

***Having trouble
marketing your book?***

A person in a dark suit and white shirt is holding a rectangular sign with both hands. The sign features a vibrant, cosmic background with a glowing yellow and orange sphere in the center, surrounded by swirling purple and blue energy. The text on the sign is in white, bold, sans-serif font.

***The
'Laws'
of
SPAMMING***

***A FREE GUIDE TO WHAT NOT TO DO
WHEN TRYING TO SELL YOUR WORK***

Grant P. Hudson

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What's Wrong with Your Marketing?

When you send out posts about your work willy-nilly - plastering ads all over various groups or on any site that will accept them, with simple links that say something along the lines of 'Please like and share this' or 'My new book' - you hope, along with millions of others doing the same thing, that, by contacting vast numbers of people in this way, some small percentage of people will actually click 'like' or share the post, leading - after some long, convoluted process whereby your ad is exposed to hundreds of thousands of people - to someone, at last, buying your book.

That long sentence probably left you as breathless as contemplating the sequence of intensive actions that you call 'marketing'.





The maths is enticing: if two million people see your ad in some way or another, then if only 1% of people click 'Add to Cart' you will have made 20,000 sales - enough to retire on, or at least enough to buy you time to write the next book. You think - even devoutly believe - that that is how marketing works, because you see all those other people doing it. 'It's just a question of numbers,' you say to yourself. 'I just have to find enough walls to plaster my posts on, and the sales will follow!'

You have to believe it - partly because you have invested so much time and energy into it already, and partly because you don't know any other way of getting readers. If you can't get people to buy and read your book this way, what on earth are you supposed to do?

The strange thing is that this approach doesn't work. Or rather, it works just enough for people to continue to do it: some tiny fraction of people may sign up to your product after you have spent thousands of pounds and hours and hours of work. And that tiny number of sales is enough to convince you to do the whole thing again - 'only this time on a bigger scale!' - until you either run out of money or Life leads you to other pastures.

The fact that a tiny percentage of people respond to these massive, expensive and time-consuming campaigns is what sustains them in their intention to conquer more and more. But clearly there must be a better way.

And there is.





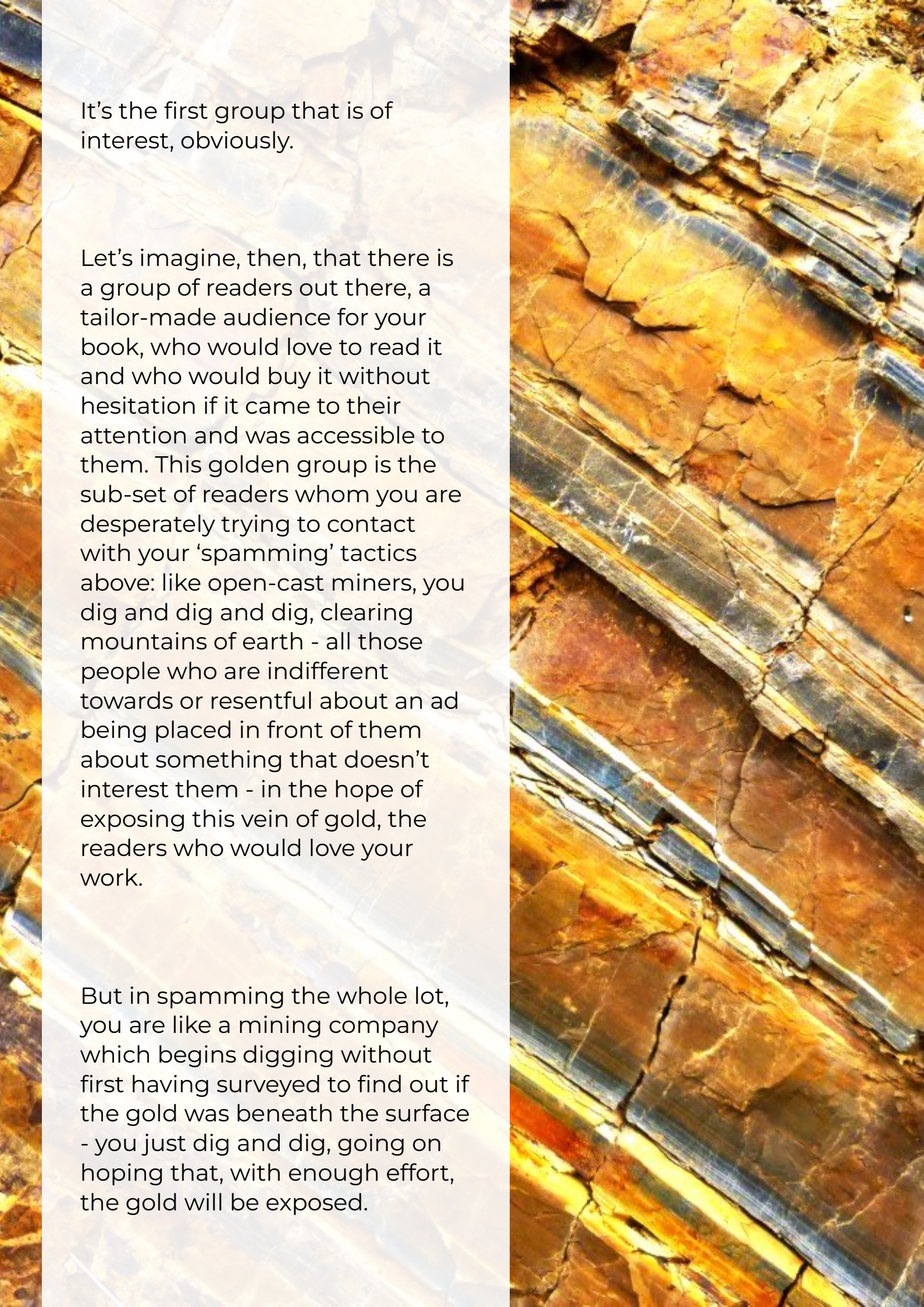
What's really going on here?

Let's flip this around. Let's assume that you've written a decent book which isn't going to repel readers and has enough attractive quality to do just the opposite - draw in readers and grip them. Without that, of course, you'll be fighting an uphill battle whatever you do.



The 'marketplace' which confronts you, having written this book, is divided into various sub-groups, from those who would love your book, to those who would be completely indifferent to it, all the way to those who might even resent having it placed in front of them.





It's the first group that is of interest, obviously.

Let's imagine, then, that there is a group of readers out there, a tailor-made audience for your book, who would love to read it and who would buy it without hesitation if it came to their attention and was accessible to them. This golden group is the sub-set of readers whom you are desperately trying to contact with your 'spamming' tactics above: like open-cast miners, you dig and dig and dig, clearing mountains of earth - all those people who are indifferent towards or resentful about an ad being placed in front of them about something that doesn't interest them - in the hope of exposing this vein of gold, the readers who would love your work.

But in spamming the whole lot, you are like a mining company which begins digging without first having surveyed to find out if the gold was beneath the surface - you just dig and dig, going on hoping that, with enough effort, the gold will be exposed.



Your problem is that you don't know where your group of readers is located. In fact, it doesn't appear to you at first to be a 'group' at all: it's a set of individuals, dotted all over the world probably, all of whom would dearly love to read your book but all of whom are largely unconnected with each other and unaware of your existence.

Like that mining company, before you start shifting earth, you need to find where, if anywhere, your audience is gathering: where are there enough concentrated deposits of gold for it to be worth your while digging.

Just like in mining surveys, you need to be able to spot the signs which tell you that gold is present under the surface.

How do you do this?

Keep reading.

Finding Your Ideal Readers

How do you find your ideal readers?

You start by listing out the characteristics, as far as you can describe them, of your ideal readership. Why would they like your work? What exactly would attract them to it? What else do they like that's similar in some way to your work? And, crucially, are there places where these types of readers 'hang out'? Magazines that they read? Groups they might belong to? Other purchases that they may have made?





There are a lot more questions you could ask, but you probably get the idea. Nail this audience down, broaden it out, get really familiar with it.

Do you then 'spam' them? Of course not.

The best guide to how to approach a group of potential customers - for anything, not just books - is yourself.

Do you like being spammed? Perhaps more importantly, does it ever work to spam you? When unprompted ads appear in front of you - either as you walk along a street, or when you are shopping, or when you are browsing through social media or watching TV - what is your first reaction? If you are like most people, you ignore them, right?

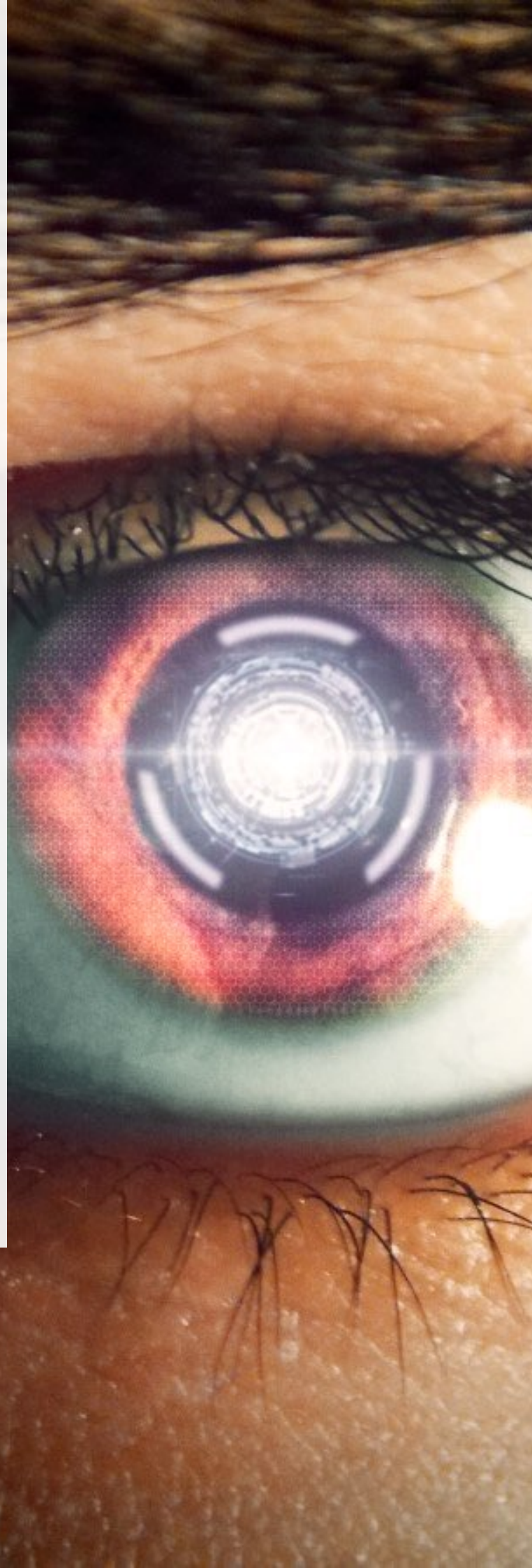
Only those ads which hit the exact mark, which appeal to an immediate need or interest, which grab your attention by aligning themselves with your personal world at that moment in time, get any kind of response at all. But, though Facebook and Google and all the rest have grown smarter at finding out those personal things and tailoring their marketing to it, the truth is that there is still huge waste in the marketing industry - millions of ads are wasted every day by missing all the marks above, even when they have been designed to be as precise as possible.



