

The Healer's Word

*Create Your Book
& Reach Your Ideal Audience*

A guide for intuitives, healers, and
heart-driven entrepreneurs

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Mentoring and coaching packages for writing and publishing at
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Introduction

As more people use the Internet for research and communication, web sites and blogs of individuals and small businesses become easily lost in the din of information overload. Attention spans of visitors can be such that they don't browse further than one to two pages of your site.

But books have a superpower: They can “capture” a reader and hold their undivided attention, getting a valuable chance to present information in a logical and emotionally engaging fashion.

Books have *always* been a great tool for teaching and telling stories, and the Internet has made the publishing and distributing of books easier than ever.

A book is exactly the tool that healers and heart-driven entrepreneurs need for reaching and educating the people who need to find, understand, and engage in their work.

Why Healers and Intuitives Need to Write and Publish

Working with energy as a healer or intuitive isn't a role that's universally understood. In some places, it gets chucked in the category of "New Age" or "woo", seen as harmless and kooky at best or fraudulent at worst. In this way, "coming out of the broom closet" for energy workers can pose a double challenge:

1. You still need to market yourself and your services like any other business out there.
2. But you're not like most businesses out there and need to explain what you offer and why it brings benefit to people. This applies to "mainstream" products and services too, but healers and intuitives have a harder time for several reasons, both intrinsic (such as a healer's own blocks and fears) and extrinsic (due to the audience and circumstances around them).

Having a book helps in your business marketing. It works in educating your audience, attracting people to you and giving you more leads. With a book that explains your work and your principles, those who contact you after reading are usually the "perfect" clientele, because they've already decided that your offerings meet their needs.

Birthing the book requires initial work, yet, this effort can be the perfect thing to work through your personal blocks and fears. The investment of time and effort is in the beginning, and you can start at any time. The complete book becomes an asset to your business thereafter. Win-win!

How the Book will Work for You

Being an author opens doors:

1. Host events and ask for media interviews about your book while taking the opportunity to share about your real offerings.
2. Capture the online incoming traffic from reviews and interviews to get more business.
3. Present yourself as an authority on a topic (because of your book) and get yourself in front of more, bigger audiences (conventions, dialogues), adding to your leads and credibility.



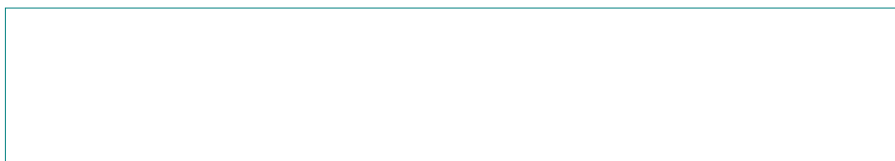
Your book in the hands of readers is a tool working for you:

1. It shares your personal transformation story, conveying the power of the service/product you're offering.
2. It captures your audience's attention on how your offerings meet their needs.

Why Healers and Intuitives Need to Write and Publish

3. It establishes your expertise on your field or service, changing the kind of reception and audience you get.
4. It helps you stand out from your competitors, conveying your personality and style so that your clients are *choosing* you for that.
5. It builds a reputation and brand around you that works even when you're not working.

What do you want *your* readers to *do* after they read your book? How do you envision your relationship with them after they read your book?



Jot your answers above and save this file!

Story is a powerful tool that can work more powerfully than a straight-up sales talk. When you present a convincing story, people take notice. This is part of how testimonials work.

While you're writing your book and sharing your own transformation, things can shift and clarify for you too. You can:

1. Describe your past challenges and how you moved past them. (Your clients will be facing those same challenges.)
2. Realise your purpose and strongest gift that you offer to other people (your story, your inspiration, your unique point of view—it's not just about your offerings!).
3. Realise who are the people who are going to connect with you and your story.

What does your ideal audience look like? What are their interests? What is their age range and income? What experiences will they have been through or are struggling with that you can help with?

Jot your answers above and save this file!



Writing your book is really a self-affirming exercise that strengthens your self-knowledge and position.

If you need more convincing about how self-publishing works and how easy and useful it is, here are some statistics and the costs involved:

The Book Publishing Numbers

The following statistics came from *Publisher's Weekly*¹:

- Self-published books now make up 31% of e-book sales on Amazon's Kindle Store.
- Indie authors now earn nearly 40% of the e-book dollars going to authors.
- The Big Five traditional publishers account for only 16% of the e-books on Amazon's bestseller lists.
- Self-published authors are “dominating traditionally published authors” in fiction genres, and taking “significant market share in all genres.”

