# MULTI-CHANNEL PUBLISHING

There are two basic truths in longform webcomics publishing. The first is that every day someone experiences your comic for the first time — often coming in at the middle of a story. If the update that they experience on that day doesn't grab them, they're unlikely to continue reading. The second truth is that most of our readers consume their content on social media. And if our publishing efforts don't enable the reader to read the comic on social media (without clicking away), your efforts to build an audience will be an uphill battle. To that end, I've devloped what I call multi-channel publishing.

In a longform comic, the most important end result is the book. The book is the final expression of the story, but more importantly, the book is where much of the money will be made. If the book is no good, your business will suffer.

To that end, I break my story down into pages. But I write those pages in such a way that I can distribute them in several different ways — optimized for each platform.
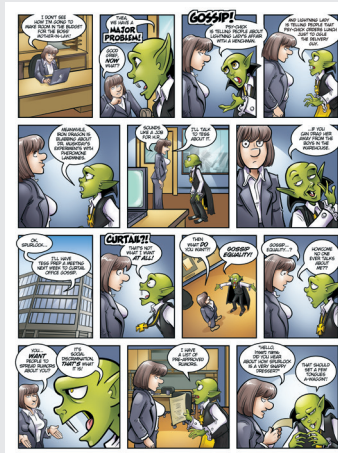
DIVIDING THE PAGE IN HALF

Each page is divided in half, and each half is optimized — in size, shape and content — to be shared on social media sites such as Twitter and Facebook.

A key to this approach is to end each half-page on a significant plot point. This could be a punchline or a key moment in the plot or a cliffhanger or anything else that makes this half-page a significant reading experience.
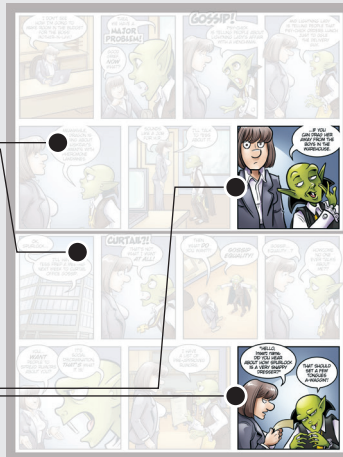
• I post each half-page update on my website.

• These chunks can be read *entirely* on social-media platforms like Twitter and Facebook. There's no need to link to the content and risk readers not clicking!

• They provide a somewhat meaningful reading experience — even to the first-time reader.

• Writing my story this way means that each page has at least two plot points in the overall arc. This creates a brisk tempo to the overall story — and prevents me from writing an aimless narrative that meanders.

INSTAGRAM

Next, I prep the panels for a multi-image post on Instagram. I crop each panel into Instagram's 1080x1080 aspect ratio. In some cases (such as the first panel) I crop into the original panel and draw a new panel border along the bottom — making it a square. In other cases, (like the second panel) I float a vertical panel inside the square shape.

Instagram has a 10-image limit on multi-image posts, so I post each half-page separately. This is yet another benefit to constructing my pages in two halves.

WEBTOONS, IMGUR AND REDDIT

Finally, I can crop the individual panels to fit on the 800 x 1280 pixel maximum size suggested by LINE Webtoons. Once I've done that, I can post each of the panels in a vertical scroll. Since Webtoons doesn't have a limit to the number of images you can post, I can post the entire comic.

This is the optimal format for people who are reading the comic on their phones —and I'm sure to remind readers of that as I'm promoting all of the channels on social media.

Even better, I can reuse these panels to post vertical-scroll comics on other social-media platforms such as Imgur and Reddit (specifically the r/comics subreddit).

RESULTS...

Using this multi-channel approach, I can create page-turner graphic novels with brisk storytelling.

I can also publish directly on social media in portions that are more likely to engage new readers.