on "Getting Published in 2012: What's the Right Path for YOU?"*

You're a writer and you want your work to be published. Never before in history have you had so many choices about what to do after finishing your book. What does it mean to be "published" in 2012? And which of the innumerable ways to earn or buy publication best suits your individual needs and aspirations?

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Part 1: What's going on with publishing today?

Book publishing is undergoing a revolution unlike anything seen since the invention of moveable type, a [Cambrian explosion](http://www.ucmp.berkeley.edu/cambrian/camb.html) of diversity in the paths leading to publication. After centuries in a desert of limited choices, writers now have a rainforest of options to get their work in front of readers.

But the changes are so profound and happening so rapidly, many writers can't keep up with the business. We're writers, so we write, but what then? The simple formula—write book, sell rights to a print publisher, collect royalties—doesn't apply to the majority of published books today. Is this a bad thing?

The big changes in publishing are both challenge and opportunity. Whether the changes are "good" or "bad" depends on where you stand. In this series, I'll first summarize some of the major trends in the book business that are affecting the way books get published and sold. In the second, I'll discuss how writers seeking "publication" of their work can navigate the path that's right for them.

So why does the publishing business feel like a Kansas farmhouse in a tornado? Simple: technology. Digital disruption devastated the music industry; now it's rolling over publishing. The end results for various stakeholders (authors, publishers, readers, retailers) are far from certain.

1. Ebooks

Top of the list of disruptive technologies: e-books. Amazon's Kindle e-reader is now in its third or fourth generation. The critical \$100 price point has been breached (a Kindle now costs as little as \$79). Barnes & Noble's Nook e-reader and tremendous numbers of Apple's

iPad plus various smartphones (which can also be used as e-readers) give millions of Americans easy access to e-books. (Not to mention ubiquitous laptop and desktop computers, which can be used to read e-books, though uncomfortably.)

How rapid is the rise of the e-book? *The Economist* reports <http://www.economist.com/node/21528611> that in the first five months of 2011, “sales of consumer e-books in America overtook those from adult hardback books” and “amazon now sells more copies of e-books than paper books”. Granted, amazon’s experience does not represent the entire bookselling business, but it is significant. In my own genre—thrillers—over half the books sold are now in digital formats.

What this means:

- In the short term, lower profits for publishers, who earn much more money per copy selling hardcovers than e-books
- For bricks & mortar bookstores, a major threat to their livelihood (see: Borders, bankruptcy) because customers may browse their shelves and then purchase digitally, cutting the physical retailer out of the transaction
- Disputes over book contracts signed before e-books existed because the ownership of e-book rights is unclear
- Disputes between authors and publishers about what is a fair royalty split on e-books
- Problems with piracy
- A massive increase in the number of titles available to readers as no e-book ever goes “out of print”, and anybody with Internet access can self-publish an e-book at little cost.

2. Distribution

Digital technology is changing the way books are distributed. Obviously, e-books can be sold online—from anywhere in the world, to anywhere in the world, no neighborhood bookstore required.

But it’s not only e-book sales that are affected by digital tech. The emergence of amazon.com as a global book retailer with no physical presence in communities has also changed the selling of paper books. People are shopping for paper books over the Internet and getting them shipped. Neighborhood and mall bookstores are struggling. They can’t compete on price because amazon subsidizes much of their bookselling business, and because amazon still dodges sales tax in most states.

What this means:

- Real-world bookstores are struggling, and disappearing. First, the big box chains (Borders and Barnes & Noble) killed the independent booksellers; now the Internet is killing the big box stores. There simply aren’t many bookstores left. (Places like Walmart and Costco sell a lot of books, but they carry very few titles—only the biggest bestsellers, generally by established authors.) Borders is gone; few indies remain; Barnes & Noble will struggle.
- With fewer distribution outlets, publishers have fewer opportunities to advertise / promote their favorite products: no front-door display tables, no author book signing tours.

