

Thriving in the Golden Age for Writers & Publishers: 10 Commandments That Guarantee Your Success

The golden age is before us, not behind us. --William Shakespeare

Handouts for a Talk/Seminar

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The 14th San Francisco Writers Conference & Open Enrollment Classes:

A Celebration of Craft, Commerce & Community

February 16-20, 2017 / www.sfwriters.org / sfwriterscon@aol.com

Keynoters: William Bernhardt, Heather Graham and John Perkins

[@SFWC](https://www.facebook.com/SanFranciscoWritersConference) / www.facebook.com/SanFranciscoWritersConference

The 8th San Francisco Writing for Change Conference:

Writing to Make a Difference

September, 10th, 2016 / www.sfwritingforchange.org / sfwriterscon@aol.com

Keynoter: Susan Griffin

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31 Reasons Why Now is the Best Time to Be a Writer

1. **You are the most important person in publishing because you make it go.** Technology enables you to control the two basic challenges of being a writer: **creating content and communicating about it.**
2. **The phrase “unpublished author” is obsolete.** All you need is a manuscript.
3. **You have more options for getting your work published at less cost than ever:** e-books, print-on-demand, podcasts, blog posts, websites, or articles or videos.
4. **There are more ways to profit from your books with spinoff books, speaking, merchandising, and subsidiary rights.** Your books can sell in more forms, media, and countries than ever.
5. **You can create a career out of an idea.** If you have a salable idea for a series of books that sell each other and that you are passionate about writing and promoting, you can build your career book by book.
6. **You have more models—books and authors—to guide your writing and your career.** You don’t have to figure out how to write a novel or a memoir or build a career; you can use your favorite books and authors as models.
7. **A book that serves readers’ needs for information, inspiration, beauty, and entertainment well enough is unstoppable.** We live in a bottom-up culture, in which readers are the gatekeepers. Social media enable books to become bestsellers.
8. **There are 40,000 publishers, and new houses continue to open their doors.** Big and midsize New York houses require agents. Other publishers buy books from writers. You can do multiple submissions, following publishers’ guidelines.
9. **There are more subjects for you to write about than ever.** There’s a book in any idea that excites you enough to want to write about it.
10. **Writing is a forgiving art.** You can write as many drafts as you need; only the last one counts.
11. **Nonfiction writers can be authors without being writers.** They can hire an editor, collaborator, or ghostwriter.
12. **You can sell most nonfiction with a proposal.** Memoirs may have to be finished, but most nonfiction is sold with proposals.
13. **Finding an agent is easier than ever.** If you have a book that will sell to a big or midsize house, it’s easier than ever to get an agent.
14. **There are more communities of people to help you than ever.** You can get the help you need by joining, building, and serving communities of readers, writers, techies, and publishing people.

- 15. You have more ways to build your visibility than ever.** You can build your platform, faster and more easily than ever.
- 16. You have more ways to test-market your books than ever.** You can maximize the value of your book before you sell or publish it by proving it works with a blog, talks, articles, videos, and whatever other ways work best for you and your book.
- 17. You have access to an amazing array of resources, many free.** Finding the books, magazines, events, classes, organizations, publishing professionals, and online resources, information, and communities you need is easier than ever.
- 18. You will continue to grow as an author.** Think of your career as a lifetime of books, each better and more profitable than the previous one.
- 19. Writing is the easiest of the arts to enter and succeed in.** Publishers accept more new ideas, writers, and books than gatekeepers in other creative fields.
- 20. You don't have to quit your day job.** You can keep writing until you're making the income you need to devote your life to your calling.
- 21. Money doesn't rule publishing; passion does.** If publishers believe in a book passionately, because they love it, they think it will sell, or because of its social or literary value, it must be published, they'll publish it.
- 22. Anything is possible.**
- *To Kill a Mockingbird* by Harper Lee has sold 40,000,000 copies.
 - Dr. Benjamin Spock's *Baby and Child Care* has sold 50,000,000 copies.
 - Umberto Eco's *The Name of the Rose* has sold 50,000,000 copies.
 - *The Da Vinci Code* by Dan Brown has sold 80,000,000 books.
 - *The Chronicles of Narnia* series by C.S. Lewis has sold 100,000,000 copies.
 - Stephanie Meyer's books have sold 100,000,000 copies.
 - The *50 Shades of Grey* series has sold 125,000,000 copies.
 - Stephen King's books have sold 250,000,000 copies.
 - John Grisham's books have sold 275,000,000 copies.
 - James Patterson's books have sold 300,000,000 copies.
 - R. L. Stine's *Goosebumps* has sold 400,000,000 copies.
 - The Harry Potter series has sold 450,000,000 copies. In 2007, *Harry Potter & The Deathly Hallows* sold more than 8 million copies in 24 hours.
 - The more than 100 *Chicken Soup* titles have sold 500,000,000 copies.
 - The Dr. Seuss books have sold 650,000,000 copies.
 - Danielle Steel's love stories have sold 650,000,000 copies.
 - Barbara Cartland's romances have sold 1,000,000,000 copies.
 - The Agatha Christie mysteries have sold 2,000,000,000 copies.
 - *The Bible* has sold 6,000,000,000 copies and sells 5,000,000 copies a year.
- **New authors hit the bestseller list.** *Chicken Soup for the Soul*, *The Bridges of Madison County*, *The Christmas Box*, *Cold Mountain*, *Harry Potter and the*