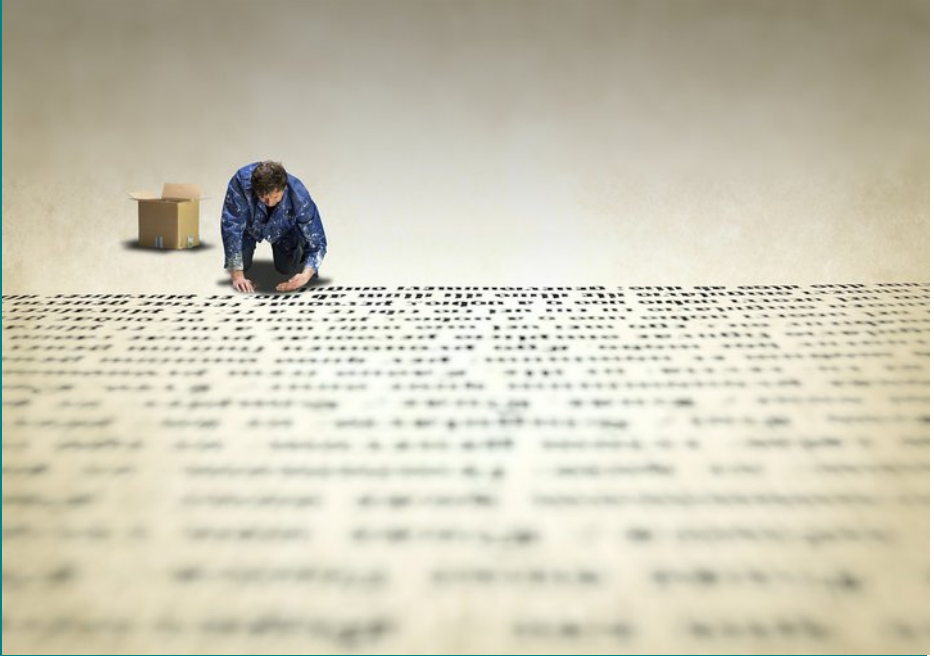
Publishing has been *democratized*. The costs of producing a book for distribution have come down, so much so that independent authors and “small players” can enter the industry on very little investment.

With enough editing and design skills, producing an e-book can cost an author *nil*.

As more people have jumped into self-publishing, freelance professionals in roles such as graphic design and editing have followed to provide their services and expertise. Authors who rightly seek quality for their books can engage others for help to achieve it. Alternately, they can spend time developing the skills needed to produce a quality book.

It's pretty much up to you.

1 “Surprising Self-Publishing Statistics” by Betty Kelly Sargent, *Publisher's Weekly*, July 28, 2014



Click here to enter your own information on the type of business you want to build! What book can you write to help your business?

The Most Common Blocks in Writing And Publishing

1. Lack of Clarity

Writers get stuck when their aim and the material isn't clear in their heads yet. Putting text on a page becomes their equivalent of stumbling in a fog. Some writers will get words out anyway, figuring it out as they go along (these are the veterans). Others freeze near the start, or even before that.

Writing for yourself means knowing yourself and what you want. If you don't know, asking questions and figuring out the answers (interviewing yourself) can also be done through writing.

Jot down your book contents. Get feedback on the outline from a friend. Get the draft out. Both plan and draft can be edited.



Example Interview Questions for yourself

- What do you want to communicate and why?
- What was the most difficult thing you've ever had to do, and what advice do you those going through the same experience?
- What sticks out for you as *the* turning-point in your life?
- What do your clients need to know about what you offer?

The Structure of the Transformational Story

In my “quick and dirty” guide for fledgling writers, I give the general structure of the inspirational or transformational story:

1. Introduction of the problem/challenge
2. Story that makes clear how bad/difficult the problems are
3. Development of problems past “point of no return”
4. Breaking point and breakthrough
5. The coming of grace/courage. Help arrives
6. Imperfect recovery that tests hero's determination
7. Hero shows commitment to new path and wants to keep their changes; recognition that they are not the same and there's no going back

2. Your inner critic

Writing is hardest for those who think they have to get it “perfect” right from the start. This mindset incapacitates people who want to learn how to draw or paint. They keep going over the same lines, erasing, redoing, erasing, redoing.