3. Publicity

What makes a consumer buy a book? Compared to the marketing geniuses in industries like beverages, snack food, and laundry detergent, book publishers are strangely unsure about the answer to this question. In fact, most marketing efforts by publishers to sell their books aren't even directed at readers: they target the distributors (middlemen) and bookstore buyers who decide what they will stock in a store, and how many copies of it. With the slow disintegration of the real-world bookstore, this approach to marketing becomes ever less productive.

The best way to get a person to buy a book is word of mouth: a trusted source, whether a friend or a reviewer, mentioned the book. Digital technology—the Internet and “social networking”—are truly revolutionizing word of “mouth”. Successful book marketing is increasingly based in this virtual world. Book bloggers, readers' collectives like GoodReads and LibraryThing, Facebook, Twitter, book trailers on YouTube—this is what sells books. Reviews remain critical, but the traditional venue—newspaper sections devoted to in-house book reviews—is vanishing. Only a few papers still publish their own book reviews, and generally these reviews are few in number. So authors and publishers must go online to get reviews and build “buzz” around a title.

What this means:

- Even if they had the money to do it, which they don't, publishers don't really know how to promote an author's book directly to readers because they've never done it in the past
- Authors now have both the power and the obligation to promote their work online

Part 2: Getting “published”

For most of the history of the printed book, there were basically two ways for an author to get his work manufactured in a bound paper volume and distributed to readers: traditional publishing and vanity press publishing.

After years of acquisitions and consolidation, traditional publishing (trad pub, or if you prefer a new term coined by Barry Eisler, “legacy” publishing) is now represented by only six very large publishing houses, each of which controls numerous imprints (in-house brands): Hachette Book Group, HarperCollins, MacMillan, Penguin Group, Random House, and Simon & Schuster.

Here's an outline of **how a trad pub deal typically works** (for fiction):

- Author writes a novel
- Author queries dozens/hundreds of literary agents to find one willing to represent the work. {*Waiting period* = months to years} Representation may or may not include working with the author on developmental editing of the manuscript.
- Literary agent puts the work on submission to specific acquisitions editors at specific publishers. {*Waiting period* = weeks to years}

- Editor falls in love with the work and convinces other people at the publishing house that the publisher *can make money* selling this work. (This includes an explicit evaluation of the potential market—it’s not necessarily about the inherent quality or social/literary value of the book.) Publisher offers the agent/author an advance and a contract. {*Waiting period* = weeks to a year or more}
- Agent keeps 15% of advance as payment for his services because until now he’s been working on spec. Author gets the rest. First novel advances are typically small, often less than \$10,000, and usually are not paid in a lump sum but in fractions over time.
- Publisher provides services to turn the author’s manuscript into a saleable book. Developmental editing, copyediting, cover design, layout, getting ISBNs, clearing with legal/libel department, advance publicity, distribution to retailers. Publisher determines size of initial print run; it will be related to the size of the advance.
- Wait yet again; the time between signing a contract and holding your novel in your hands is likely to be **1-2 more years**.
- The book is published! If it’s a book the publisher expects to go “big”, it will first be released in hardcover, with paperback following one year later. Timing and pricing of e-book release varies with the publisher and title.
- Author typically gets royalties of 10% of the cover price of the hardcover (say, \$2.50 for a \$25 book) and 7.5% of the paperback price (say, \$0.60 for an \$8 book). E-book royalties are being hotly contested, but at the moment the norm is 25% of publisher’s net receipts (NOT the “cover” price); assuming the retailer keeps 30%, that works out to author royalties of 17.5% of the cover price (say, \$0.87 for a \$5 e-book). Now reduce all of these royalty percentages by another 15% for the agent’s fee. And remember, the author won’t actually get a single royalty check unless the amount earned exceeds the amount paid in the advance (which is not a signing bonus, it’s a kind of loan, an *advance* against royalties).

