SAMPLE

Making Money with Kobo

Inside a Real Kobo Writing Life Campaign — the Overnight Rejection, the Rebuild, and the Pipeline That Runs the Catalog

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Free sample: Introduction & Chapter 1

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About This Series

This free sample contains the Introduction and Chapter 1. The complete book contains the full contents above.

Introduction

This book is not a platform encyclopedia. There are already books that walk an ebook store's features from A to Z, and this deliberately refuses to be one of them, because the people who wrote those did not have what this has: a complete operational record of one real campaign on Kobo Writing Life, from the night everything went wrong to the pipeline that now runs the catalog.

Here is the shape of the record. On September 8, 2026, a one-person publishing house uploaded fifty-six ebooks to Kobo's self-publishing portal. On the morning of September 10, fifty-four of them stood rejected — a single overnight machine decision, one shared review code, one sentence of wording repeated fifty-four times. Two days after that, the same account submitted a different kind of book and watched it pass the same review that had killed the originals. In the weeks that followed, the operation built a submission pipeline out of the browser session itself (because the portal has no public API), compiled a register of thirteen specific ways that pipeline fought back, discovered that rejected products can be corrected in place rather than abandoned, and settled into a rhythm that turns forty- eight dead products into forty-eight waiting slots.

Every chapter of this book is one piece of that record, told in the order the operation lived it:

- The rejection — fifty-six up, fifty-four down, and what the verdict's exact words actually specify. - The gate — how the review behaves as observed from the author's side, and how the platform describes itself in public. - The specification — the rebuild rules that made the very next submission pass. - The portal — the account as it actually appears: what the dashboard shows, what is missing, and what Kobo is behind it. - The price — the royalty arithmetic as it was run for this catalog, with the window that governs it. - The two checkboxes — the subscription pool and the library channel, and the reasoning behind each enrollment decision. - The pipeline — no API, so one was built from the browser; the nine steps, in order. - The gotcha register — thirteen failures, thirteen lessons, none of which need to be rediscovered. - The slots — the in-place correction that turned the rejection grave into a waiting room. - The ledger — the catalog's actual numbers, zero sales included, and the model that says when that changes.

The facts are of two kinds and the book keeps them visibly separate. Campaign facts — dates, statuses, product identifiers, steps, failures — are first-hand records of the operation this book documents. Platform facts — royalty rates, program rules, the store's public statements — are drawn from

the platform's own published pages and from the press record of 2025 and 2026, and where a figure is industry-reported rather than platform-confirmed, the hedge is written into the sentence. Nothing is invented. The numbers that appear in the ledger chapters are the operation's real ones, which is exactly why the final chapter can print a zero and mean it.

One reading note. If you came for a step-by-step account-opening tutorial, the fourth chapter covers that in twenty minutes' worth of reading, but the book's real subject is what happens after the account exists: the review that decides what you may sell, the pricing that decides what you earn, and the machinery that decides whether one person can run a catalog at all. The operation learned all of it the expensive way, and the point of writing it down is that you don't have to.

Chapter 1: One Night, Fifty-Six Books, One Verdict

The catalog went up on the evening of September 8, 2026: fifty-six ebooks, every one a short documentary treatment of a famous haunted or dark-history location — an abandoned island, a decaying asylum, a cursed plantation, the usual shelf of places that readers cannot stop reading about. The books were produced honestly by the standards that mattered at the time: researched from the public record, written and edited by a human being, packaged with covers and metadata, and threaded together as a series with a consistent voice and a consistent shape. Fifty-six products, fifty-six product pages, submitted to Kobo Writing Life in one working session through the portal's own forms.

It is worth pausing on what the operation believed it was doing, because the gap between that belief and the platform's response is this chapter's entire subject. The operation believed it was launching a series. The platform's review machinery — this is the exact perception gap — looked at the same fifty-six files and saw a pattern: uniform lengths, a shared skeleton from book to book, one voice, one formula, one keyword, fifty-six times. Both readings were, in their own frames, accurate. Only one of them got to decide.

By the morning of September 10 the verdicts had landed. Fifty-four of the fifty-six products stood rejected. Not queued for human review, not flagged for corrections: rejected, each product page stamped with the same machine-rendered notice. The review code was [2026Q3]. The wording, identical on all fifty-four, read:

"floods a particular niche without offering a distinct voice, original research, or significant creative effort."

There are rejection letters that soften, and there are rejection letters that accuse. This one did something more useful than either: it specified. Read it slowly, because the whole rebuild documented in this book hangs on its four clauses:

- Floods a particular niche. The judgment is about the catalog's shape, not any single book's quality. Fifty-six similar objects aimed at one shelf read as a flood even when each object is individually sound. - Without a distinct voice. The series voice — the operation's pride — was read as the absence of one. A voice shared by fifty-six books is, to a catalog reviewer, a template. - Original research. Aggregated public record, however well arranged, did not register as research. The word "original" is doing the work. - Significant creative effort.

"Effort" is measurable in the artifact: length, structure, the visible signs that a person made choices.

Two books survived the night. Not the two best of the fifty-six, by the operation's own assessment — the two whose subjects had happened to pull their manuscripts furthest from the shared skeleton, the ones that had grown their own shapes despite the series. That detail, easy to miss in the sting of the morning, turned out to be the entire lesson: the machine had not rejected the topics, or the writing, or the account. It had rejected the architecture, and the two books whose architecture had drifted furthest from the plan were still standing.

Catalog the damage precisely, because the accounting matters for the chapters that follow. Fifty-four products: permanently rejected in their submitted form, each one carrying a product page that cannot be deleted (the portal offers no deletion at all — a fact the operation learned the same week). The work inside them: research, drafting, editing, packaging, weeks of a one-person shop's output. The series concept: dead as a submission strategy, though not as a body of subjects.

And what the morning did not cost: the account, which remained in good standing; the platform's traffic, which no rejection touches; the two surviving books; and — this is the fact that changed everything, though it took another two weeks to prove — the fifty-four product pages themselves, which turned out to be correctable in place rather than dead ends. The morning looked like the end of the campaign. It was actually the specification for it.

Because that is what a rejection like this is when you stop reading it as an insult and start reading it as a document: a free, detailed, platform-issued product specification, delivered overnight to all fifty-four failures at once.

Distinct voice. Original research. Significant creative effort. Do not flood. The next chapter is about the machine that issued it — what it is, how it was observed to behave, and what its owners say about it in public.

End of free sample. The full book is available at putrabooks.github.io