Sorcerer's Stone, The Joy Luck Club, Snow Falling on Cedars, The Shack, The Four-Hour Workweek, Dreams from My Father, I Hope They Serve Beer in Hell, Julie & Julia, The Help, Fifty Shades of Grey, and Lean In; these bestsellers were first books.

- **Books are more accessible than ever.** It's faster, easier, and often less expensive to buy books than ever.
- **Technology is the greatest tool for writers since the printing press.** Computers ended the physical drudgery of writing. Technology will help you with every aspect of being a writer, making it faster and easier to succeed.
- **The more people know, the more they want to know.** If readers like one of your books, they'll want the others. Your books will continue to sell as new readers discover them.
- **Independent bookstores are thriving again.** Bookstores are as essential to discovering books as libraries, and indies sell books better than chain stores.
- **Readers enjoy books in more ways than ever:** in print and audio, and on screens.
- **Readers can share their passion for books faster and in more ways than ever:** social media, reviews, a blog, a book club, talks, articles, books, videos, podcasts.
- **Five million book club readers can make a book a bestseller.** If book clubs like your books, they will have a long, prosperous life.
- **You spend your life enjoying the pleasures of the writing life:**
 - Reading
 - Browsing in bookstores and buying books (and they're tax-deductible!)
 - Building a library of books you love
 - Finding the right words to express your ideas
 - Experiencing the satisfaction of finishing your books
 - Finding an agent and publisher you love
 - Receiving royalty checks
 - Seeing your name in print
 - Getting good reviews
 - Serving your communities
 - Hearing from fans around the world who love your work and keep buying it
 - Watching your craft and career develop
 - Living to work instead of working to live

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Keynotes for Success:

Insights and Advice About Writing, Publishing and Promotion

Writing

- * Now is the best time to be a writer, but you have to know more and do more than ever.
- * Writing is the easiest of the arts to enter and succeed in.
- * Reading, writing, agenting, editing, publishing, reviewing, and bookselling are labors of love.
- * Content is king, but except for story-driven books, promotion is the power behind the throne.
- * Content, communication, and commerce are the holy trinity of success.
- * There are more good books and authors than ever to use as models.
- * Reading, writing, revising, and sharing your work are the keys to salable prose.
- * James Joyce: “Mistakes are the portals of discovery.”
- * The more compelling novelists are as storytellers, the less readers care about craft.
- * Books are written more out of writers’ need to write than readers’ need to read.
- * if you care about selling books, you can’t just think about what you’re selling but about what people are buying. Balance what you want to write with what readers want to read.
- * You can only write as well as you read. Want to write mysteries (or anything else)? Take Sue Grafton’s advice: read a hundred of them.
- * Build a community of readers who can tell you what’s good about your work, and then combine truth with charity, and tell you how to improve it.
- * Produce content for as many media as you can that can help you.
- * Find inspiring, harmonious literary and publishing goals you know how to achieve.
- * Make every day as productive as you can.
- * To keep earning, keep learning about writing, your field, publishing, promotion, and the future.

* Balance your time online and off, creating and communicating, and your personal and professional lives.

* Produce books that sell each other and that you're passionate about writing and promoting, and an agent and publisher will welcome the chance to help you create a career.

Publishing

* Trade publishing sales 2015: \$15 billion.

* More than 600 trade books are published and self-published a day, 600,000 a year.

* Like writing, publishing is hybrid business, functioning online and off.

* Make your book available as an abook, and ebook and a pbook.

* Publishing with a big house involves 200 people and may take as long as two years.