Until recently, a novelist’s only option outside the trad pub system was to take the manuscript to a vanity press. The name itself suggests the contempt most people in the business had for such companies; a vanity press would publish books “not good enough” for a real publisher, doing so only to satisfy the author’s “vanity”. Unlike traditional publishing, the costs of vanity publishing are paid upfront by the author in cash; the *author* is the publisher’s customer. In trad pub, the costs are paid by the publisher and are recovered from the profits of selling books; *booksellers* and *readers* are the publisher’s customers.

“Vanity” publishing:

Some famous writers have used vanity presses but this publishing model suffers from a couple of major problems:

- Excessive or fraudulent expenses charged to hopeful authors
- Book distribution is left up to the individual author so books are not carried by major retailers, and the author may be unable to sell her books
- Profound lack of respect for the work (sometimes well-deserved, of course)

Publishing, unlimited

But now the floodgates of publishing choice are open. Traditional publishing continues much as I described earlier, but with less editing, smaller advances, poorer promotion, and a focus on safe, celebrity-driven blockbuster titles more than ever before. The rest of the publishing ecosystem has exploded with diversity. Our vocabulary to describe the many paths to publication has not kept up; here, I'll outline some of the choices a writer has to publish a book in today's world.

Self-publishing:

This is the buzzword on everyone's lips, but what does it mean? I find that many people are using the term "self-published" to broadly describe any book in any format that does not have the imprimatur of a Big Six publisher. But this fails to account for the various degrees of self-publishing and also the new untraditional, professional publishing options out there. So let's begin by breaking down what I consider to be types of self-publishing:

1. 100% pure self-pub: Writer handles every aspect of book production, possibly setting up her own small press.

- Editing is probably the biggest difference from trad pub, and may include:
 - No editing
 - Self-editing by writer
 - Using unpaid friends/family as editors
 - Hiring editor(s) for pay.
 - Paid editors range from inexperienced to professionals with a history in traditional publishing.
 - Paid editing may include copy editing only (spelling, grammar, punctuation) or developmental/substantive editing (analyzing story structure, flow, etc.)
- Cover design
 - Writer does it or hires someone to do it
- Layout
 - Writer must learn technical aspects of book design: margins, page numbering, fonts, recto and verso arrangement of pages, get ISBN number, etc.
 - Paper and e-book formatting require separate skill sets, both of which require a substantial investment of time and intelligence by the writer
- Distribution
 - E-book: writer must get book in proper digital formats for various devices (mobi, epub, pdf, etc.) and must work separately with any online retailers to get the work listed for sale
 - Paper: writer will not have access to traditional bookstores because the self-published book will not be carried by the big distributors (Ingram, Baker & Taylor). Writer can make arrangements for POD (print on demand) sales via amazon but primary sales venue will be in-person sales by the author.

Advantages of pure self-publishing:

- Total control of content, design, pricing
- Can do e-book only, print only, or both, with e-book only being the easiest

- All profits go to author (after retailer commission is paid, if using amazon, Smashwords, etc.)
- Fast, once you know how to do it. Write something today, publish it tomorrow.
- In *dollar* cost (not *time* cost), the cheapest way to self-publish

Disadvantages of pure self-publishing:

- To produce a professional product the first time requires enormous investment of time and effort by the writer (easier once the skills are learned)
- If writer wants to hire help, finding trustworthy, competent editors, graphic artists, book printers, etc. is a challenge. Hiring help requires cash up front.
- Tough to sell the final product. Need a platform, and/or a really good publicist, and/or hundreds of hours of time to spend on promotion.

2. Assisted self-publishing: Writer hires a “general contractor” to manage all the stuff listed above. This category includes pay-up-front models (subsidy publishing), and royalty-sharing models.

