

Hazel Edwards OAM, *Authorpreneurship: the business of creativity*, Keesing Press, Australian Society of Authors, 2012, ISBN: 9 780975208380, \$24.95, 139pp, paperback. Available online at www.hazeledwards.com/page/authorpreneurship_the_business_of_creativity.html

I've known Hazel for some years, mainly through her [How To Write A Non Boring Family History](#) now in its second edition. It was with pleasure that I agreed to review *Authorpreneurship* as it is a topic very relevant to my own part time writing and research business.

The media blurb says it all - 'Authorpreneurship is about investing in your creativity to increase your professional opportunities'. In fact it is a catchy title combining the words author and entrepreneur because in the highly competitive book world, authors do need to promote and market themselves so that they stand out from others in the same field.

How to go about this is what the book is all about and it doesn't really matter if the reader is a beginner, experienced or somewhere in between as the strategies outlined in each section can be easily adapted to individual authors needs.

The first section is an introduction to what authorpreneurship is. It is from the second section onwards, that Hazel starts to make you really think about how you might employ the various strategies. Titled Pro File: PROfessional Areas, part two looks at things like the Author as Brand; Strategic Decisions; Asking for Payment and Costing Your Time; So You Want to Get Published?; Using Author PR Photos; A Gentle Reminder for Conference Organisers and From Local to International. Each of these sub-titles are almost self evident but I think many authors don't always value their own time and contributions.

Section 3 is Tips Plus Authorpreneurial Hints and again the sub-sections are almost self explanatory. They include Proposals Rather Than Gambles; Pitching for Business; Finances, Agents and Legal Stuff; Time and Travel and Energy Management; Confidence, Success and Reputation; Speaking Circuits; Structuring Public Speaking With Fewer Hassles; Speed Dating: Titles for Stories or Projects; Collaboration; Streamlining Research From Varied Sources; Improving Work Style, Space and Image; Mentoring; Niche Market: Mentoring Picture Books; Fans, Reviews, Critics and Privacy; Talkback Radio from an Author's Perspective; TV Interviews from an Author's Perspective; The Etiquette of Book Launches and Literary Events; Adaptations, Translations and Judging; Surviving Rejections and Health Warnings.

The nice thing about these sub- titles in each section is that it is easy to dip into the book and quickly find what you want. It's good to read the whole book through in a single sitting to get the overall bigger picture but I find now that I tend to dip into individual parts when I want to explore something.

Section 4 is a collection of case studies including charitable projects, innovations, contracting payments, censorship, long life best seller, controversy and social media usage. This is where you can see the application of the various strategies suggested earlier in the book.

Section 5 follows up with hypothetical scenarios and Section 6 is titled Authorpreneurship and includes e-tips from peers and looks at whether social media are procrastinating toys or tools of trade for electronic junkies. As a regular user of social media myself I'm well aware of its usefulness for promotion, marketing and networking but it can be a time waster if not properly managed. I

think that social media needs to be strategically managed and this is where Hazel's tips and self experience are very useful.

Section 7 is Therapy Writing: Map of Serendipity which all sounds a bit mysterious but the sub-titles give an indication of what's in this section. Sole/Soul Projects; Therapy Writing; Cathartic Writing as Therapy: Formula for Murder; QUEST and Mapping Your Life as Creator.

Finally Section 8 lists additional resources and Section 9 is a brief index. I find the section sub-titles more useful.

As I read through *Authorpreneurship* I found myself identifying with things that I have already done or put in place while finding out about other things that I could easily do or perhaps should do. I'm sure any existing author or someone just starting out would have the same experience. In fact I wished the book had been around when I first started my writing career four years ago. I've learnt more from trial and error whereas had I had this book, my approach would have been much more strategic.

Authorpreneurship is a book that should be on every writer's book shelf because you will find yourself referring to it time and time again.

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