* You have more options for getting published than ever. Choose the right one for you, based on the idea for your books and how well you can write and promote them.

* Your books will be published, maybe by you, which may be the best option. If you succeed, agents and publishers will find you.

* Author Joe Girard: "Every no gets you closer to yes." Rejection is selection.

* Mickey Rooney: "You always pass failure on your way to success."

* Agent Donald Maass says it takes five books to build an audience for your work. Take the long view about developing your craft and your career.

Promotion

* Jack Canfield: "A book is an iceberg. Writing is 10%, marketing is 90%."

* Marketing guru Seth Godin: "The best time to start promoting your book is three years before it comes out."

* Books are usually either prose-driven or promotion-driven, story-driven or idea-driven.

* Promotion has overwhelmed idea-driven content, and social media has overwhelmed promotion.

* The fate of story-driven books depends on how readers feel when they finish them.

- * The more publishers pay, the more they push.
- * Your book is your baby; you give birth to it twice: when you write it and publish it.
- * You know more and care more about it than anyone else.
- * Promotion is sharing your passion for the value of your book.
- * Whether you or Random House publishes your books, you'll be promoter in chief.
- * Writing and publishing a book are easy compared to making it sell.
- * Readers are replacing big publishers, media, and book chains as gatekeepers.
- * Social media can make a book sell, regardless of who publishes it or how.
- * Begin promotion by starting a list of ideas and people the moment you start writing.
- * Books are ready for the world before the world is ready for them.
- * Make the world ready for your books by building visibility and communities to help you, and test-marketing them.
- * You can reach more readers more places more easily than ever for free.
- * Service comes before sales. Build a literary ecosystem of communities that know, like, and trust you by serving them as often and in as many ways as you can.
- * Serve your online communities with helpful, enjoyable content, 80% shared, 20% original; 80% serving, 20% selling.
- * Every field has communities of events, organizations, media, and influencers. Publishers want writers who are wired to their field.
- * Writers are more concerned about getting their books published than about making every word count while preparing themselves to promote them.
- * To get the best editor, publisher, and deal for your books, be as patient about maximizing their value before you sell them as you are about writing them.
- * To build sales momentum during your books' short launch window on publication, be as visible as possible in as many ways and places as possible.
- * To convey what you stand for as a writer, unify color, design, the style and impact of your work, and how you communicate to build your brand--your name or your title.

- * Be a creative, nimble, resourceful, and innovative lean, start-up entrepreneur who finds opportunities in change and technology.
- * You can profit more from your books than ever before by repurposing your work in as many forms, media, and countries as possible.
- * One-size-fits-all prescriptions may not work for you. Every book and writer is unique. Trust your instincts and your common sense to decide what's best for you.
- * You will not give yourself more to do than you are capable of.
- * Simplify.
- * Technology helps empower writers to be citizens of the world, to make a difference as well as a living.
- * In 2020, 5 billion smartphones—the loudspeakers in the town square of the global village--will ensure more readers.
- * The New Golden Rule for the Survival of the Species: make people and the planet more important than power and profit.
- * Persistence rewards talent.
- * If anything can stop you from becoming a writer, let it. If nothing can stop you, do it and you'll make it.

The other handouts and my talk/seminar expand on this list.

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**Reinventing Yourself as a Writer in an Age of Disruption:
10 Commandments That Guarantee Your Success**

1. **Reinvent yourself as a content creator.**
 - **Read** to find models for your books and your career.
 - **Write** for all the media that can help you.
 - **Rewrite** your work until it's 100%.
 - **Get feedback** on your work from many knowledgeable readers.
2. **Love your work.** Make it a labor of love for your craft and your readers.
3. **Set inspiring literary and publishing goals.** Learn how to achieve them.
4. **Make success inevitable.** Commit yourself to your craft and your career.
5. **Reinvent yourself as a content marketer.** Create and share information.
6. **Build your platform.** Develop continuing visibility with potential book buyers.
7. **Build your communities.** Serve the people you need to succeed.
8. **Test-market your books.** Maximize your books' value before you sell them.
9. **Reinvent yourself as a contentpreneur.** Sell and repurpose content.
10. **Make people and the planet more important than power and profit.**
Create a literary ecosystem you sustain with content and service.

You can adapt the commandments to other fields and your personal life.
They are the outline of a keynote and seminar.