Using a **subsidy publisher:** writer pays a company for a complete package of services to produce the manuscript as a paper and/or digital book. This is what used to be called vanity publishing, but that term is no longer used much. Unlike old vanity publishing, subsidy publishing today is widely available, widely used, and has many competing companies providing services. This change is primarily due to print-on-demand (POD) technology. Whereas a “vain” writer in the past had to cough up some serious dough to physically print some copies of his book, writers now can choose to publish in digital formats only, or to print copies of their books only *after* a sale has been made (on demand). This makes it possible to “publish” paperbacks and sell them on amazon without actually paying for the printing of a single copy in advance. Amazon’s inventory of such books is virtual, and a copy is manufactured only when a customer buys the book. POD keeps authors’ upfront costs lower, though it makes their books more expensive for customers because the per-copy cost of producing a few books is higher than for a large print run.

The big players in this market are CreateSpace (amazon), AuthorHouse (which includes Xlibris and iUniverse), and Lulu. For e-book only self-publishing, other influential players are scribd, BookBaby, Smashwords, PubIt, and Kindle Direct. There are many, many smaller, independent outfits now providing packages of self-publishing services to authors for a fee. The big guys are not selective at all; they’ll print whatever words are given to them (barring anything that might get one of their executives arrested). Some of the smaller companies pick and choose their clients or screen the work; at times there is little distinction between these companies and small independent presses.

In my hometown of Sacramento, we now have a new self-publishing option courtesy of our public library. The I Street Press (<http://www.saclibrary.org/?pageId=1599>) is an entire self-pub operation built around an Espresso machine. This is a kind of Xerox machine for books. You give it a formatted digital file of your book, and in about four minutes it spits out a fully formed, bound paperback book just like one you’d find in a store. At a cost of roughly \$9 per copy (plus set-up fees), it’s comparably priced with other small print run publishing options.

Advantages of assisted self-publishing:

- Frees writer from acquiring the skills needed to do layout, design, digital file conversion, etc.
- Writer doesn't have to find/hire cover designer, get an ISBN, etc.
- Writer can get his book out fairly quickly (weeks to months)
- Writer retains control over content and cover design
- The big subsidy publishers have online POD distribution so writer can sell books nationwide, often worldwide
- All profits go to the author (after retailer commissions are paid)

Disadvantages of assisted self-publishing:

- A minefield when it comes to choosing a publisher and a package; costs are often opaque, quality of design/layout/paper book bindings unknown until you see the proofs or hold the final product in your hands.
- While some packages include "editing," don't expect much. You may still need to hire a professional editor before submitting your work.
- Overpaying is a constant risk. Subsidy publishers make money selling extra services, especially advertising and publicity. These services always sound good, usually are expensive, and rarely are worth the cost. But it's easy to be tempted and parted from your money.
- Per-copy costs to the author who wants to hand-sell copies of her book are generally going to be higher than if she truly self-published, because the subsidy publisher controls the printing operation or contract.
- If you're not happy with the final product or the publisher, you can't easily go it alone; the publisher usually retains rights to the cover and interior design, so you're back to square one and must start over.
- Tough to sell the final product. Need a platform, and/or a really good publicist, and/or hundreds of hours of time to spend on promotion. (I'm repeating this line like a refrain; it pretty much applies to all publishing models.)
- On the same note, bricks-and-mortar bookstores generally will not stock subsidy press titles on their shelves

Assisted self-publishing: Royalty-sharing

Recently, several literary agencies and agents have started offering themselves in the role of general contractor to get their clients' work "self-published." Typically the agents describe themselves as "consultants" but definitely not "publishers" because a firestorm of controversy has flared around the potential conflicts of interest inherent in agents becoming publishers.

But the fact is literary agents are well-placed to assemble teams of skilled editors and book designers to independently publish their clients' backlist books, and pieces too short for a traditional publisher, experimental works, or books rejected by the Big Six. Dystel & Goderich, Andrea Brown, and BookEnds are early leaders in this type of venture. The financing arrangements are in flux but generally the agents are not charging upfront fees. Instead they claim a perpetual commission from sales, just as they do with books sold to a traditional publisher.