The basic reason why is because the advertisers are still treating you as a commodity - as someone with a set pattern of interests and purchasing who, if 'programmed' effectively, will buy. And the final, ultimate product that they are going for is just that, a purchase.

When you try to spam another, even when you have ascertained that that person might be warm to what you have to offer, you are treating them as a target and not as a rounded individual.

How do you overcome that?





Isn't it impossible to approach people in such a way that, though they have never met you and perhaps live in the other side of the planet, they will still be interested in what you have to sell?

No, it's not impossible. But it's almost a lost art.

You have to treat others as you yourself would want to be treated. You have to develop relationships with people over time which don't treat that individual as a 'customer' but recognise that they are a living, breathing person.

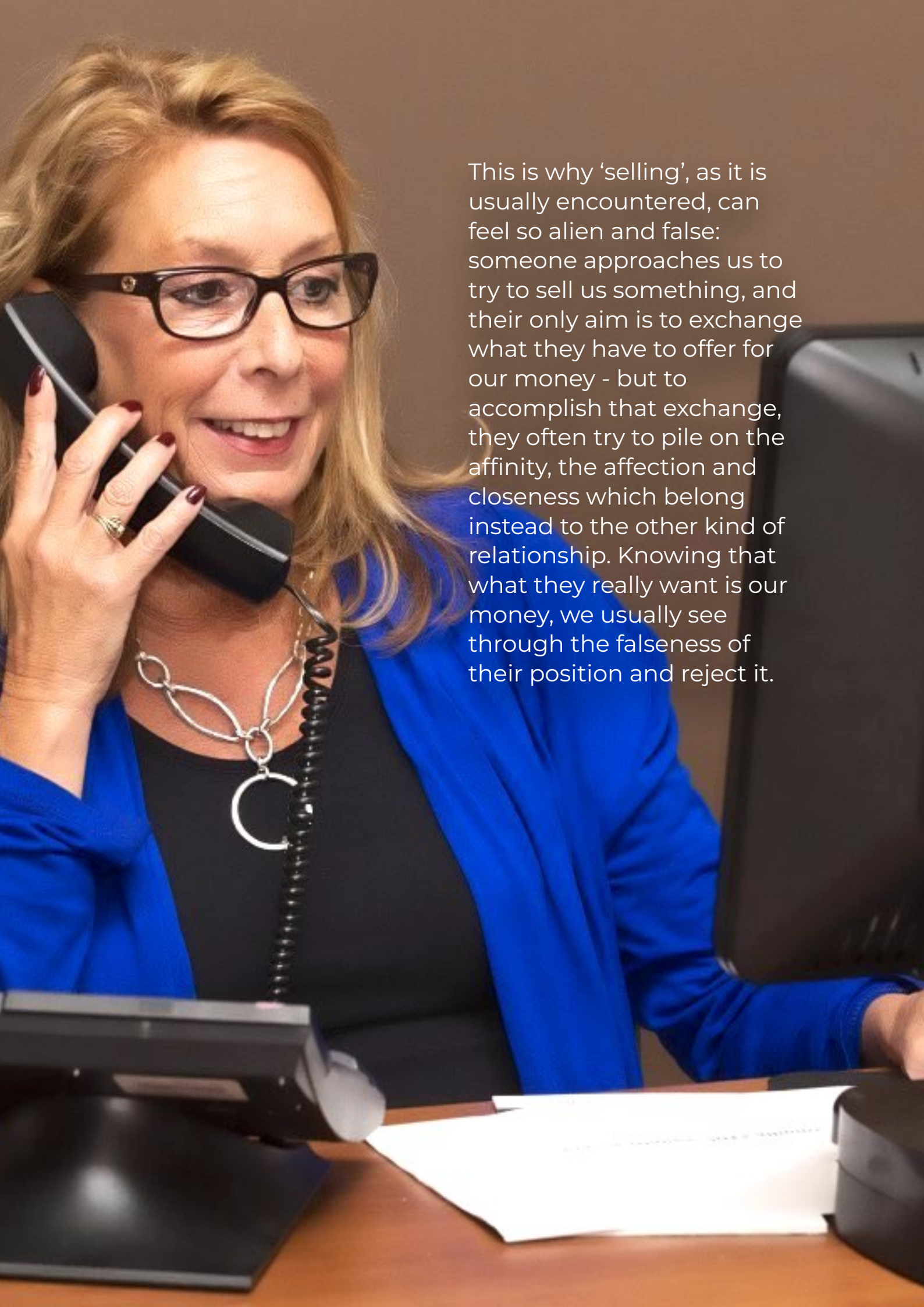
Two Kinds of People



Broadly speaking, there are two kinds of people in our lives: those with whom we have close relationships based on family affection, friendship, romantic attachment or care, and those whose relationship to us is commercially based.

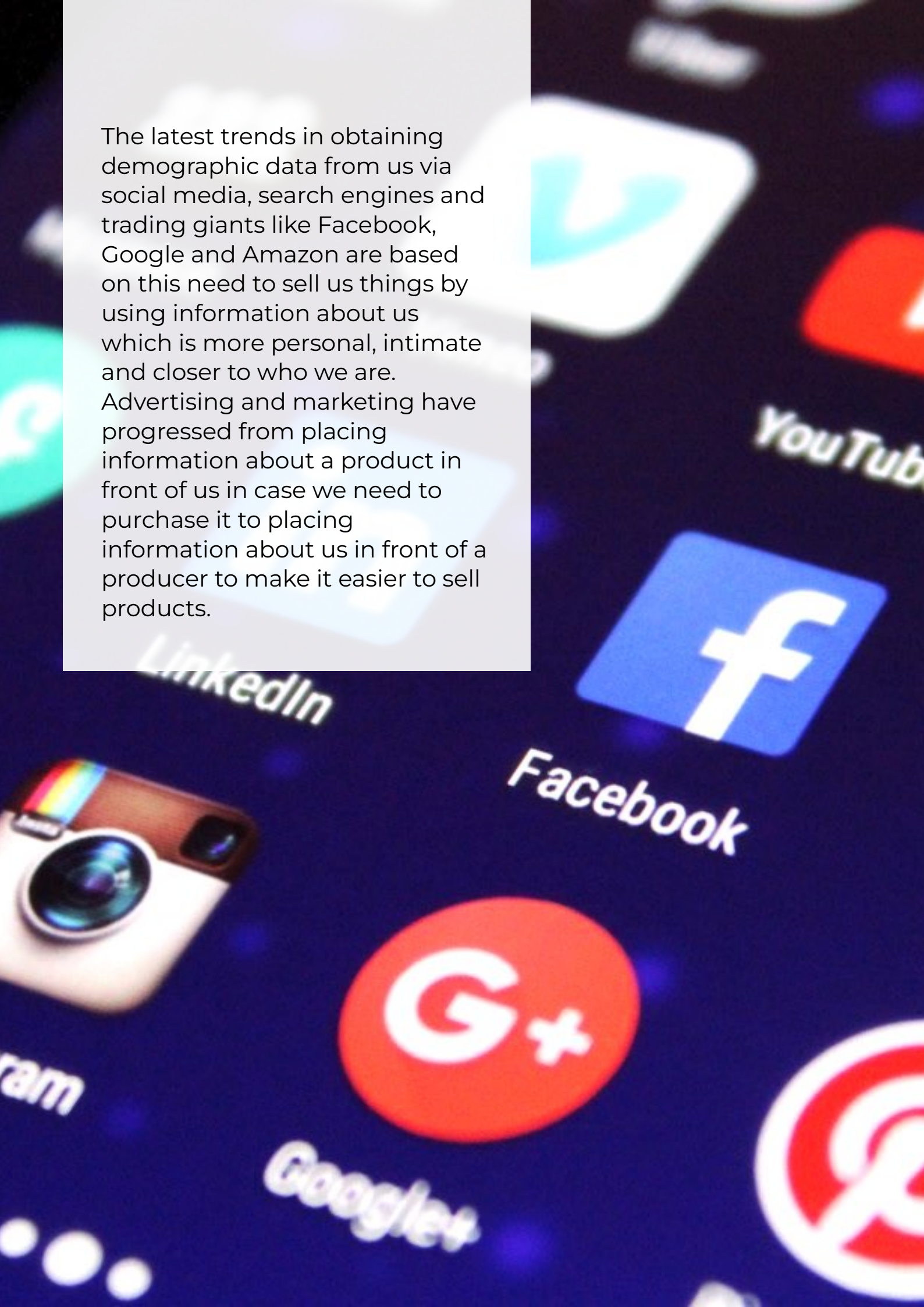
When we buy car insurance or a pizza, for example, we converse with people with whom we have probably never met and the substance of our interaction is the transaction in which we hand over money in exchange for a product or a service. We don't usually feel any kind of connection with the other person and maintain the minimum of affinity or communication needed to get the transaction done as pleasantly as possible. Anything other than money changing hands for a wanted item or service seems out of place. Whereas, when we engage with our family or friends, money is not normally the basis of the relationship - in fact, if money intrudes into that bond, it can feel awkward and unnatural, such as asking your best friend for a loan.





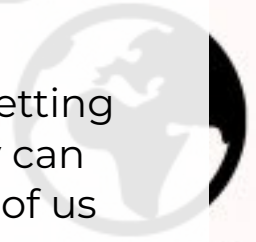
This is why 'selling', as it is usually encountered, can feel so alien and false: someone approaches us to try to sell us something, and their only aim is to exchange what they have to offer for our money - but to accomplish that exchange, they often try to pile on the affinity, the affection and closeness which belong instead to the other kind of relationship. Knowing that what they really want is our money, we usually see through the falseness of their position and reject it.