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Why You Need the 10 Commandments:

Thriving in the Golden Age for Publishing

27 Reasons Why Now is the Best Time to Be a Publisher or Self-Publisher

1. **Publishers have more options for publishing than ever:** e-books, print-on-demand, offset printing, downloads, audiobooks, podcasts, blogs, websites, a series of articles or videos.
2. **Books can generate more profits than ever.** People are buying content in more forms, formats, media, and countries than ever.
3. **Publishers can coordinate publication worldwide.** They can plan the timing and marketing of their books and subsidiary rights to maximize their books' impact and build their authors' brand.
4. **More people are writing and publishing books than ever, so publishers have more opportunities to find authors.** Publishers are always eager to find new authors and help them get the recognition and rewards they deserve. It's the best part of the job.
5. **If your first book sells, your publisher will want to do a series of related books that sell each other.** If you're passionate about writing and promoting a series, publishers will help you build your career book by book.
6. **Publishers have more models to help them choose what to acquire and how to build books and authors.** They can acquire the books and writers most likely to succeed.
7. **A book that serves readers' needs for information, inspiration, beauty, or entertainment well enough is unstoppable.** Social media empowers books to become bestsellers, regardless of who publishes them or how.
8. **There are more subjects than ever to publish books about.** To keep earning, people have to keep learning, so the need for all forms of information continues to grow.
9. **Publishers buy most nonfiction with a proposal.** This enables them to shape a book so it will work best for the author, the house, the trade, the media, and for readers.
10. **Publishers have more ways to build a book's and author's visibility.** When they buy a book, they start advising writers about platform and promotion.

11. **Publishers have more ways to test-market books than ever.** They can help writers maximize the value of their book before they publish it by proving it works. Self-publishing enables authors to test-market books for publishers. When self-published books sell well enough, publishers snap them up.
12. **Publishers develop a knack for doing certain kinds of books well, so they keep getting better at doing them.** Every field has its own combination of organizations, events, media, and influencers. Publishers are wired to the fields they publish in and help connect writers to their field.
13. **Like agents, publishers take a chance on new writers, hoping the relationship will grow more creative and profitable as the writer's career develops.** Publishers take the long view: they try to judge a writer's potential to continue producing books, each better and more profitable than the last one.
14. **Publishers accept more new ideas, writers, and books than gatekeepers in other creative fields.** 75% of books fail, but publishers are perpetual optimists.
15. **Money doesn't rule publishing; passion does.** If publishers believe in a book passionately, either because they love it, they think it will sell, or because of its social or literary value, it must be published, they'll do what they can for it.
16. **Books can succeed faster than ever.** One of our authors, Cherie Carter-Scott, appeared on *Oprah*, and that afternoon, her book --*If Life is a Game, These are the Rules*-- rocketed to the top of Amazon's bestseller list. Then it shot to the top of the *New York Times* list.
17. **Books are more accessible than ever.** It's faster, easier, and often less expensive to buy and read books anywhere with access to the Web.
18. **Technology is the greatest publishing tool since the printing press.**
 - Technology helps every part of the publishing process, making it possible for book to succeed faster and easier than ever.
 - Publishers can sell books and subsidiary rights more efficiently.
 - They can print, reprint and distribute books faster.
 - Publishers promote to the trade and the public online as well as off-line.
 - Publishers digitize manuscripts so can they repurpose them in other formats.
19. **Publishers know more about how books are selling than ever.** Among their many sources for rate of sale is Nielsen Bookscan, which accounts for 85% of sales. This enables publishers to:
 - Know how their books and competing books are selling
 - Schedule reprints based on sales, which lessens returns and helps ensure stores have a steady supply of books
 - Acquire books that readers want and avoid those that don't sell

- 20. More freelance professionals than ever are available to help publishers.** Besides freelance editors who may have worked for the house, there are collaborators, ghostwriters, copy editors, cover artists, publicists, and media trainers.
- 21. Backlist books sell more than ever.** The more people know, the more they want to know. If readers like one of an author's books, they want the others, and e-books make it easier and faster than ever to buy them. Backlist books continue to sell as new readers discover them.
- 22. Independent bookstores are thriving.** Bookstores are essential portals of discovery for books, and indies are better booksellers than chain stores. Indies sell less than 5% of books, but they can make books by new authors bestsellers by handselling them.
- 23. Publishers have more ways than ever to promote their books.** They can fine tune their efforts to suit their books and authors. Big houses have a speakers' bureau.
- 25. There are 40,000 publishing houses, and new ones continue to emerge.** The industry is always open to new imprints. There are obstacles to success, but none to enter. Starting a publishing house is easier than ever. You can build your list, your stable of writers, and your income, while keeping your day job.
- 26. A global reading explosion is coming.** Six of seven people on Earth have access to the Web. As the world goes mobile at an accelerating rate, sales of books in English -- the international language of culture and commerce -- and in translation will flourish in the Pacific Century. Most people will read on smartphones, but ebook sales will build pbook sales.
- 27. Publishing people enjoy the pleasures of the literary life:** reading, browsing in bookstores and buying books, building a library of books they love, helping authors get the recognition and rewards they deserve, getting good reviews and winning awards, serving their communities, having readers worldwide buying and loving their books, basking in the recognition of their colleagues.