Assisted self-publishing: Boutique Services. I predict we'll soon see a number of insiders from the traditional publishing industry creating teams to sell packages of professional-quality services directly to authors without becoming "publishers" *per se*. There is a market for this niche; a writer who wants to avoid the subsidy publisher minefield could put up the money to get a professional-quality book edit and design without having to hire each expert separately. This luxury boutique approach to subsidy publishing would be attractive to any self-publishing writer with enough cash on hand—especially those who are leaving traditional publishing to go it alone. For one classy example, check out Verbitrage.com, a nontraditional publisher launched by industry insider (and author) J. E. Fishman. (Be sure to read Folio #5 of Fishman's "Publishing Primacy" blog series.)

3. Not self-pub: Small presses

The next level closer to a traditional publishing arrangement is publishing with a small press (any that is not owned by the Big Six). University presses, regional presses, niche publishers and many others fit in this category. It's not uncommon for such companies to only publish a few titles per year. The key distinction that makes this "not self-pub" is the publisher, not the author, pays the costs of getting the book out there.

Because the publisher is investing its own money in developing the book, small or indie presses accept titles with an eye on the bottom line. That means that unlike self-publishing, the author *must* provide a manuscript that is commercially viable. (You can self-publish the alphabet written backwards if you want.) This gatekeeper role is common to all publishing models that put the publisher's money at risk (as opposed to the author's money) and it remains a defining distinction between self-pub and all other publishing models. It is also at the heart of the prestige question. If self-pub works get less respect (note I said "if"), it's because no objective third party has evaluated the works and decided that they are "worth" publishing. While gatekeeping certainly keeps trash out of the publishing pipeline, it sifts too finely because publishing value is determined not so much by the "quality" of the book as by its marketability. Celebrity-endorsed drivel will get published because it will sell, not because it's good, and hundreds of quality first novels will get rejected because the publisher knows most readers buy books by authors they've already heard of.

Advantages of small / indie press:

- May pay an advance (though many do not)
- Professional editing, formatting, cover (quality will vary)
- Access to the big distributors to potentially get paper books in stores
- Publicity support (quality/quantity will vary)
- Gatekeeper role confers some prestige

Disadvantages of small / indie press:

- Advance may be small or nonexistent
- Must share royalties with publisher
- Author has less control over cover design, price, release date
- High failure rate of small presses has left many an author with unpaid royalties or other administrative/legal problems; research your publisher carefully before signing
- Gatekeeper role: they may not want your book

- Tough to sell the final product. Need a platform, and/or a really good publicist, and/or hundreds of hours of time to spend on promotion. (True of all books in all formats!)

4. Digital-only full-service publishers

This category didn't exist until a few years ago and it remains under the radar. Digital-only publishers operate like small presses but only release their titles in e-book formats. This keeps their costs lower and allows them to take on riskier projects—such as first novels—that may not sell enough copies to catch the attention of a Big Six imprint. My own publisher, Diversion Books, is a leader in this category. Diversion is selective and prefers agented manuscripts; they provide all the services you'd expect from a small press. If a title breaks out, Diversion can work with the author to produce paper books as well. If not, the author retains all rights to self-publish in paper. This creates an interesting situation; my science thriller *Petroplague* is currently on sale with two different covers and two different publishers, one for the professional e-book with Diversion and one for the paper books I produced at my own expense with a subsidy publisher.

Advantages of digital-only full-service publisher:

- Professional editing, formatting, cover (quality will vary)
- Writer doesn't have to learn the technology of e-book distribution; publisher will get the title in all digital formats in all the major e-stores
- Publicity support (quality/quantity will vary but will be less than trad pub)
- Better royalty split on e-books than from a traditional publisher
- Speed; time from acceptance to publication as little as 1-2 months
- Gatekeeper role confers some prestige

Disadvantages of digital-only full-service publisher:

- Usually no advance
- Must share royalties with publisher
- Compared to self-pub, author has less control over cover design
- Tough to sell the final product. Need a platform, and/or a really good publicist, and/or hundreds of hours of time to spend on promotion. (True of all books in all formats!)

