



Newsletter

Issue 9 - March 2017

Welcome to our ninth newsletter from the project.

In this issue we look at publishing your books in a few different modes and channels, how to use Twitter, Booksie, and other ways that you can be tricked out of your hard-earned.



Contributions from Corben Duke, Cat Nicolaou, Rob Gregson and Robert Wingfield

Reminder: if you are doing a promotion on your books, please let us know directly because then we can help you to advertise it through the Inca portals as well.

Please note that in the spirit of the Inca ideals, we would be very grateful if you could each buy, read and review on Amazon one of the other Inca writers. It seems only fair that as you are getting the publicity for your own book, you should be able to help encourage someone else in the Inca team as well. If you can choose a book with only a few reviews on Amazon, that would be even better.

Let me know when you have done so, and I'll be able to promote it via Facebook, Twitter etc.

Bridget

Table of Contents

Financials and Publishing	3
A Different Publishing Model.....	3
Kindle Direct Publishing now doing paperbacks?	4
How to use Twitter to promote your work	5
Booksie.....	5
Pay per Click – a warning	6
This Quarter’s Thoughts	7
Italics?	7
Updating your Book and Print on Demand	7
Due to and Owing to – is there a difference?	8
Tightening up your prose	8
Affect vs Effect	9
Numbers of Chapters	9
12 Bad Writing Tips (a summary)	10
New Books	11
Redfern – GD Tinnams	11
The Kings Jew – Book 2 - Darius Stransky	11

Financials and Publishing

A Different Publishing Model

Corben Duke

Rob Wingfield asked me to write an article about my experience with **Grand Mal Press**, since they use a publishing model that's a bit different from the norm.

A bit of background:

Before HarperCollins's Authonomy closed its doors I teamed up with Mark Roman and we wrote 'The Worst Man on Mars'. After 40 or so rejections from agents and publishers, the book finally found a home with Grand Mal Press in September 2016.

Grand Mal Press (GMP) is a US based small press specialising in Horror and Sci-Fi. They used to operate a traditional business model but a year ago they took a different approach. I presume, like so many other small indie publishers, it was proving difficult to sustain the press without devoting 100% of their time to the task. Having seen how the industry operates over the past few months I guess a lot of small independents are publishing books for love rather than profit. GMP's new system is based on an 'alliance of authors' where 100% of the royalties and all publication rights are retained by the author.

If 100% royalty goes to the author, what's in it for GMP? Good question. To be honest I'm not totally sure. If authors need help getting their books to the required standard (editing, cover artwork, formatting, etc.) GMP will certainly suggest experts who can help. But for *The Worst Man on Mars* we had already had the book professionally edited and had done all the artwork ourselves. They do ask that books include ads at the back to help promote other work by GMP authors, and we expect ads for our book will appear in forthcoming GMP books.

So what's the difference between this and self-publishing? The reason I like this model is because it gives the same control as self-publishing, with the stamp of approval from a publisher. We retain complete control of sales through Amazon and promotions such as Kindle Countdowns.

GMP are small. In fact, everything is done by editor-in-chief, Ryan Thomas, who is a successful writer in his own right and knows the industry very well. Ryan is totally approachable and an all-round good egg. He's one of those people who does what he does for the love of books. He runs the GMP website and makes sure books are properly promoted on the site. He also regularly promotes via the usual social media outlets. Ryan is very willing to advise on marketing but it's down to individual authors to run their own campaigns.

The only issue that occurred during the publication process related to the ISBN. When GMP switched from a traditional model they stopped buying batches of ISBNs. So when it came to publishing the print edition of *TWMOM* we had to use a free ISBN supplied by Createspace. We've since found that many reviewers avoid books with Createspace listed as the

publisher; possibly some readers do, too.

Overall, we're very happy with the GMP publishing method and it occurs to me that the INCA alliance of authors is just a short hop from following a similar system. I'll leave Rob Wingfield to ponder that one.

Grand Mal Press can be found here: <http://www.grandmalpress.com/> where you can find further details of their publishing model.

If you have any questions you can contact me via the project (Welcome@...)

Kindle Direct Publishing now doing paperbacks?

Rob Wingfield

How strange, we thought. What could be going on? Amazon are coy on the subject, but here are a few comments from the forums:

"As I said, it all depends on each person's needs. For me, I have just finished moving all my books from CS to KDP. I will sell those books, about half a price I used to sell them on CS" (KDP charges List * 60% - printing costs. Is this cheaper? Only way to find out is to try it - I'll port one of mine over and see what happens).