Silencing the Inner Critic

1. Stall the Inner Critic

Leave imperfect lines on the page. Move past them, get to the other lines. You become a writer by leaving the lines there. To become a *better* writer, the lines that you've completed *need to stay*, no matter if you're unhappy with them. Tell your inner critic this.

You relook at your work later as a whole, so you learn where your weak and strong points are. Save the editing and corrections for their own stage, not during creation. Then the work gets better, and you get better.

Progress comes from moving on and keeping at the act of creating, not wasting time erasing our mistakes.

2. Outsource the Inner Critic

Tell your inner critic you'll let professionals or friends fix the work for you. It's for the best version of the work. But for there to be a best version, there first needs to be any version (see stalling the critic).

Keep telling the inner critic that magical elves will fix the work later. The critic is allowed to judge the choice of elves—I mean editors—instead.

3. Appreciate the Inner Critic (but don't let him or her stop you from working)

The critic is clever. The critic is smart. It's just that the critic doesn't know when to stop sometimes. We can overdevelop our critic when we've formed the habit of only looking at flaws and downsides. Challenge your inner critic's cleverness and get it to find things that have been done well. You can exercise the inner critic with these exercises while enjoying other media. Turn your inner critic into an ally. But treat it as your employee, not your boss.

3. The Fear of Writing

Fear incapacitates. When the fear of writing (badly or too slowly) is still stronger than the pain of *not* writing, we flee from the empty pages.

We can break the monster down into small pieces to tackle. A little bit of math can go a long way. A short book is 60,000 words. To complete that in a year, that's 165 words a day. We probably type that much every day on social media.

Think of how long you've wanted to write *your* book. If it's been years, how many books have you *not* written already?



Get Started

1. Remember the magical elves who will fix everything later.
2. Start wherever you feel compelled to start, no need to start at beginning. If something bores you to write, don't write it. Perceptive readers can tell! When you find the interesting angle of the "boring" bits, come back to them.
3. Book planning for the time-strapped writer: Use the structure of the transformational story. Type bullet points of what you want to cover under the various stages. *Or*, just start writing and slotting in the written bits under the appropriate stages in the book. Lessons learned can be streamlined into the story.

All (or almost all) stories are about the transformation of the hero. Set ego aside when writing; no need to hide your old self or your evolution. The more authentic you are, the stronger the book.

Have a Plan and Set Goals

Breakdown: A novel/book is 60,000 words and up. Short non-fiction can be 40,000.

A book with 12 chapters is 3,300 to 5,000 words per chapter.

Subdivide each chapter into 3-5 snippets of story, and each snippet will be around 700 to 1,000 words each.

To be economic and engaging, try writing conversations as much as possible.

Slow writing: 1 snippet a week (200 words/day for 5 days), 1 chapter a month

Medium rate: 2 snippets a week, 2 chapters a month

Fast: 1 snippet a day, 1 chapter a week

You can set your own pace, but the chapter a month is the minimum rate to go to get the book done in a year—that's not including editing, design and publishing time.

**Wanna plan your book together with an editor?
Get a free 20-minute clarity session here.**

Getting the Book Done and Out There

Formatting

Nowadays, word processors let you export your text documents as PDF files. **PDF, or Portable Document Format**, is a type of document file that can be opened on any operating system (Mac, Windows, or Android) and any device in the way that the document was designed. That means the size of the document, its text, images, fonts, and colours will look the same anywhere no matter the digital platform.

Creating a PDF is by far the easiest way of creating a digital book using your word processor, and one that can be easily read on laptops and desktop computers. Readers who also choose to print out the PDF will find that the printed version looks exactly like the digital version (barring inaccurate color matching and size differences).

Many free e-books online come in PDF form, and for good reason. Creators of PDF files are certain that the e-book will look to the reader the way it was designed.

The only place a PDF may prove problematic is on a mobile device with a small screen, such as your phone or e-reader. A different file format is recommended for reading on those devices.

The other format for a digital book is the **EPUB format or other reflowable e-book file formats**, where the text in the e-reader is “reflowable” and interactive. The Table of Contents can be used to access chapters directly; the text can be optimized for user’s comfort, and the reader can insert electronic bookmarks.

Formatting e-books for specialized e-readers is not complicated. E-readers such as the Amazon Kindle or Kobo eReader typically display the pages of e-books one at a time (no scrolling), and readers “turn” the pages by way of taps. The e-reader style of display can imitated by apps in mobile devices.