Part 3: So you want to publish your book

Today, anyone can be a published author.

The democratizing effects of technology have penetrated the book business, and now anybody with an Internet connection can publish a "book." This truth is both liberating and threatening. In this post, I'll examine the social implications, the choices to be made, and make predictions for the future.

Traditionally, the title "author" was understood to mean writers whose books were published by traditional publishing companies. That elite club is now expanding.

To be an indie author

The tremendous diversity in modern paths to publishing raises the question of what the “indie” label means. The term indie, or independent, came into common usage with the music and movie businesses; now it’s widely used in the book world as well. The word is used imprecisely. Some consider it synonymous with self-publishing (itself an imprecise term, as described above); some define any book released only in digital formats (e-book) as indie; others use indie to mean any publishing activity outside the Big Six. Whatever the context, indie publishing is revolutionizing the book business and it will only grow in the years to come.

Which path to publication is right for you?

Perhaps you’re thinking, all these lists and terms are very nice, thank you, but I’ve written a manuscript that I want to turn into a book and what should I *do*?

To answer this question, you must take some time for reflection. It’s a given that it’s possible for you to put your words on bound, printed paper in the form of a book, or into a pdf file as an e-book. But what kind of writer are you? What kind of *person* are you? How do you envision your writing future? What goals do you have? What is your book like? These kinds of questions will determine what is the best next step for *you*.

Question #1: Is traditional publishing an option for you?

I’d guess that 99% of people who have written a manuscript will say “yes” to this question, and 98% of them will be wrong. The common wisdom among literary agents who accept query letters is that the overwhelming majority of people seeking a publisher have not produced a saleable work. The reasons are many: the work is unpolished or low-quality; the work appeals to a niche audience too small to justify a contract; the work is good but is not distinguishable from the oceans of titles already in print; the author is unknown and has no platform (built-in followers, fans, or audience).

Unfortunately for the writer trying to make his debut, you don’t know whether you’ve got a chance until you try. So many new writers do try to get a traditional contract. To do this, you’ll need to first get a reputable literary agent to represent your work. (This is especially true for fiction.) As a rule, the Big 6 publishing houses only consider agented manuscripts because the agents do the work of pre-screening for them. I could write a book on this step alone, but suffice it to say that with a good Internet connection and lots of time, you can learn much of what you need to know about finding a good agent and how to write a strong query letter. Personally I also highly recommend attending a writers’ conference to learn more about pitching your story and possibly meeting agents in person.

Be aware that signing a contract with an agent to represent your book is a necessary but not sufficient step toward getting a traditional publishing contract. Many books are agented but never sold.

Question #2: How much time do you have?

I mean two things by “time”: time during your average day or week to spend on writing AND promotion, and time to wait until the first reader buys your book.

If you are short on time in your daily life, and barely have the time to write, you may not be able to self-publish and promote your work. Self-publishing takes time to learn, time to do, and an infinite amount of time for promotion if you want to sell. No time? Then consider traditional publishing, or come up with the money to use a top-notch subsidy press and hire a publicist.

On the other hand, if you’re short on the amount of time you’re willing to wait to see your work in print, then you’d better take the bull by the horns and publish on your own. The trad pub route takes forever.

Question #3: What about money?

Successful indie publishing will almost certainly involve some upfront expenses, though the dollar amount will vary widely depending on how many tasks you can do yourself and how many you have to hire out. However, over the long term it may be more profitable than traditional publishing because you retain rights to your work and earn higher royalties. For e-books in particular, the royalty split with traditional publishers is currently not favorable for authors.