"I find it amusing that people think Beta is the better platform because they don't make much money on Expanded Distribution via CreateSpace. On Beta, there's no outside distribution whatever. It's Amazon pretending the rest of the world doesn't exist, in its effort to use us as a wedge to destroy B&N, Apple, and other competition, without which we will be galley slaves."

"I expect CS to close down and leave us Amazon only."

"I first asked CS about it. They cheerfully welcomed the move, and to be honest, my books are still carrying the CreateSpace imprint. There must be a good reason for Amazon to add the paperback publishing solution, but let's wait and see."

"For me, I would like to manage my books in one place."

So is the main benefit having one's book in one place, and the coordination between the two being seamless, or is it a plot to wipe out conventional bookstores and take over the world? Amazon uber alles?

The reality: Amazon give you 60% royalties on this. Sounds great doesn't it, but when **Rob Gregson** agreed to be the guinea-pig, he found out that the 40% charge from Amazon is on the whole amount, including printing costs.

Thus: **List Price: £7.15 – 60% = £4.29 - Printing costs: £4.28 - Royalty £0.01**

The words 'total rip-off' come to mind. Until Amazon revise this calculation, **I would recommend sticking with Createspace**, who have a more established way of stealing your hard-earned.

How to use Twitter to promote your work

Cat Nicolaou

There was too much to include here, but Cat has tried and tested these methods, and shares them with you on the Inca site: <http://www.incaproject.co.uk/twitter.html>

There is advice here on:

- The 140 character limit
- Retweeting
- Visibility
- Book Links
- Connectivity
- Increasing Followers
- Finding Readers
- Hashtags and loads more

Even if you don't plan to use Twitter as an advertising outlet, you will find this a fascinating glimpse into that world.

Booksie

Corben Duke

I found the Booksie website while searching for places to showcase samples from *The Worst Man on Mars*, a SF Comedy, written by Mark Roman and myself.

It's a free 'social publishing' website where writers mix with readers. Writers can post stories, novel chapters, poems, articles etc. Booksie seems to attract a lot of readers; I posted eight chapters from TWMOM and a short story and have had 800 reads over a 2 month period. I also set up a forum thread for the CLOG comedy group (see the Inca Web site) to come and chat and add their work. Fellow Clogger Andy Paine has had 3,200 reads for his excellent book 'Bad Business', so it's clear that Booksie readers have taste.

I must say I'm impressed with this site, it's very easy to use and looks good. It has a similar feel to Authonomy without the divisive book ranking system. Booksie also allows authors a handy 'purchase' button next to their books. As far as I can tell no-one has actually clicked on TWMOM's button but I live in hope.

I recommend INCA authors take a look and post some work. It's free and they don't send out spam email. You'll find Booksie here: <https://www.booksie.com/>

Pay per Click – a warning

Rob Wingfield

Amazon are pushing this way of advertising, where you pay a very small amount each time someone clicks on the advert they have got you to place.

Beware.

I had a friend who was paid to click on adverts in a kind of internet pyramid scheme. He was given a set of adverts every day and he had to click each one. Every time he did, he earned a micropayment. Then his job was to get other people to click on the adverts for him and therefore his total clicks per day increased by that rate. He was paid for the total, and his sub-pyramids also raked a small amount in. After 6 weeks of spending an hour of each day clicking, he had made £7.50, and presumably the click company had made a considerable amount more. The only one to lose out would be the advertiser, thinking they had lots of interest, paying for the privilege and getting no sales. Feel free to try Amazon's offer, but expect a bill for 'lots of imaginary interest' and **no sales**.

This Quarter's Thoughts

Italics?

I don't know how one is supposed to adhere to these rules, but it appears that some publishers are filtering submissions out immediately if they see italics used. The 'style' name for italics is 'Emphasis', but we also have an Inca style called 'Normal Italics' which is more customisable. Use one or the other but not both, and sparingly. Here are some alternatives:

Consider using single quotes instead. Certainly with names of ships and other objects. I would always put quotes around proper names like 'The Titanic'. After the first mention, you can probably then drop the quotes completely. The reader knows it is a ship now, and might even be put off by subsequent italics.