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The Big Apple 5 + 1

Five conglomerates publish 60% of English-language books:

- **Penguin Random House** PRH controls more than 25% of the trade publishing business, and is almost as big as the next four conglomerates combined. PRH owns more than 250 imprints and divisions, including Random House, Knopf, Ballantine, Crown, Pantheon, Vintage, Bantam Dell, Broadway Doubleday, Anchor, and Del Ray.

Penguin's imprints include Penguin, Putnam, Viking, the Berkley Publishing Group, Jeremy P. Tarcher, Dutton, Penguin Press, Perigee, Portfolio, and Author Solutions.

- **HarperCollins** includes Harper Paperbacks, Harper Mass Market, HarperOne, HarperBusiness, Harlequin, Avon, William Morrow, Collins, IT, and Ecco.
- **Hachette Book Group** owns Little Brown and Company and Grand Central Publishing.
- **Macmillan** includes Henry Holt and Company; Farrar, Straus & Giroux; and St. Martin's Press, which includes Tor, Picador, Griffin, Flatiron, and Thomas Dunne Books.
- **Simon & Schuster** includes Gallery, Scribner, Touchstone, and Atria.

Midsized New York companies that contribute to the *New York Times* bestseller list include: Houghton Mifflin Harcourt, W. W. Norton, Perseus, and Workman Publishing, which distributes Algonquin Books.

The Plus 1 is self-publishers who:

- Are everywhere
- Publish more books than the Big Apple 5
- Will sell more ebooks than the big houses by 2020
- Will continue to be a growing power in publishing.

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The Invisible Book Chain: An Overview of the Publishing Process

You write your proposal or manuscript.

V

You or your agent submits your book.

V

Your editor likes it enough to do a proposal to buy it.

V

An editor-in-chief or editorial board decides whether to buy it and for how much.

V

You sign a contract and receive the first part of your advance against royalties.

V

If you sold your book with a proposal, you write your book.

V

Your editor edits your manuscript.

V

You respond to your editor's suggestions.

V

Your editor accepts your manuscript.

V

You receive the second part of your advance.

V

Your editor sends your manuscript to the production department, so it can be published simultaneously in print, and as an ebook and audio book.

V

The production department copyedits your manuscript.

V

You respond to your copyeditor's comments.

V

The art department creates or outsources the interior design and the cover for a paperback and ebook or the hardcover jacket.

V

In a series of launch meetings, your editor and the sales, marketing, publicity, and advertising departments:

- position your book on one of your publisher's seasonal lists
- create a trade and consumer-marketing plan
- choose the print, broadcast, and electronic trade and consumer media to carry out the plan
- prepare sales materials for sales conference.

V

Throughout the rest of the process, your agent or publisher tries to sell subsidiary rights.

V

Your publisher will print advance reading copies (ARCs) and send them to early reviewers and for cover quotes.

V

Your book and the plans for it are presented to the sales reps.

V

Sales reps sell your book to on- and offline bookstores, distributors, wholesalers, specialty stores, warehouse clubs, and mass-market distributors; and to school, college, and public libraries.

V

Your publisher's education department sells books with adoption potential.

V

Your publisher's special-sales department tries to sell bulk orders for books with premium and bulk-sales potential.

V

The production department arranges to print your book.

V

Your publisher's warehouse receives books from the printer, ships orders, and later receives returns.

V

Your publisher's advertising and publicity departments:

- do prepublication promotion
- send out review copies of your book.

V

Your book is published and has a brief launch window in which you and your publisher try to generate sales momentum with publicity, reviews, promotion, reading groups, and traditional and social media.

V

Readers learn about your book in a bookstore, in a library, from on- and offline media, a reading group, a review, or a friend. They read it, love it, and tell others they must read it.

V

Your publisher promotes your book for as long as sales justify it.