Reflowable File Formats for eReaders and Mobile Apps

File format	Reading device or software	Formatting Resource or Software
EPUB	Amazon Kindle (device or app), iPad, Kobo eReader, Adobe Digital Editions Software (all devices)	Smashwords, Amazon Kindle Direct Publishing (KDP), BookWright, Calibre, Xlibri, Sigil
AZW	Amazon Kindle	Amazon Kindle Direct Publishing
iBOOK	Apple iPad	iBooks Author, BookWright
MOBI	Amazon Kindle	Calibre

I would advise against worrying too much about the e-book formatting of your work—the job can always be given to someone else!

Paying for Help

Editing

Many authors edit their own work following the work's completion, as they are aware that “getting it out” and “getting it right” are two different processes.

Engaging an editor is an investment that will pay off for first-time authors looking for feedback and assurance that their book contents, style, and organisation make sense. A supportive editor who can see what your work is trying to be will be your book's best friend.

Editing requires one to hold the “best vision” of the work, and know how to get it there. It may go beyond minor tweaks and involve expanding, rewriting, and reorganizing the contents.

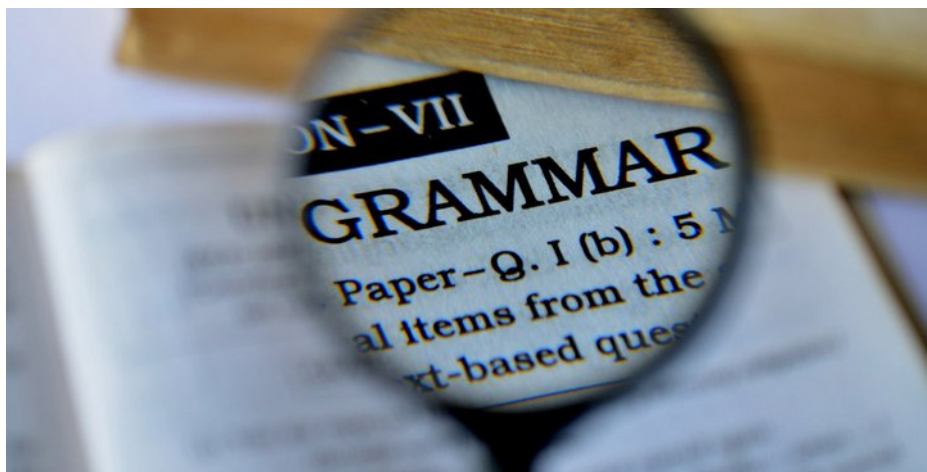
It's important to get an outsider's perspective from an editor or beta-readers, even if you believe that everything you write in the first draft is pure gold. (Maybe *especially* if you believe it!)

Common feedback on a first draft can include:

- A lack of organisation of the book's contents. Repetition of the same points and arguments
- Industry jargon unexplained, or not employed when it could be beneficial to the reader
- Incredible statements made without proof or reasoning
- Broad stereotyping or the presence of unconsciousness bias
- Too-vague statements that can be backed by examples and further details

- Missed opportunities for graphic illustrations, industry examples and statistics.

Some objectivity and emotional detachment is needed for a proper edit; Authors who can distance themselves enough from their work to edit their own writing will produce better stuff.



Copy-editing

Copy editors polish your writing on the sentence and word level. Editing was “big picture,” while copy-editing goes through your words with a fine-tooth comb. Hawk eyes and a thorough understanding of the language (word use, punctuation, grammar and style knowledge) are required for this job.

Copy editors should know:

- When to spell out numbers, or when to leave them as Arabic numerals
- When you need to hyphenate

- Where the apostrophes should and shouldn't go
- When text should be in quotation marks
- Spelling
- Grammar rules
- Homophones and correct word choices.

When I worked as a copy-editor, the newspaper used no less than *three* copy-editors to make sure all articles went through three rounds of checks. It was common for me to be the last third copy-editor and *still* find spelling or grammar issues such as “could of” (instead of “could have”) and “myriad of colors” (which should be “myriad colors”).

When I was sole copy-editor in my publishing company and editing other people's writing, the number of missed minor errors increased despite my best efforts and spellcheck. (The time crunch may have been a factor.) I mention this to emphasize that even copy-editing pros can miss a typo or two. To be taken seriously, it is important to minimize the glaring errors.

Cover and Layout Design

Nowadays, the good old word-pressing program is now powerful enough as the *only* software needed to lay out an entire PDF book for online distribution, or for printing. The tutorials for doing this with your word processor are available online.