The latest trends in obtaining demographic data from us via social media, search engines and trading giants like Facebook, Google and Amazon are based on this need to sell us things by using information about us which is more personal, intimate and closer to who we are. Advertising and marketing have progressed from placing information about a product in front of us in case we need to purchase it to placing information about us in front of a producer to make it easier to sell products.



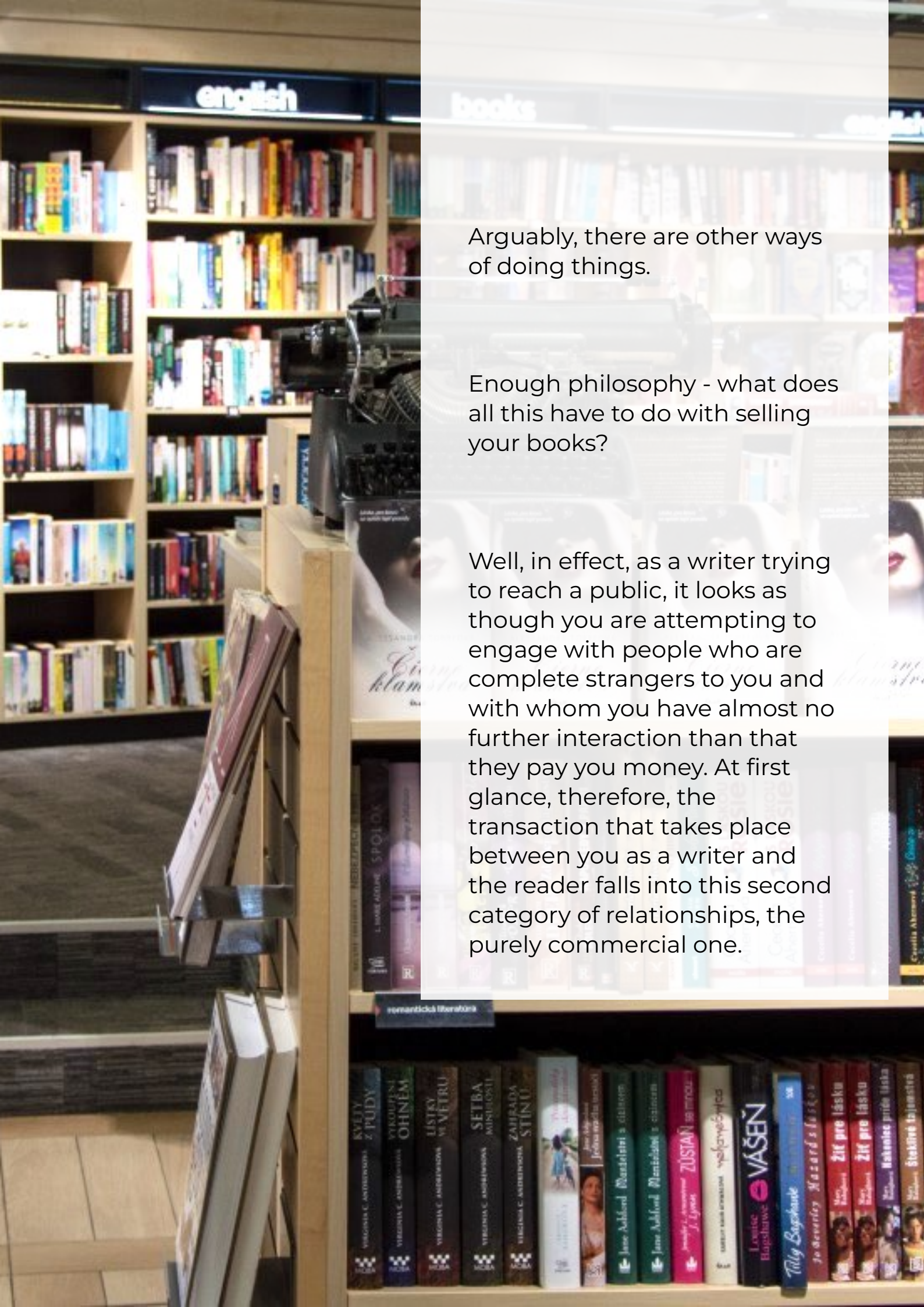


The whole process of getting 'closer' to us in this way can feel artificial and many of us instinctively react by shunning it as much as we can. We still have a need to purchase some things, but would rather be at the cause point of that transaction, deciding if and when we want to make that purchase, rather than being 'snuck up on' by the seller using data and techniques which don't strictly belong to a simple commercial exchange.



It's a natural consequence of a social system based on consumption that, in order to maximise consumption, these methods would develop. If the whole huge advertising and marketing industry were to stop trying to persuade people to buy, leaving the purchasing decisions in the hands of people at large, the entire basis of the society would be undermined. How could populations be sustained, it would be asked, if the volume of purchasing were to be left to the whims of the public? Producers would go under; the number of transactions would spiral downwards; mass unemployment would occur. The current social model can only be maintained, it would seem, by finding more and more ways of getting people to buy more and more, and that means, the argument goes, getting closer and closer to each and every individual on the planet so that their smallest needs can be stirred to life and converted into purchases.






books

Arguably, there are other ways of doing things.

Enough philosophy - what does all this have to do with selling your books?

Well, in effect, as a writer trying to reach a public, it looks as though you are attempting to engage with people who are complete strangers to you and with whom you have almost no further interaction than that they pay you money. At first glance, therefore, the transaction that takes place between you as a writer and the reader falls into this second category of relationships, the purely commercial one.

A close-up photograph of a person's hands holding an open book. The person is wearing a green long-sleeved shirt. The book's cover is dark, and the spine area shows the name 'ISABEL ALLENDE' in gold lettering. The scene is bathed in a warm, golden light, creating a soft, intimate atmosphere. The background is blurred, showing what appears to be a wooden surface.

Only at first glance, though. You're not selling car insurance or a pizza - your product isn't an entirely commercial one. Unlike the insurance salesman or the pizza place, or any number of other commercial entities with which Life has us engage out of necessity, the interaction between a work of fiction and a reader is not necessarily a fleeting, material, superficial or shallow one: it can, and even should, be emotional, intellectual, even spiritual. In other words, the nature of the relationship between the writer and the reader is often more like the type of bond which exists in the first kind of relationship: the one we share with people close to us, partners, family or friends.

In fact, as writers, many of us wish that there did not have to be the awkwardness of a financial transaction standing between our work and its receiver - we wish that the reader could just acquire our stories and appreciate them. Yes, we need to survive and may have dreams about making a lot of money from our writing, but those things are not necessarily built into the nature of what we create.



So selling a work of fiction has more of the characteristics of a transaction in which the commercial element is an embarrassment, rather than one in which the 'bolted-on' affinity is a falseness, if you see what I mean. Readers don't despise closeness with authors - they generally love their favourite author's work and want more of it; the experiences which they gain from reading it are intangible and can be life-changing. The fact that they have to pay for it is an inconvenience.

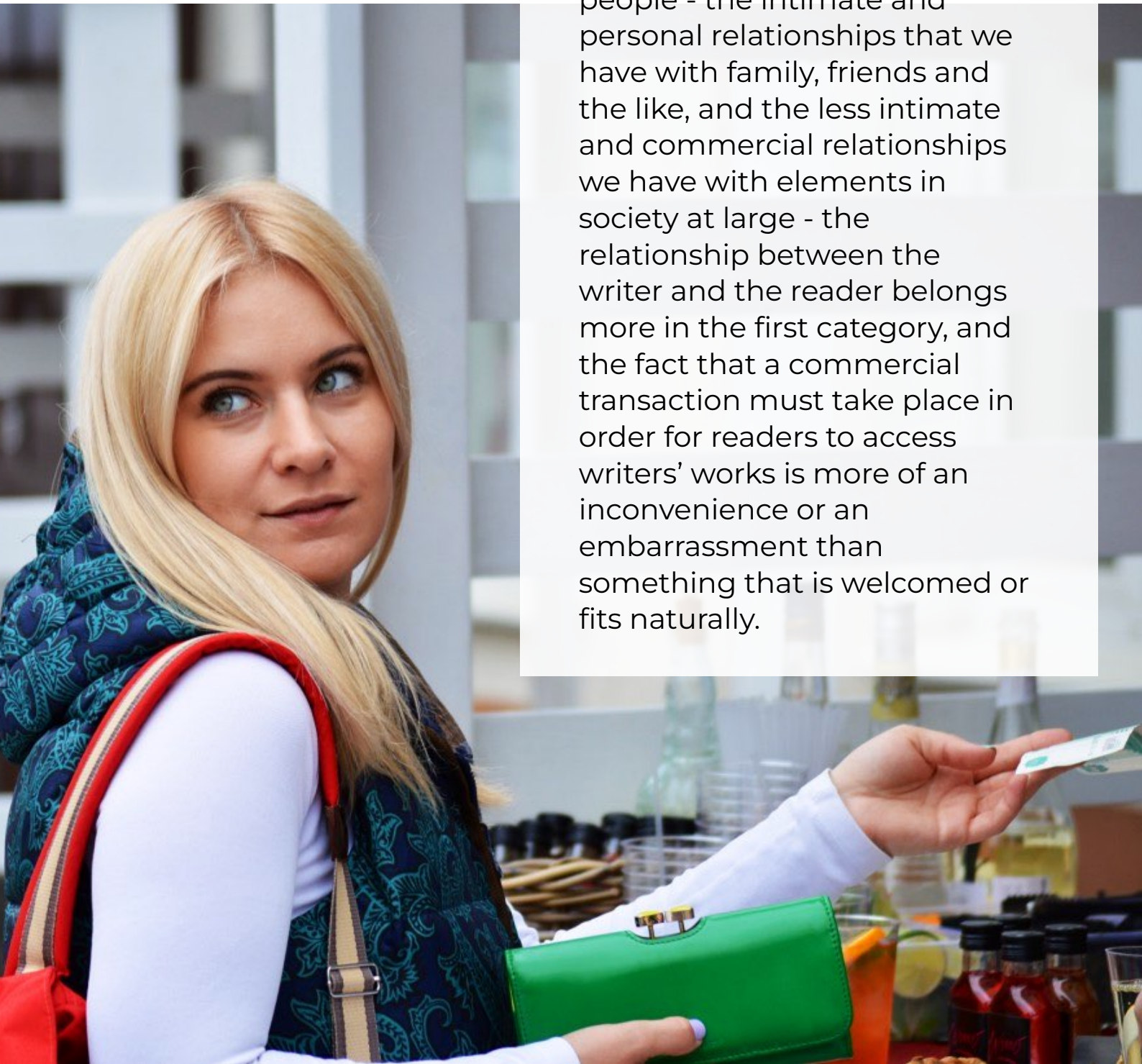


How does this translate into practicalities? Do we use the modern techniques of social media, search engines and the like to 'schmooze' our readers into handing over their money? Or is there another way of looking at this entirely?