V

You promote your book for as long as you want it to sell.

V

Reprint meetings decide when to:

- reprint and how many copies
- sell or remainder part or all the stock if sales are too low
- make your book available in a print-on-demand edition
 - put your book out of print

at which time you can ask for the rights back and republish it.

V

You write the proposal or manuscript for your next book.

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What Good is a Publisher?

Berrett-Koehler President and Publisher Steve Piersanti

Some observers question what value publishers offer and whether authors would be better off self-publishing their books, given that the authors, more than their publishers, will drive sales. The case for self-publishing is further strengthened by today's ability of authors to reach the marketplace through Amazon, social media, and the authors' websites.

Self-publishing is the best avenue for many books, and I often encourage authors to go this route -- particularly when they are able to sell many copies of their books through their own channels. However, a good commercial publisher still brings tremendous value to the book publishing equation in multiple ways:

1. Gatekeeper and Curator: In today's insanely crowded marketplace with an overwhelming number of publications competing for our attention, publishers select and focus attention on books of particular value and quality, thereby helping those books stand out. The validation, visibility, and brand provided by publishers add great value to those books.

2. Editorial Development: Berrett-Koehler raises the editorial quality of each book in several ways, including extensive up-front coaching of authors to improve the focus, organization, and content; detailed reviews of the manuscript by potential customers to make the book more useful to its intended audience; and professional line-by-line copyediting. Such editorial development is often pivotal to a book's success.

3. Design: Self-published books often stand out in a negative way because their covers and interiors appear under-designed (or overdesigned). Some self-published books lack the professional and appropriate appearance that good publishers bring to books.

4. Production: Although authors can now produce books on their own computers, publishers can save authors a lot of work while bringing higher quality to layout, proofreading, indexing, packaging, and other aspects of production.

5. Distribution: Publishers can usually make books available through many more channels (trade and college bookstores, multiple online booksellers, wholesalers, and other venues not open to self-publishing companies) than authors can on their own.

6. International Sales: Berrett-Koehler's books are sold around the world through distributors in Europe, Asia, Africa, Australia and New Zealand, and Canada.

7. Networks of Customers: Berrett-Koehler brings books to the attention of our networks of individual customers, institutional customers, bulk-sales customers, association book services, catalog sellers, other special-sales accounts, and countless other groups. We have been building up these networks for eighteen years, and they add lots of value in helping books to succeed.

8. Publicity and Promotion: Although the publicity and promotion efforts of authors may actually exceed those of their publishers, publishers still reach many prospective buyers that authors cannot reach on their own. This is particularly true for a publisher like Berrett-Koehler that has a multichannel marketing system that combines online, direct mail, bookstore, publicity, social media, e-newsletter, website, special sales, conference sales, and other channels of marketing for each new book.

9. Foreign Translation Rights, Audio Rights, Digital Rights, and Other Subsidiary Rights Sales: This is an area of great focus and success for Berrett-Koehler (with over two thousand subsidiary rights agreements signed thus far) and helps books to reach many more audiences than the publication of just the English-language print edition. Authors also receive extra revenue, a higher profile, and greater satisfaction when their books are published in a variety of languages.

10. Coaching: Perhaps the greatest value provided by publishers is less tangible than the previous items on this list. Just as coaching regarding a book's content and organization can be pivotal to its success, so too can a publisher's coaching on the title, price, design, format, timing, market focus, marketing campaign, and even tie-in to the author's business strategies make a big difference in whether a book succeeds.

Working with good publishers is a partnership. For books to succeed, authors and publishers must collaborate in many ways. For example, the publishers set the table through their marketing channels, but whether the books actually move in those channels often depends on the marketing that the authors carry out.

To receive Berrett-Koehler's excellent newsletter, visit www.bkpub.com.