Laying out your book with software that you already have is easier still if the manuscript contains no diagrams (such as a poetry or fictional text).

If however, specialized diagrams are required, you need to be sure that:

- You own the copyright and distribution rights of the graphic. Or,

that it has been expressly allowed for commercial use by its copyright holder.

- That it is of the right size and in high resolution (300dpi) for the page on which it will be used.
- For cover design in DIY publishing, not only do the previous points still apply, but you want to make sure that the typography, layout, final design, and color values look professional. Try to get a second opinion.
- Book cover designers can be found through Google or even Fiverr.com. Most designers will be working with stock images; if the use of a cover image requires a purchase of usage rights, or even a custom artist commission, this bumps up the cost of the book cover.

Even for DIY layout for simple books, some basic knowledge of design may go a long way. If you're going it alone, remember:

- Stay away from novelty fonts unless you're going for the Kitsch factor.
- Get to know how to format Styles and different types of content (eg. headers, chapter headings, quotations) in your word-processing program. In one document, you can set a consistent style for all the chapter headings by defining its font type, size, and emphasis (bold, italicized or underlined), and the amount of space it has above and below it.

Likewise, decide on how you want your pages. You can format your body text with paragraph styling so that every new paragraph you begin is how you want it to look, and consistent with all the other paragraphs.

If all or any of this still makes you scratch your head, no worries. Give the problem to your layout designer. Or, if you'd like to work with me for editing and design, [click here!](#)



Last Checks

Proofreading is often done with the digital proof of the final product.

Editing and copy-editing should have taken care of the niggling language issues, but proofreading makes sure that after all the text has been put into its “final” layout, you don’t have lost or orphaned words on the pages due to wrapping the text around graphics or pull quotes. An example would be the last word of huge paragraph only appearing at the top of the next page.

Nowadays, even word processors try to avoid this, so a proofread is to make doubly sure that such awkwardly placed text has been take care of.

A proofreader should also check that the font faces and sizes used are consistent; there shouldn’t be different styles of chapter headings, nor any strangely formatted text that is not intended. And, any special characters in

the edited manuscript should remain special characters in the proof.

A proofreader should also the time to check that all graphics and images are in the right places, in the correct resolution (no blurriness or pixelation) and properly labeled.

Your own production notes:

A large, empty rectangular box with a thin black border, intended for the user to write their own production notes.

(Use this space to note the production services or expertise you may need if self-publishing. Remember to save this file after edits, or copy your notes to a separate document!)

Conclusion

Producing a reference book helps beef up one's credibility, recognition, and unique expertise in one's niche of work.

Besides giving authors control over the publishing schedule, authors can exert their own tastes and control over the book's design, layout and cover art. The best approach will be to trust a graphic designer's expertise (after choosing from the different portfolios out there), and be ready to take—not just give—suggestions!

Last but not least, be ready for the road to be a learning journey. Self-publishing is becoming more viable and affordable by the day. The best way to learn is by doing, and have fun!

Still Need Help?

Maybe you picked up this book because you were thinking of writing and self-publishing. Maybe you've begun writing and gotten stuck, or you're unsure of what will come after the book is done.

I collaborate with other coaches to offer a 12-month program for those writing and self-publishing their books, and wondering what to do *after* the book to increase their income. The key goals of the programs are:

- to create a book outline that you *want* to use and that still allows room for creativity and spontaneity.
- to build your author web site, online presence and brand
- to *work through* your creative and emotional blocks, using writing as your own therapy and access to answers
- to write your book and blog content together, learning and applying the basics of online and content marketing, building the

foundation for an online business that uses your book(s) to attract and connect with your audience as lifelong clients.

I'd love to help you towards becoming an author. I know that the biggest blocks that stop us from creating and completion are more about heart-ware than hardware.

**Interested in the group coaching program?
Want more support? Your first step is
connecting with clarity!**

About Me

Janet Chui is the artist and creator behind the *Self-Love Oracle*. Previously editor at Two Cranes Press, she became a finalist for the World Fantasy Award for her work on *A Field Guide to Surreal Botany*. Drawing fantastical subjects since childhood and holding a B.A. in Journalism, she's worked in tourism and both print and web publishing. After her experiences with motherhood, divorce, Tibetan Buddhism and the supernatural, she pushes others to explore their creativity and to share their stories.



Her program is a collaboration with the other coaches at A Simple Path. She can be reached for her editing, coaching and publishing help at her web site (www.janetchui.com).



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