Money

Earlier, we established (I hope) that, out of the two kinds of relationship that exist between people - the intimate and personal relationships that we have with family, friends and the like, and the less intimate and commercial relationships we have with elements in society at large - the relationship between the writer and the reader belongs more in the first category, and the fact that a commercial transaction must take place in order for readers to access writers' works is more of an inconvenience or an embarrassment than something that is welcomed or fits naturally.



In fact, when we look closer at it, commercial transactions as a whole are unfortunate by nature, unless perhaps we feel that we are on the receiving end of lots of money. And even then, unless we are criminal, we want to be assured that the other party received at least equal benefit to us.



In order to understand what is going on, it's worth taking a brief look at what has happened with money since it was first invented.



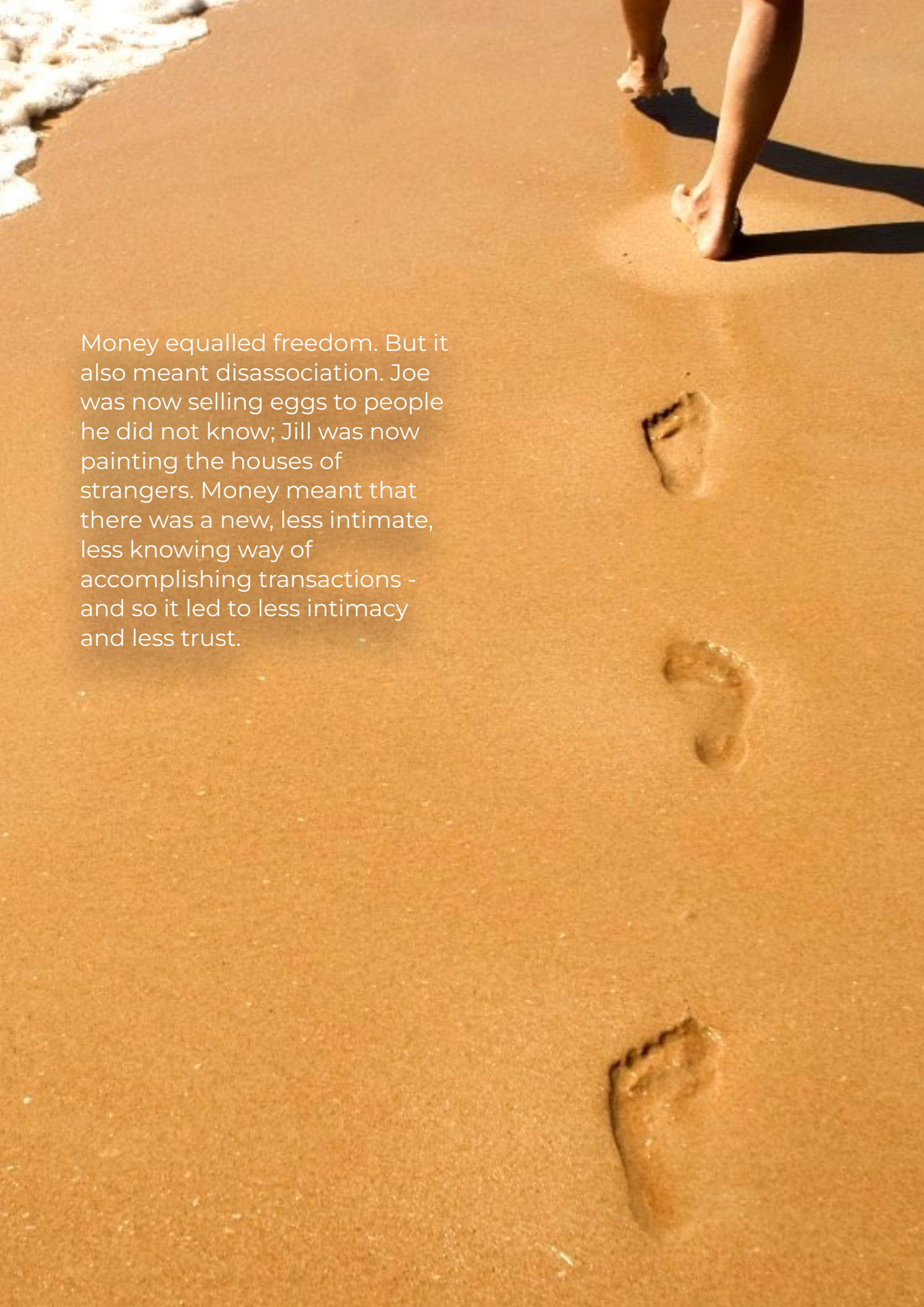
Human society probably began using some form of bartering, in which Joe had a product or service to offer and Jill used that in exchange for some product or service which she had to offer. The whole arrangement depended upon closeness, both geographic and to some degree psychological: if Joe didn't know Jill at all, it might have been less likely that he would have wanted to use Jill's services. Similarly, the nature of such transactions was very human, in the sense that a person could see with his or her own two eyes whether Joe's eggs or Jill's house-painting were any good. If there were any shortfalls in either, there was Joe or Jill right there in the locality to take it up with in person; and both Joe and Jill, knowing each other as they did, and probably living near each other, would want not to upset each other and would be desirous of providing the best quality they could.

In brief, then, what passed for commercial transactions had much in common with the intimacy of other kinds of transactions, in that the other person was right there - closeness, affinity, was built in to the barter system.

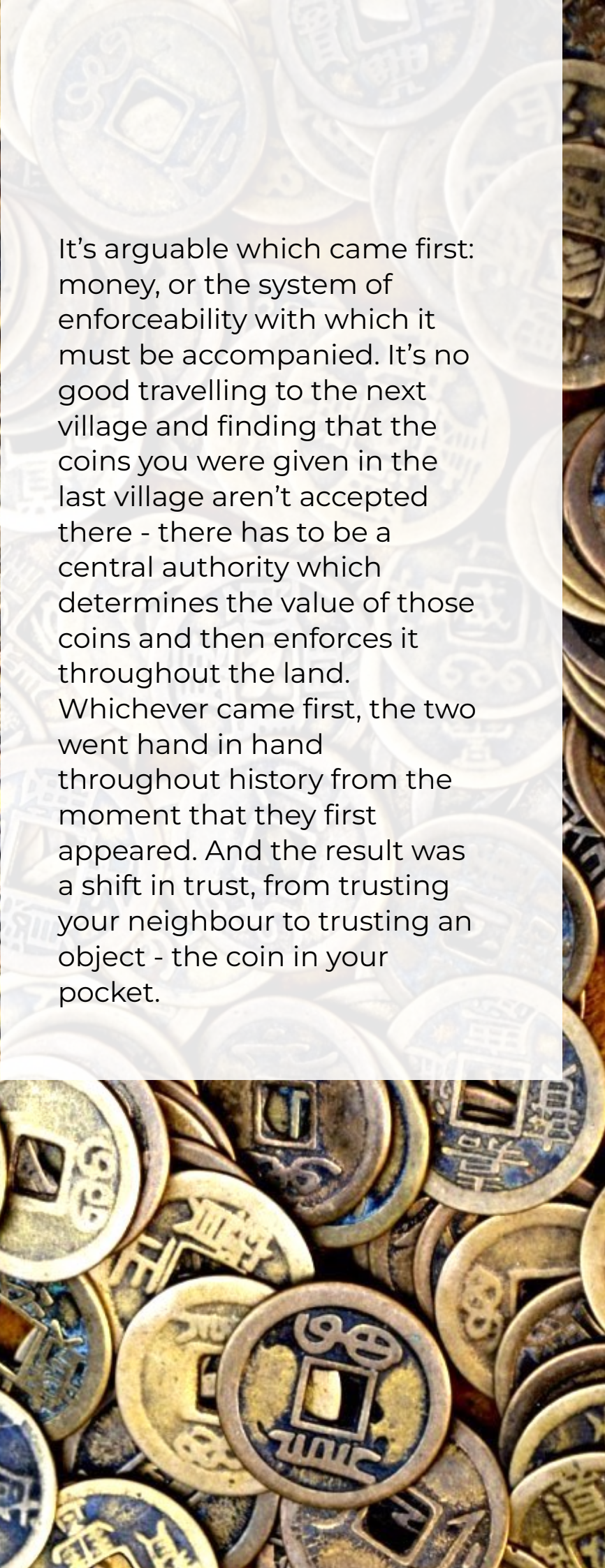




With the invention of larger scale transactions, or what we call 'commerce', came the need for a medium which was at once liberating and disaffecting. Money, the abstract item in a transaction, empowered both buyer and seller in new ways: a buyer's range was suddenly thrown wide, not restricted to services or products they could offer in exchange; and a seller's mobility was vastly increased for the same reason. Instead of Joe selling eggs for the local services of people he knew, he could now sell them for anything, virtually anywhere he could get to, through the medium of money; instead of Jill being limited in painting only the few houses that needed it in her village, she was free to paint houses far afield, if she could travel there.