Other emphasis methods can be - "Did I hear you say 'explosion'?" or "Oh my God!" rather than "Oh my God." The reader can then decide where the emphasis lies.

I would not use it for a written note, diary entry etc. Italics are for emphasis. Notes and letters can go into single quotes if not double.

Terry Pratchett with his character, 'Death', uses upper case to show the hollow sounds (I used a plastic cup when reading it to the kids). That could work with special characters - make a style for it though, rather than doing it manually. If you need help please contact us.

Updating your Book and Print on Demand

I recently updated one of my print on demand books on Createspace and Kindle, and although the Kindle version showed the new details, the paperback still had the old version on both cover and the 'look inside features. I contacted Createspace and received the following explanation. I think you might find it useful.

After making a change and uploading it to Createspace:

"All customers that do purchase your book, will receive the updated version even though the Look Inside!™ is reflecting the older version. The Amazon marketplace will have no stock of the older version in their inventory as it is a 'print on demand' title.

We (Amazon and Createspace) operate in an inventory-free environment. All of our titles are stored digitally and are printed after the order is placed by an end-customer, whether it is the author, a bookstore, library or retail customer.

Book titles that are enabled for Amazon distribution will be included in the Look Inside!™ program within two to three weeks of the approval date. If you make any changes to your files, the Look Inside!™ feature will automatically update with your revised files within two to three weeks from the new approval date."

Due to and Owing to – is there a difference?

A lot of use now is interchangeable, but if you want to be precise:

Due to is adjectival (**noun**) and **owing to** is adverbial (**verb**)

Due to = attributable to - (D)ue to = cause(D) by

Owing to = because of - (O)wing to = because (O)f

Examples:

His accident was due to excessive alcohol consumption.

His accident **occurred owing to** the fact that he was talking on his cell phone.

There was an influx of visitors to the **attraction due to** the recently installed exhibition. Here the recently installed exhibition resulted in an influx of visitors - that is to say a noun.

The road **was closed owing** to difficult conditions. Here the difficult conditions did not cause the road but rather it's closure.

If you can use '**caused by**' then you can also use '**due to**': The cancellation of the flight was **due to (caused by)** high winds.

If you can use '**because of**' then you should use '**owing to**' rather than 'due to' (or leave it as 'because of'): The flight was cancelled **owing to (because of)** high winds.

A way to keep it simple - stay away from **Due To** unless you're talking about something with a time element. Plus, **caused by** and **because of** are clearer and sound better.

Tightening up your prose

We are always going on about certain words, but writing is all about painting a picture for your reader. Consider some of our old bogeymen, '**just**', '**indeed**' and '**well**'. See what you think of these two sentences. Which would you prefer to read?

"**Well**, are you **just** needing an ale?" he suggested, feeling very thirsty **indeed**.

"Are you needing an ale?" He licked his lips. "I'm feeling very thirsty."

They convey the same idea, but in the first, you are in the narrator's head, his point of view, and we highlighted points of view and pitfalls last newsletter. In the second, you are an observer. The second lets the reader see the picture.

And of course it demonstrates why you possibly don't need those three bogies. The first sentence means almost exactly the same with or without them, but we need to show, not tell. Give the reader something to imagine.

Affect vs Effect

Affect has several meanings:

A mental state (noun): 'His affect was hard to determine.'

To produce an effect or influence (verb). 'I wanted to affect the Brexit result'

To pretend or put on (verb): 'He affected an air of concern.'

Effect also:

The Result (noun): 'The effect of the vote brought out the worst.'

An Impression (noun): 'The reaction of the leader had a calming effect.'

Possessions (noun): Looking at the remaining effects, I could see the owner was a writer.'

To accomplish (verb): 'The positive outlook effected a major change in attitudes.'

And you wonder why you get confused. What a great language English is.

Numbers of Chapters

How many chapters should you have?

One book I read recently had none. It was very hard work keeping track, so going on that, you should have 'some' chapters. They can range from single sentence for 'effect' to several thousand words. 2-3000 seems to be the amount you can read in bed or bathtub before you fall asleep, so try not to make them any bigger than that.

Usually split a chapter with a divider of sorts (asterisks, a tiny picture or symbol etc.) to show events roughly occurring at the same time, even with different characters, and have a new chapter for a completely new topic, or after a cliff-hanger.