2020 Visions:

13 Guesses About the Future of Writing and Publishing

1. New writers self-publish, and build their platform and community of fans until they have proven their potential, and agents and publishers find them.
2. Successful writers are among the most powerful people in publishing. They are CEOs of one-person, multimedia, multinational conglomerates--contentpreneurs who use craft, creativity, innovation and social media to create and sell their work, and who crowdsource their success by serving a worldwide community of fans and collaborators.
3. Writers and publishers surf the swelling tsunami of content by branding their work: they maximize their discoverability by integrating their content and communications to build their brand.
4. Ebooks are the dominant worldwide platform for books. Updating ebooks and integrating all media into them is easy. Readers judge authors by their ability to tell a story so compellingly that awareness of medium and technique disappears.
5. Foreign book sales are greater than domestic sales. Fifteen billion Web-enabled devices, most mobile, give everyone access to a global village square that is the center of culture. This empowers a worldwide community of writers and publishers that unleashes an accelerating explosion of communication, creativity, collaboration and commerce.
6. The human family uses smartphones with expandable screens for interactive information and entertainment as well as communication, so when possible, books have apps.
7. People remember what they read in print more than what they read on screens. Sustainably produced books with enduring value, more beautiful than ever, continue to provide the physical and literary pleasures only they can. In a machine-made, high-tech but visual culture, printed books are more needed and treasured than ever.
8. The big conglomerates are fewer and smaller. They thrive by partnering with their writers and devoting themselves to what they can do best: editing, design, marketing, and distribution.
9. The distinction between traditional publishing and self-publishing is gone. Writers have a greater range of options than ever, and they choose the best ones for each project.

10. Traditional and self-publishers have disrupted Amazon with a nonprofit, cooperative, online bookstore on which they list books and fulfill orders.
11. The disruption of superstores inspired the American Booksellers Association and the American Association of Publishers to collaborate on creating the biggest book chain: a community of 3,500—to 4,000 square-foot independent stores that thrive because:
 - * They use the business model that works in their communities, including being co-ops, a combination of businesses, and community-supported nonprofits like other cultural institutions.
 - * They have Espresso Book Machines. Books are formatted so they can be printed on EBMs that print a book with illustrations in a minute. Booksellers never run out of books, and EBMs help solve the problem of returns so writers receive royalties monthly.
 - * They are community centers and a respite from staring at screens. They respond to their community's needs and tastes, provide events and classes, and are meeting places for reading and writing groups and community organizations.
 - * Readers buy local, because 68 cents of every dollar spent in a chain store leaves the community; with indies, only 43 cents leaves the community.
12. Agents are mentors and collaborators who help clients maximize their creativity, visibility and income.
13. Fifty billion sensors are integrated into a global neural network that increases productivity and lessens the need to work while a sharing economy helps liberate writers and publishers to pursue their goals.

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Choosing the Right Publishing Option for You and Your Book:

8 Ways to Get Published

1. You can self-publish your book by

- Doing it as an ebook, a hardcover, mass market book or trade paperback
- Using print-on demand (POD) at no cost or by paying for services
- Using print-quantity-needed (PQN) for short runs, offset for longer runs
- Publishing it for free online as blog posts, articles, or a manuscript,
- Publishing it with the growing number of publishers that have self-publishing imprints
- Collaborate with a hybrid publisher: you pay for professional help.
- Crowdfund the cost with an online fundraising service or Patreon
- Selling it chapter by chapter as a subscription
- hiring an agent who helps clients self-publish and may pay for it
- hiring a professional who will take care of the process for you

2. You can sell the rights to

- one of the five publishers that dominate trade publishing
- a small press, midsized, regional or niche publisher
- an on- or offline trade or consumer periodical that will serialize your book
- a publisher for a flat fee as a work for hire
- an academic or university press
- a professional publisher that publishes books for a specific field

3. You can post a pitch and a sample on Inkshare's app Properties.

4. You can publish it in other forms such as an app, video, software, a podcast, audiobook, or sell the rights to a company that produces these products.

5. You can pay for all of the costs to publish your book with a vanity or subsidy publisher. Like POD publishing, this has no credibility in the industry.

6. You may be able to partner with a business or non-profit that will underwrite the writing, publishing, and promotion of your book because it will promote their agenda, and enable them to profit from book sales.

7. You can work with a packager who provides publishers with a file ready for the printer or finished books.

8. You can hire an agent.

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Pushing the Envelope:

9 Steps for Selling Your Book Yourself

1. Make sure your proposal or manuscript is ready to submit.
2. Ask your writing community about their experiences with editors and publishers.
3. Research publishers online, in bookstores and directories, and on their websites to make a list of editors and publishers.
4. To prepare a list of editors, use directories, acknowledgments in books, and calls to publishers to verify that editors are still there. Email authors and ask them about their experiences with their publishers.
5. Follow publishers' submission guidelines. Email a personalized one-page query letter to up to about ten editors at a time simultaneously, letting them know you're contacting other editors.
6. Email or snail mail, with a self-addressed, stamped envelop (SASE), a multiple submission of your proposal or partial manuscript, following publishers' guidelines and letting editors know that other publishers have it. If the first submission doesn't work, use what you learn from the process to do the next submission.
7. Submit your work, impeccably prepared, following publishers' guidelines.
8. Research when to expect a response, and if you don't, follow up by email or phone to find out when you can expect a response until you receive one.
9. If you receive an offer, thank the editor and say you'll respond as soon as you can. Contact other publishers who have your work, tell them you have an offer so you need to hear from them in two weeks. If you don't, you'll have to decide whether it's worth waiting longer or respond to the offer. You may be able to use it to get an agent. If you don't, get help with the contract from writer's organizations, the Web, books, or from an agent or intellectual property attorney at an hourly rate.