Question #4: Other special goals?

Every author writes for a reason. If your reason or goal is to see your book on the shelf at Barnes & Noble, then go trad. If yours is to build a virtual community around your book, try indie and spend a lot of time online. You may have reasons or goals unique to you that will determine which path to publication is best. For example, a major goal for me was to gain full membership in International Thriller Writers, which could only happen if I had a book published by one of their approved publishers. Self-publishing generally doesn’t qualify, so I definitely sought a path to publication that would go through a gatekeeper and earn me that full membership.

General rules:

You should consider traditional publishing if:

- The prestige of getting published by a “real” publisher is important to you. Traditional publishers are big-time gatekeepers, and while indie does not equal poor quality, traditional pub generally guarantees a certain minimum quality standard for writing, editing, design, and printing.
- You are patient, because finding an agent, getting a publisher, and seeing your book in print will take a very long time, possibly years.
- You are NOT a control freak. You’re willing to let the experts design your book cover, decide when the release date should be, etc.
- You appreciate the financial and legal expertise of a literary agent
- You want top-quality editing but you don’t want to pay for it out of pocket

- You have a manuscript that has been extensively rewritten/revised/edited/sweated over so it really is the best you can make it BEFORE you contact an agent
- You want the widest possible distribution and exposure for your book
- You want to spend your time writing books--not blogging, not tweeting, not checking AdWords clicks or collecting email addresses.

You should consider indie publishing if:

- You have access to—and have used—excellent manuscript editors, possibly at some expense
- You are interested in social networking and marketing; Facebook is your virtual home
- You don't want to wait
- The audience for your book is Bulgarian tourists visiting Yosemite (in other words, it's a small market).
- You have an excellent platform to sell your books yourself, such as regular speaking engagements in front of large audiences
- You're a control freak. You want to choose your book's cover, you want to set the price.
- You have an entrepreneurial streak

One size does *not* fit all in publishing these days. Indie authors can choose to learn a variety of non-writing skills and publish their books themselves, or they can hire others to do it for them. If the book is marketable and the author is willing to split royalties, a small press or a digital-only publisher may be an alternative to the Big 6. For the first time in the history of the book, barriers to entry are low and every writer has the power to bypass the gatekeepers and put his or her words in the hands of readers.

When it comes to publishing, we live in interesting times.

Related articles:

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- <http://blog.nathanbransford.com/2010/03/should-you-self-publish-ten-questions.html>
- Writer Beware! blog reports actual data on authors' experiences with trad pub and self pub on <http://accrispin.blogspot.com/2012/05/two-surveys.html>
- Writer Beware! <http://accrispin.blogspot.com/2012/05/e-publishing-revo-its-new-electronic.html> One of many posts on dangers/scams in publishing

Sacramento Local Resources:

- Ingrid Lundquist's Book in Hand Roadshow <http://www.thebookinhandroadshow.blogspot.com/>
- Tim Relkey's Relkey Books <http://relkeybooks.com/index.html>

- Sac Public Library's I Street Press (Espresso machine based) <http://www.saclibrary.org/?pageId=1599>
- Stephanie Chandler's Authority Publishing <http://authoritypublishing.com/>

Paid help for self pubbing:

- From successful indie author CJ Lyons: <http://www.norulesjustwrite.com/prowriter/>
- <http://www.bookbaby.com/>
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Amy Rogers is a Harvard-educated scientist, educator, and critic who writes science-themed thrillers. Her debut novel *Petroplague* is about oil-eating bacteria contaminating the fuel supply of Los Angeles and paralyzing the city. She is a member of International Thrillers Writers Debut Class (2011-2012). At her website ScienceThrillers.com, Amy reviews books that combine real science with entertainment. You can follow Amy on Twitter @ScienceThriller or on her Facebook fan page <http://www.facebook.com/pages/Amy-Rogers/202428959777274>