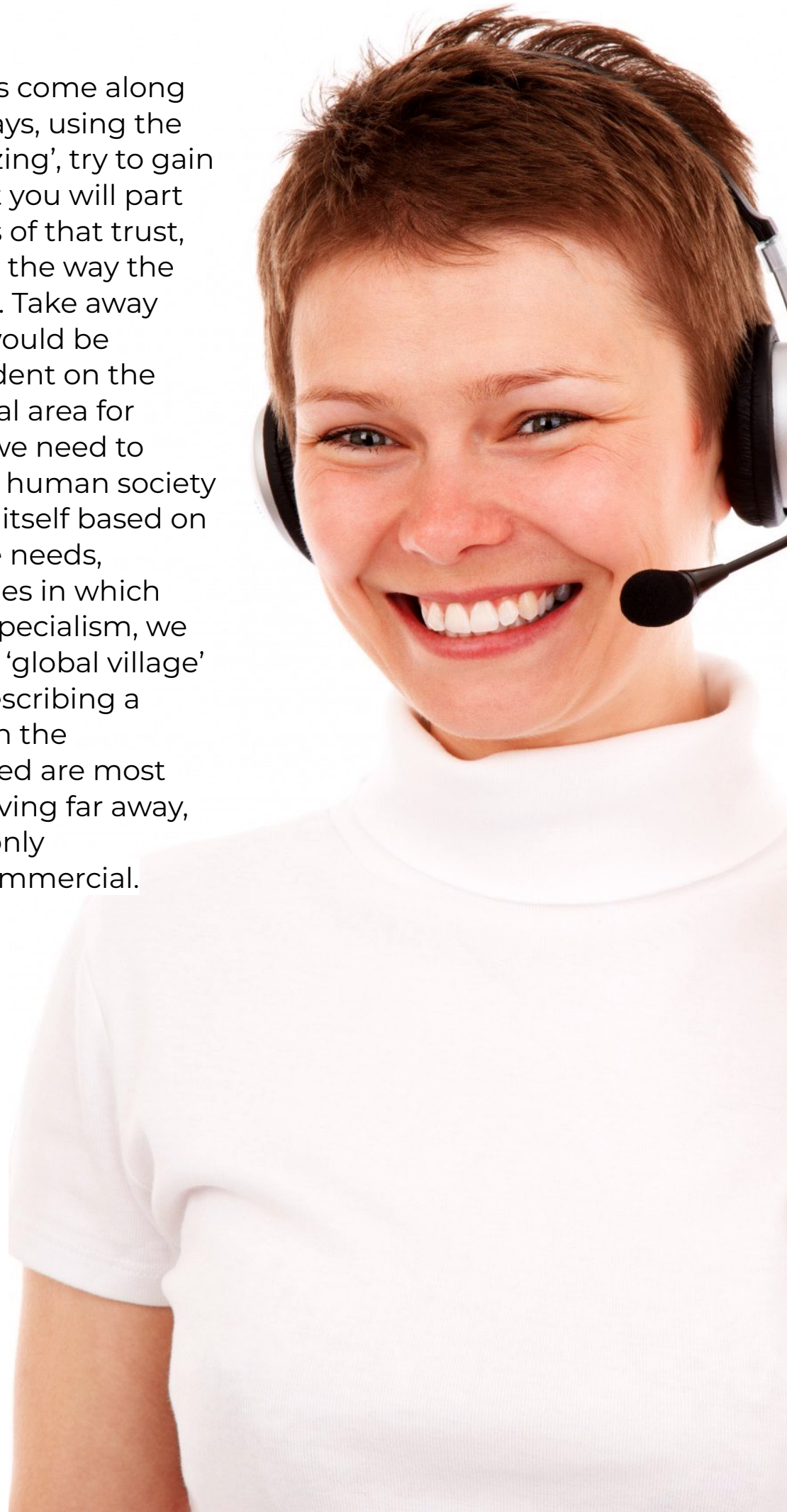
A high-angle, close-up photograph of a person's legs and feet walking on a sandy beach. The person is wearing light-colored, possibly white, flip-flops. The sand is a warm, golden-brown color. In the upper left corner, the white foam of a wave is visible. The person's shadow is cast to the right on the sand. Three distinct footprints are visible in the sand, following the path of the person's feet from the top right towards the bottom right of the frame.

Money equalled freedom. But it also meant disassociation. Joe was now selling eggs to people he did not know; Jill was now painting the houses of strangers. Money meant that there was a new, less intimate, less knowing way of accomplishing transactions - and so it led to less intimacy and less trust.



It's arguable which came first: money, or the system of enforceability with which it must be accompanied. It's no good travelling to the next village and finding that the coins you were given in the last village aren't accepted there - there has to be a central authority which determines the value of those coins and then enforces it throughout the land. Whichever came first, the two went hand in hand throughout history from the moment that they first appeared. And the result was a shift in trust, from trusting your neighbour to trusting an object - the coin in your pocket.

Sellers these days come along and in various ways, using the tools of 'schmoozing', try to gain your trust so that you will part with the symbols of that trust, your coins. That's the way the world works now. Take away money and we would be suddenly dependent on the people in our local area for everything that we need to survive. Whereas human society used to organise itself based on those immediate needs, resulting in villages in which everyone had a specialism, we are now part of a 'global village' an ironic term describing a situation in which the specialists we need are most often strangers living far away, with whom our only relationship is commercial.





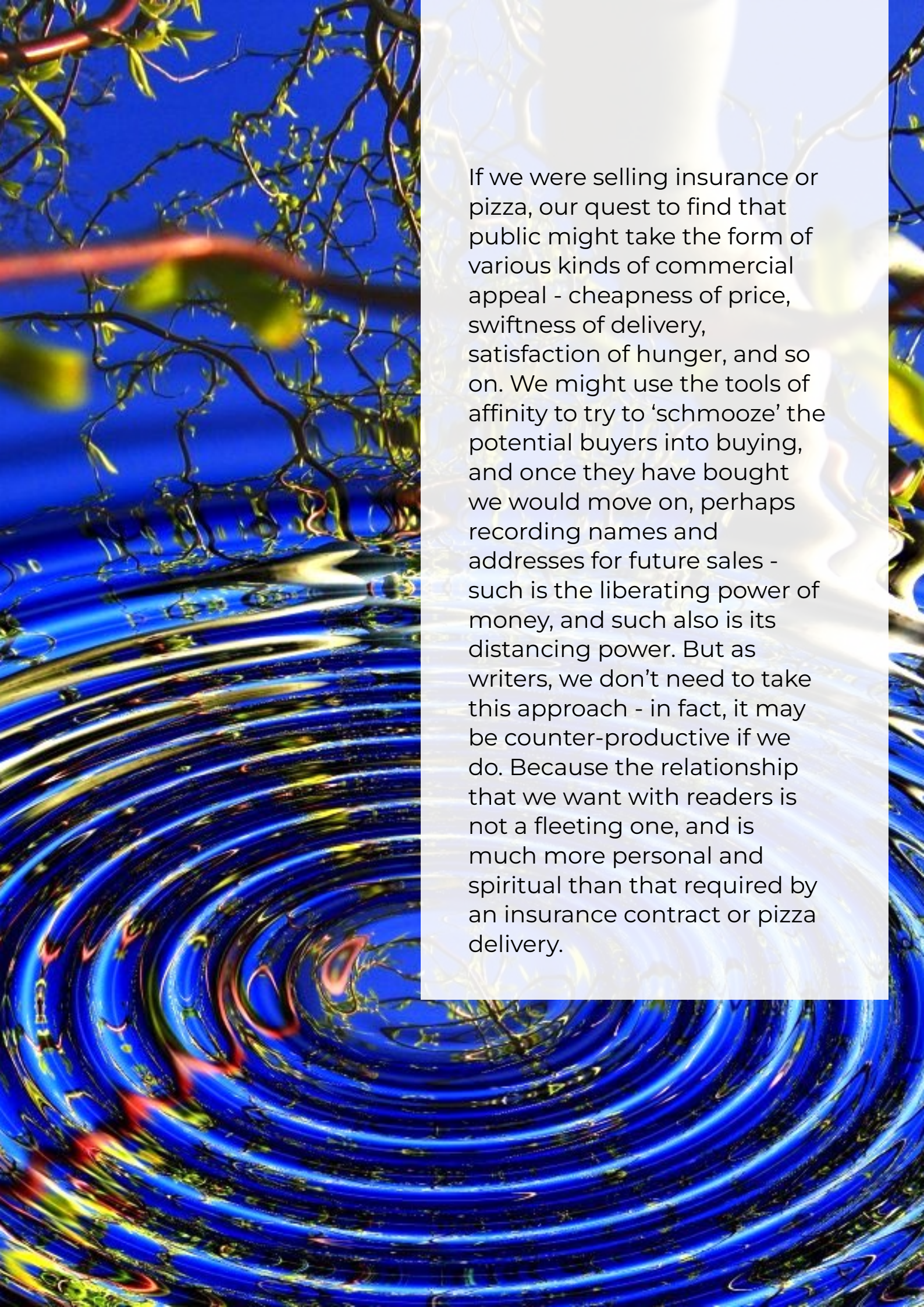
A New Dimension

In terms of writers and readers, this takes on a new dimension.

Writers are not offering a tangible and measurable 'product' or 'service' for the most part. They offer an experience. This can be within an expected range of experience, as in genre writing, or more broad and deep, as in literary writing, or some combination - but whichever way it comes out, the thing is intangible and intimate rather than hard and commercial. Ideally, a writer would be based in a village in which the rest of the inhabitants were passionate readers of his or her type of story - there would be a queue of people at the writer's door each morning, offering what they could offer in exchange for more of the writer's work. Everyone would be happy.

But the coming of money has scattered the writer's village far and wide. Not only are the writer's 'people' not living locally, they have disappeared off the map. They are busy doing their own thing, and probably don't even realise that they have a need for the writer's work or that the writer even exists.






If we were selling insurance or pizza, our quest to find that public might take the form of various kinds of commercial appeal - cheapness of price, swiftness of delivery, satisfaction of hunger, and so on. We might use the tools of affinity to try to 'schmooze' the potential buyers into buying, and once they have bought we would move on, perhaps recording names and addresses for future sales - such is the liberating power of money, and such also is its distancing power. But as writers, we don't need to take this approach - in fact, it may be counter-productive if we do. Because the relationship that we want with readers is not a fleeting one, and is much more personal and spiritual than that required by an insurance contract or pizza delivery.



So how do we contact our own 'global village'? And how do we frame our approach in terms other than purely commercial ones?

Price has not usually been a determining factor in the booksales industry - books are generally priced around the same range, and offering a book for a lower price or for free is a recent initiative with limited application. Readers don't normally look for the kinds of experiences that they need from books by price.

They look for triggers - edges of that experience, symbols, suggestions, images.



They see key words, core elements of cover design, positioning, and a mysterious blend of similarity and difference: they want books which contain samenesses with books that they have already loved, but differences enough to provide new sensations and experiences. Blurbs, cover design, correct and clever placements are the writer's 'schmooze tools' if you like.



But the writer isn't trying to 'trick' the reader, or to use inappropriate aspects of relationship building to sell a piece of work and then move on: the writer is attempting to develop a deeper bond, a lasting connection or association, possibly even a life-changing fellowship with the reader. A writer - along with other artists - is trying to forge a 'pre-commercial communion' with a reader or audience.

The core of commercial success for a writer is another kind of success: a success based on the building up of an affinity. One kind of relationship, the kind the writer might benefit from in money terms, is dependent upon the other - the closeness, intimacy and trust of the friend.