As with everything to do with writing, it is pure preference. Editors are more interested in word count than chapters, but don't annoy them by having one big one or scores of small ones. A one sentence chapter should be used **once**, only where relevant, and for impact.

12 Bad Writing Tips (a summary)

Full article at <http://annerallen.com/stupid-writing-rules-12-bad-writing-tips/>

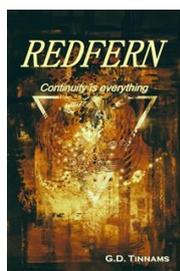
The following come from advice people might give you – they are all wrong. More acceptable thoughts are added in brackets.

1. Don't make your opening scene too dark. [Do, you need to grab the reader's attention from the very beginning.]
2. Put in a prologue. [Nobody ever reads prologues. Make it Chapter 1 if you must have a preamble, but don't bore or confuse people.]
3. Don't put in contemporary references. [Do. In 20 years if people are still reading your book, you can always republish, changing 'Cameron' to 'May' to 'Clarkson' etc.]
4. With a memoir, tell it exactly like it is. [No, disguise anyone who is likely to be offended, or fictionalise the whole story.]
5. Novels cannot contain contractions. [Yes they can. The Queen's English is never used in real life.]
6. 'Said' is boring. Use words like 'exclaimed' and 'growled'. [Actually, 'said' is one of those words that happen automatically in people's minds and this speeds up the reading process. If you use words like 'opined' or 'ejaculated', then people will stop at that point, giggle, and lose the flow of the narrative. Use 'said' and other simple common words, or miss it out completely.]
7. 'Head hopping' is necessary if you have more than one character. [See 'Point of view' on the Inca site. You can't be in more than one head per scene, so don't try it.]
8. Internal monologue should be in italics. [They are on the way out. "agents say in their guidelines they won't read anything that's italicised." See earlier item.]
9. Never use sentence fragments. [Everyone speaks in fragments. Use them to make the speech seem more genuine, and the ellipsis (...) to show a tail-off or interruption.]
10. Never use the word 'was'. [Do use it, but watch out for sounding pretentious.]
11. In a memoir everyone gets equal time. [Where did this come from? Give more time to the more interesting characters.]
12. Never read other writers when you are working on a novel. [In case you start to sound like them? Make sure you read good writers – their genius might rub off on you too.]

New Books

Here are our latest releases for the last three months. Please let us know directly if I've missed any. We do sometimes see them on Facebook, but we rely on you to tell us when you have published if you don't involve us in the editing.

Redfern – GD Tinnams



“Humans don't project past their own frequency. It's why you're so isolated as a species. The beings of other frequencies can only witness what you build and feel what you destroy.”

Earth – Tomorrow – The Singularity:- The machines have taken over and mankind is cast out. Millennia later, the inhospitable planet of Redfern is in the process of being made habitable for the proposed rebirth of the entire human race. All is going well until Enforcer, Ted Holloway, witnesses the unexpected appearance of a long dead and former friend - A man who can become invisible and immaterial, a man that can penetrate any and all security. A man whose very existence should be impossible. As Ted and his superior, Lisa Carmichael, investigate further, they face dangers and creatures that challenge their very concept of reality and also encounter the colony's caretaker Machine Mind and the human Security Commissioner, both of whom have opposing and intricate agendas of their own. For the true nature of Redfern is stranger and more deadly than anything Holloway or Carmichael can possibly imagine. And it could change or destroy humanity forever.

The Kings Jew – Book 2 - Darius Stransky

As Cristian Gilleson keeps vigil for his dead king (Edward the First) in Westminster Abbey on Friday, October 27th 1307, his enemies, Edward Secundus and Piers Gaveston, still plot his downfall.

In the aftermath of The Baron's War and the Battle of Evesham in 1265, Lord Cristian Gilleson and his companion Lord Edward (the future king, Edward the First) have some pockets of resistance to clear up.

Cristian's lady, Dulcea, wonders if they will ever marry but can a Jew marry a Christian?

The unfaithful Earl of Gloucester (Gilbert de Clare) occupies London and must be ousted.

Earl Gilbert seeks Cristian's death and their long running feud continues.

Lord Edward takes the cross and leaves for Outremer to wage war on the Sultan Baybars. Will this Ninth Crusade be successful?

All the while the agents of Gilbert de Clare plot the perfect murder in a foreign land.