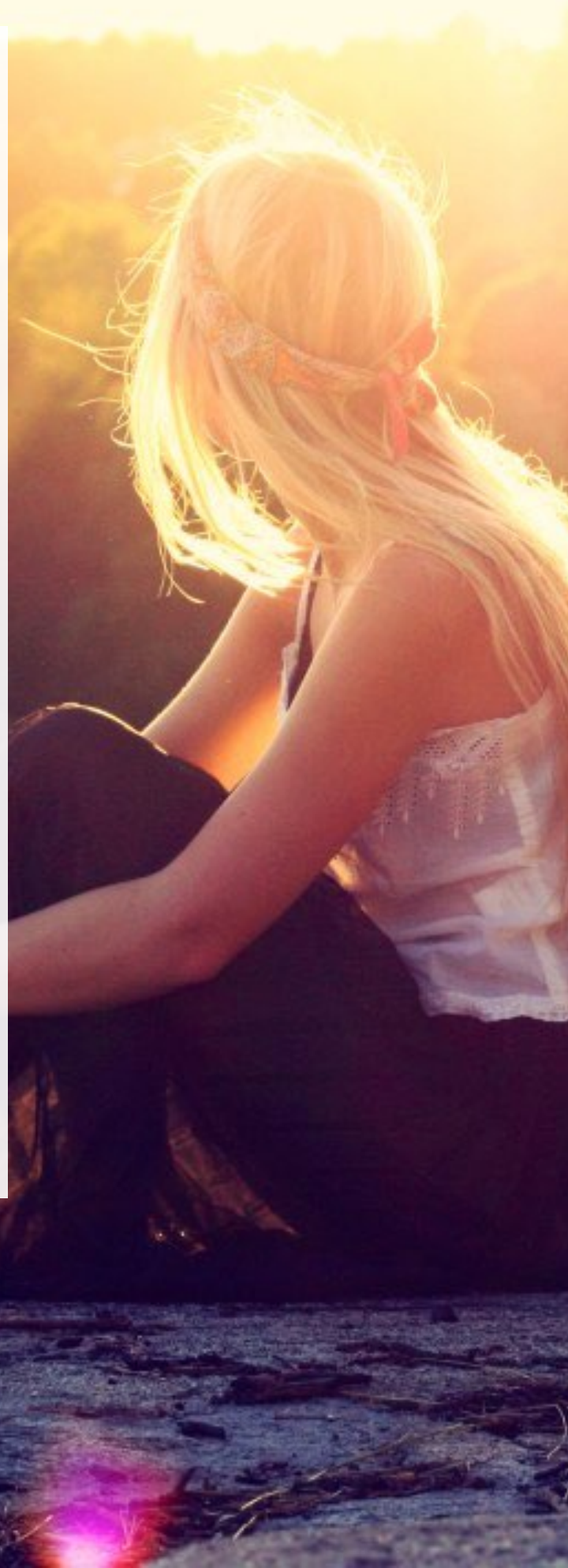
So how exactly does a writer build up an affinity?

Building Up Affinity

How do you build affinity with anyone?

Well, it usually begins with finding something in common - either a working background, or some kind of common interest or passion.

It can develop further when you find out more about an individual's personal life, their preferences, tastes, foibles, habits and so on. Spotting what it is that you like or admire among these more intimate things is a kind of treasure hunt - you follow a trail, finding more and more about a person which you have an affinity for.





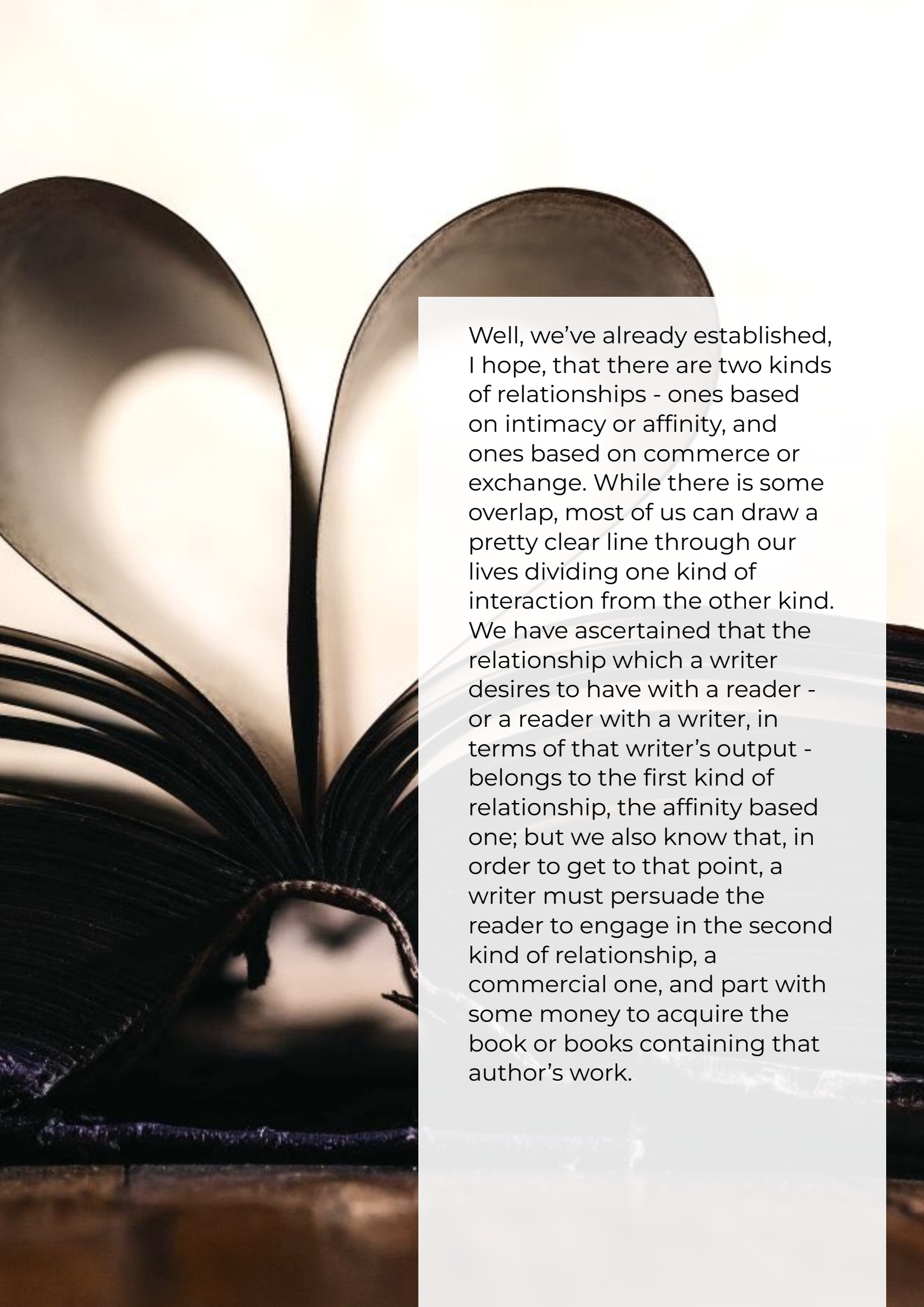
Sometimes this treasure trail can lead to the treasure itself: you realise that you love the person, in all their glory and shame - you effectively 'fall in love' with the individual. If this occurs, then the trail which led you there loses significance - it has achieved its aim. Should any one of the points that led you to the heart of a person change over time, it doesn't matter: the point was that that characteristic led you to your destination. If one of the things that led you to fall in love was the person's physical beauty, for example, then after you have achieved love, it doesn't matter if the physical state of the person changes, just as it doesn't matter if a new road is built on a map once you know where a place is - it's an irrelevancy, a detail which has no impact on your knowledge.

These treasure trail points can be of various kinds when it comes to relationships between people - sometimes they are matters of close personal intimacy, sometimes sexual, sometimes more remote, as when you admire someone for their noble qualities in relation to others, rather than anything to do with you. You might, for instance, love a partner for their beauty, their personal idiosyncrasies, their sexual drive and so forth, but your love may be enhanced by the fact that you also admire them in the workplace or because of the way they treat children or get involved in charity work.

Once you have fallen in love, the separate attributes through which you came to that condition form mere details of a larger picture.

What has that got to do with selling books?





Well, we've already established, I hope, that there are two kinds of relationships - ones based on intimacy or affinity, and ones based on commerce or exchange. While there is some overlap, most of us can draw a pretty clear line through our lives dividing one kind of interaction from the other kind. We have ascertained that the relationship which a writer desires to have with a reader - or a reader with a writer, in terms of that writer's output - belongs to the first kind of relationship, the affinity based one; but we also know that, in order to get to that point, a writer must persuade the reader to engage in the second kind of relationship, a commercial one, and part with some money to acquire the book or books containing that author's work.

To draw the analogy closer, it is as though, when we fall in love with someone, we also had to persuade them to hand over some money at some point.

Tangling commerce with matters of the heart is difficult in any circumstance - and this is precisely the problem the writer faces in endeavouring to sell his or her books.

To get the reader to fall in love, we must engage in 'selling'.

Short of some kind of perverse mind control or hypnosis, there is no way to do this other than to act as though the writer is wooing the reader.



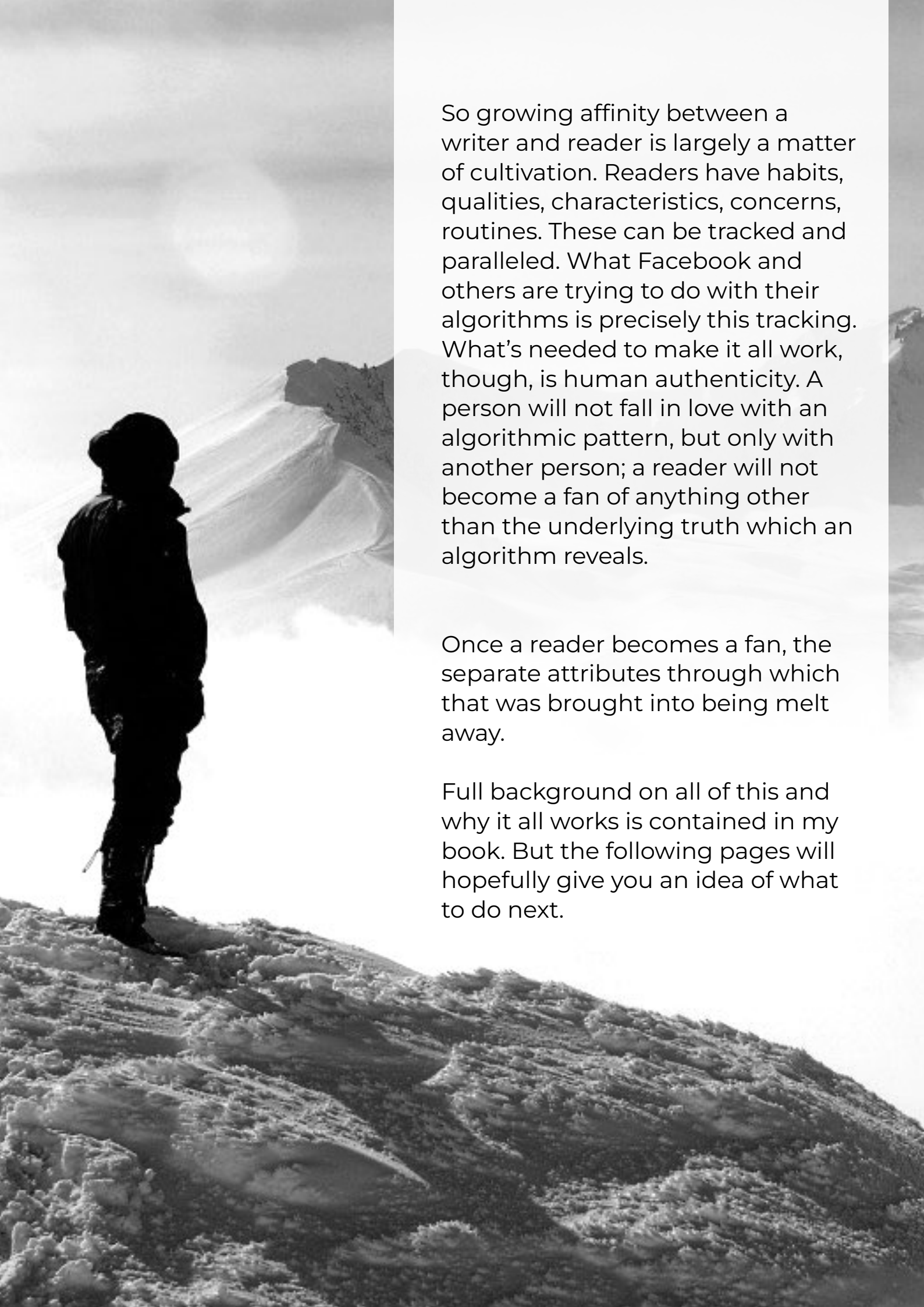
Just as with romance, the relationship between writer and reader usually begins with finding something in common - some kind of common interest or passion, probably in this case defined as a preferred genre or kind of story.

We have talked earlier about finding out more about an individual's personal life, preferences, tastes, foibles, habits and so on. This can be applied to readers too: listing things that one likes or admires about prospective readers gets the affinity to grow. At this point of course, as is sometimes the case in romance, the relationship is one-sided: one might admire another but the other doesn't necessarily return the flow. Readers, in fact, are at this stage unaware of the existence of the writer, but have only their personal preferences and tastes visible.



Pursuing a reader is therefore much like pursuing a partner: one must strive to find those things which are important to the reader, align with them, authentically agree with them, and earn that reader's trust by responding accordingly to any sign of affinity coming back. Once a reader contacts a writer's material and loves it, all of these 'treasure trail points' fall away: a fan doesn't any longer mind what a book's cover looks like, or how a blurb reads - they want what that writer has to offer however it is packaged.





So growing affinity between a writer and reader is largely a matter of cultivation. Readers have habits, qualities, characteristics, concerns, routines. These can be tracked and paralleled. What Facebook and others are trying to do with their algorithms is precisely this tracking. What's needed to make it all work, though, is human authenticity. A person will not fall in love with an algorithmic pattern, but only with another person; a reader will not become a fan of anything other than the underlying truth which an algorithm reveals.

Once a reader becomes a fan, the separate attributes through which that was brought into being melt away.

Full background on all of this and why it all works is contained in my book. But the following pages will hopefully give you an idea of what to do next.

What To Do Next

Stop Believing That Spamming Works

Stop wasting time and money 'hunting' for readers in the wild. Instead, **cultivate** them using social media groups. Exactly how to do this is contained in my book, **Become a Professional Author**

Design Your Ideal Reader

To do this, you'll need to know exactly the type of person to whom your book will appeal (using a procedure described in **Become a Professional Author**).

Then, start **treating your readers as you would expect to be treated.**



Put a Professional (and Totally Inexpensive) Campaign Together

Make sure that your key words, core elements of cover design, positioning, and a mysterious blend of similarity and difference all align, as described in **Become a Professional Author**

Build Affinity

Instead of wasting time spamming the world to try to find readers, spend far less (and much more enjoyable) time building up relationships with your ideal readers, as outlined in **Become a Professional Author**.



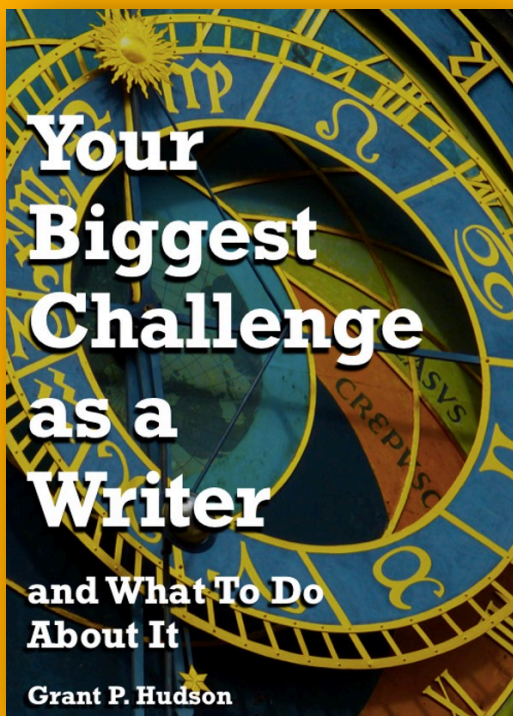
Get my book NOW

If need be, get my course too, which walks you through the whole book step by step and ensures that you have a framework to market and sell your books which actually works.

Other useful suggestions appear on the following pages. Good luck! If you need help, contact me:

grant@clarendonhousebooks.com

More Free Items from Clarendon House to Help You As A Writer



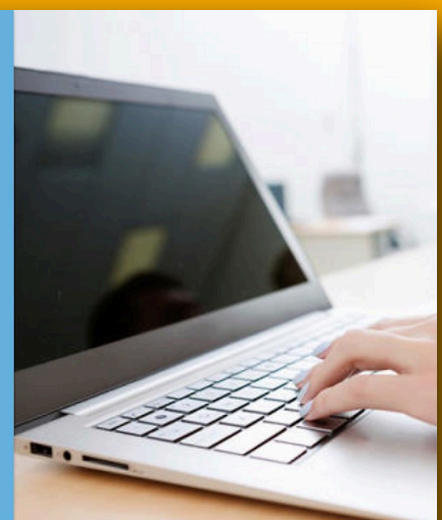
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you how to choose a topic, what routine
you'll need to adopt to overcome obstacles
and sustain your output for years, and how
creating a daily blog has tremendous spin-
off benefits that you probably haven't
thought of.



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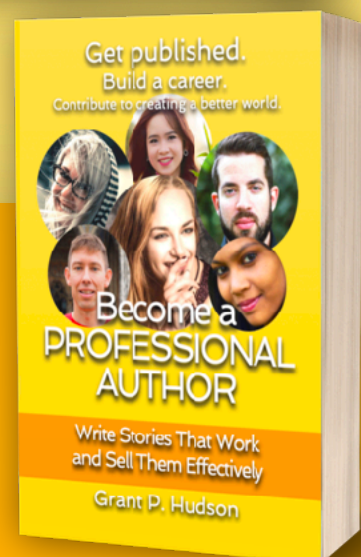
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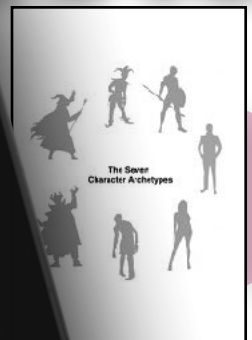
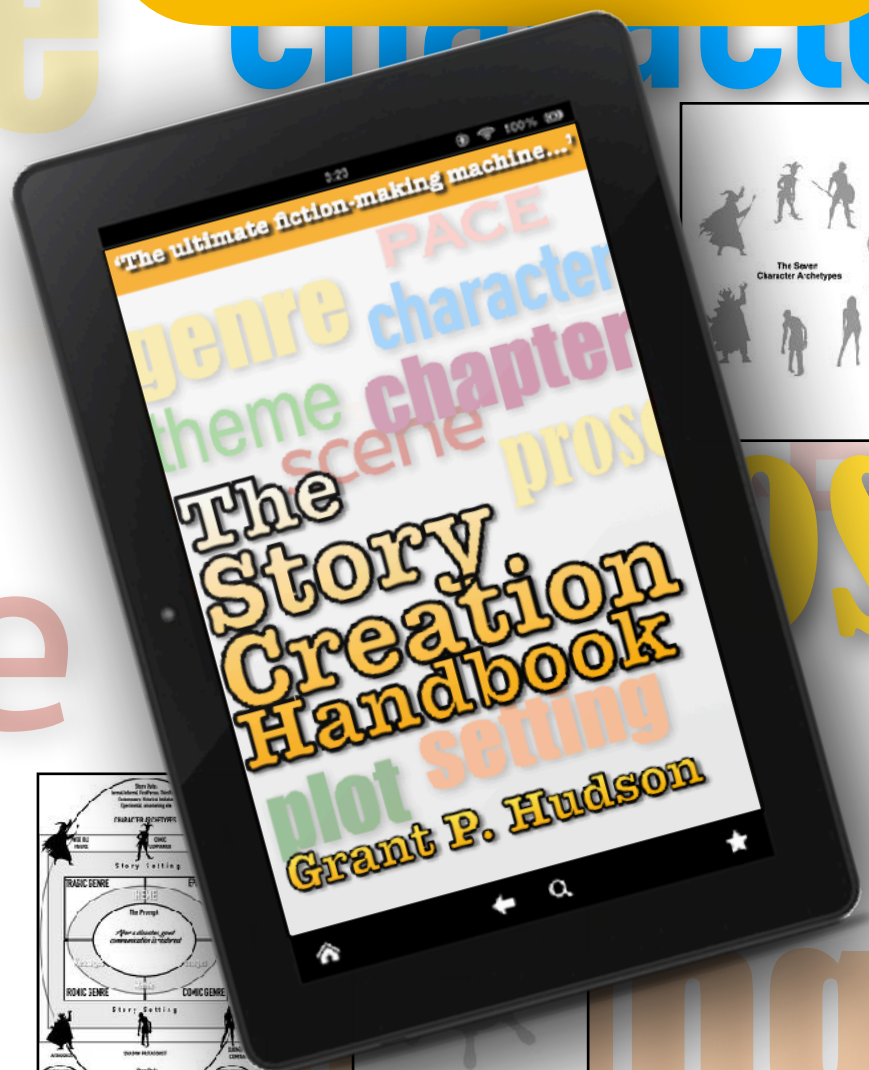
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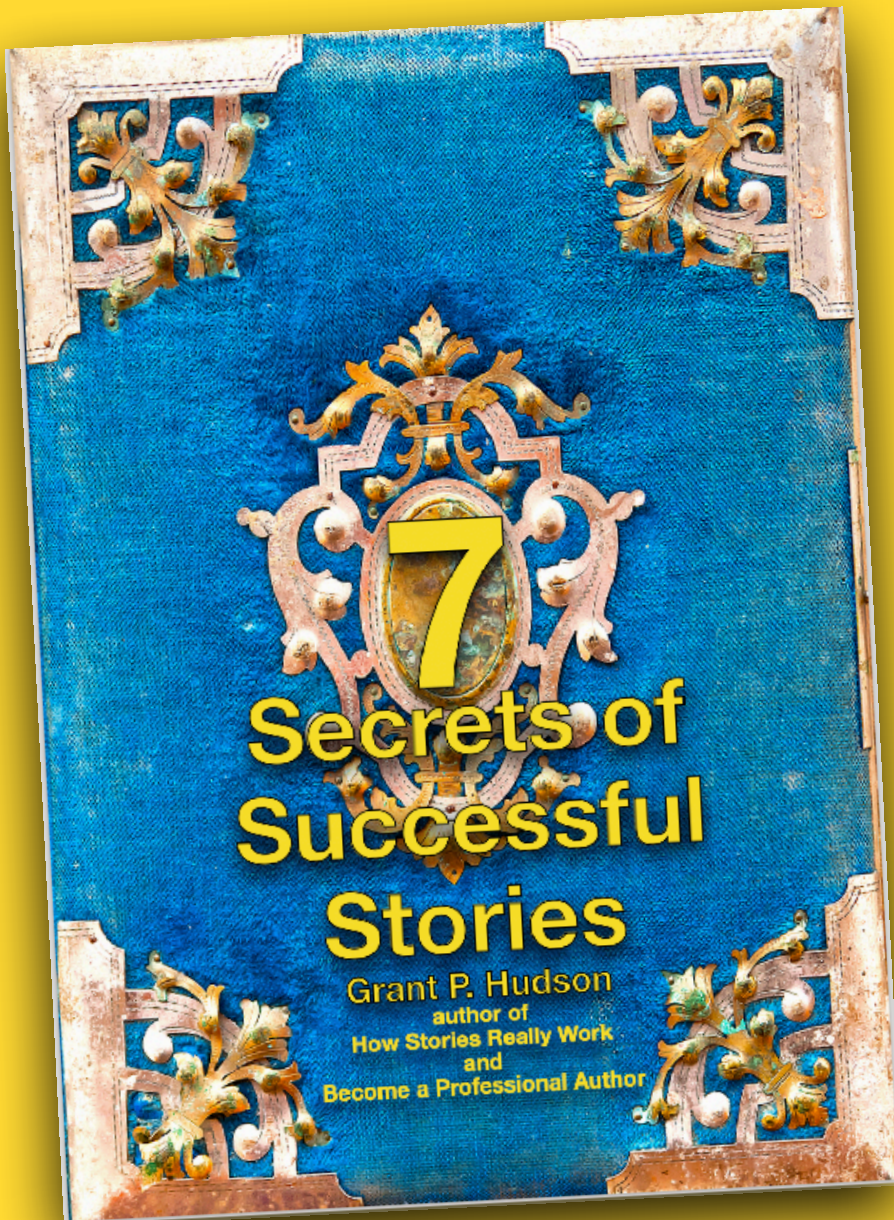
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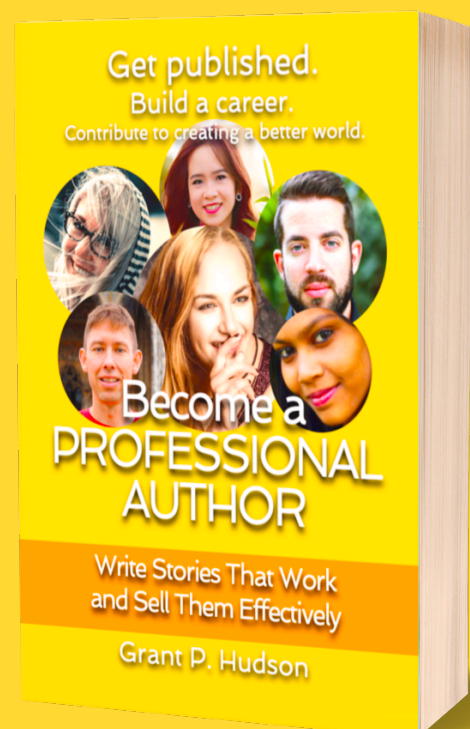
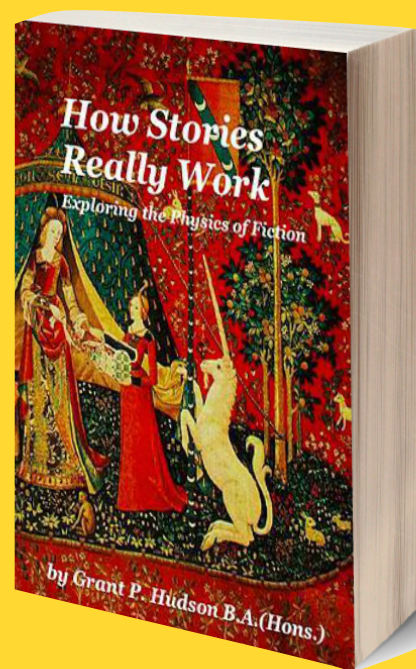
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Clarendon House offers a workshop to help you get some perspective on your own work.

The aim of the workshop is to establish your message.

In working out what that message is we also, as you will know by now, discover who your main public are going to be.

And as soon as you know roughly who your public is going to be, you can work out a) how to contact them and b) how to further streamline your project so that your message communicates even more powerfully.

How does the workshop achieve its ends?

You send me details of your work and I assess what's involved. I might need to read the whole work; I might be able to help you work out your message by just reading some excerpts or an outline.

The product of this workshop is a 'Eureka' moment for you: finding out what it is that you have been using fiction to say.

Everything flows from that.

Course Discount

Students get 50% off the **Message and Meaning Workshop**.

The Meaning and Message Workshop is priceless, but is valued at £500.00 — as a course student, you get it for **£250.00**.

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Shaping Stories Around Your Message Workshop

Having established what it is that you are saying with your stories, you may need help taking any existing work — or beginning from scratch — and 'carving out' the piece which truly communicates your message to an audience.

This workshop is tailor-made — the intention is to have at the end of it at least one piece with which you as an author are happy is a 'signature work' — i.e. it truly represents you well and conveys what you want to tell your audience.

The product is at least one completed piece of fiction which encapsulates everything you want to say through storytelling.

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Editing and Proofreading Services

Clarendon House offers editing and proofreading services with a difference.

The difference is that we know what makes stories really work — so instead of potentially editing around in circles, we already know the 'template' or 'blueprint' that you're going for, even if you are only half-aware of it.

Most editors and proofreaders, understandably, are doing a workmanlike job of fixing technical details at a fairly low level of storytelling, and that's fine. But Clarendon House can bring a special and unique exterior to bear.

The product of editing and proofreading should be a piece of work which effectively and powerfully communicates an author's message.

Costs again vary according to the magnitude of the project and your deadlines.

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Author Platform and Avatar Makeover Workshop

Once you have some stories with which you are completely happy, you'll need a base from which to communicate to the world about them, and a persona to do the talking for you, as discussed in Part Two.

In this workshop, I will not only help you set up the social media presence you need — or tweak whatever social media channels you have — but also I will assist you in putting together your **author avatar**. Further to those important aspects, though, I will also **get you up and running with the whole marketing machine** so that you can swiftly learn what's involved and 'ride the bike' yourself in sort order.

So this workshop is extremely valuable.

The product of the Author Platform and Avatar Workshop is you operating a working marketing machine.

Course Discount

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Some authors, despite learning the basics of how marketing is done, just don't want to do it themselves.

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The product of a marketing consultancy is to get you book sales without you having to be directly involved.

Course Discount

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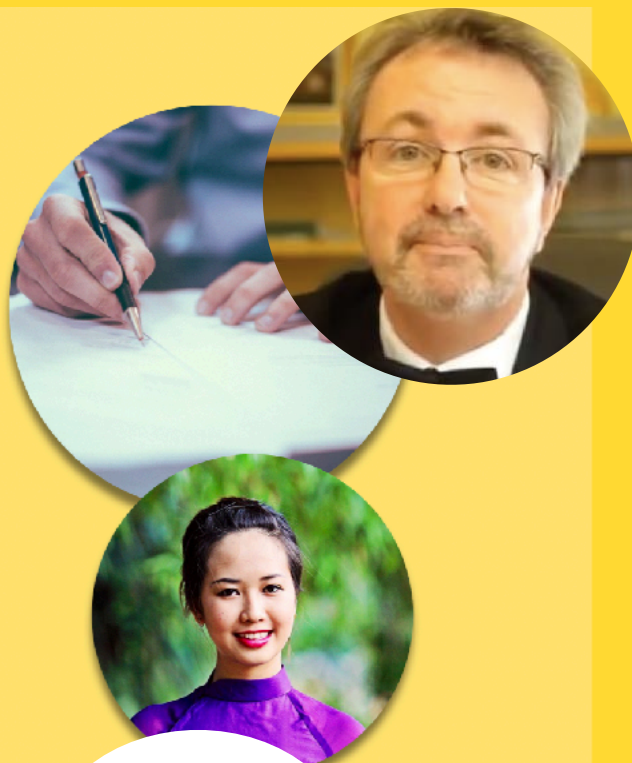
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