After you sign the contract, celebrate!

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Doing It for Love and a Living:

How an Agent Can Help You

An agent is

- A **mediator** between you and the marketplace
- A **scout** who knows what publishers are looking for
- An **editor** who can provide guidance that will make your work more salable
- A **matchmaker** who knows which editors and publishers to submit your book to
- A **negotiator** who hammers out the best contract
- An **advocate** who helps answer questions and solve problems
- A **seller** of subsidiary rights
- An **administrator** who keeps track of income and paperwork
- A **rainmaker** who may be able to get assignments from editors
- A **mentor** about your writing and career
- An **oasis** of encouragement

What Agents Can Do That Writers Can't

* By absorbing rejections and being a focal point for your business dealings, your agent helps free you to write.

* As continuing sources of manuscripts, agents have more clout with editors than writers.

* Your share of sub-rights income will be greater, and you will receive it sooner if your agent, rather than your publisher, handles them.

* Your agent enables you to avoid haggling about rights and money with your editor.

* Your agent can advise you about publicity and self-publishing and may offer these services.

* Editors may change jobs at any time, and publishers may change direction or ownership at any time, so your agent may be the only stable element in your career.

* The selling of your book deserves the same level of skill, care, knowledge, experience, passion, and perseverance that you dedicate to writing it. An agent can't write your book as well as you can; you can't sell it as well as an agent can.

Adapted from *How to Get a Literary Agent* by Michael Larsen.

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27 Ways to Excite Agents and Editors About You and Your Book

- 1. Your Professionalism**
- 2. Your query letter**
- 3. Your pitch**
- 4. The freshness, timeliness, salability, and promotability of your idea**
- 5. Your style**
- 6. The impact of your writing**
- 7. Your first line**
- 8. Your first page**
- 9. Your promotion plan**
- 10. The number of books you will sell a year**
- 11. The media that will give you time or space**
- 12. Your platform**
- 13. Your email list**
- 14. Your communities of writers, fans and publishing pros eager to help you**
- 15. Your test-marketing**
- 16. Telling them how many competing books you've read, how many drafts you've done, and how many readers have given you feedback**
- 16. You**
- 17. Your passion for the sharing the value of your work**
- 18. Your commitment to your craft and your career**
- 19. Your credentials**
- 20. Your book's promotion potential**
- 21. Your book's markets: consumers, schools, businesses, film/foreign rights**
- 22. Your commitments for a foreword and cover quotes**
- 23. Commitments from organizations to buy and promote the book**
- 24. Your future books**
- 25. Your knowledge of publishing and what it takes to succeed**
- 26. Your ability to build your brand**
- 27. Your video query showing how well you discuss your book**

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The Hook, The Book & The Cook:

The 3 Parts of an Irresistible Query Letter

Agent Katharine Sands believes that the writing you do about your writing is as important as the writing itself. A query is a one-page, single-spaced letter with three or four indented paragraphs with a space between each of them. Without being self-serving, it explains why, what, and who: the hook, the book, and the cook:

1. The Hook: whatever will best justify reading your work

* (Optional) A selling quote about your book (or a previous book) from someone whose name will give it credibility and/or salability. The quote could also be about you.

* (Optional) The reason you're writing the agent or editor:

- the name of someone who suggested you contact the agent
- the book in which the author thanked the person you're contacting
- where you heard the agent speak
- where you will hear the person speak and hope to have the chance to discuss your book

* Whatever will most excite agents or editors about your book:

- the opening paragraph
- the most compelling fact or idea about your subject
- a statistic about the interest of people or the media in the subject or the number of potential readers

2. The Book: the essence of your book

* A sentence with the title and the selling handle for the book, up to fifteen words that will convince booksellers to stock it.

* The model(s) for it: one or two books, movies, or authors that convey your literary and publishing goals: "It's *Gone Girl* meets *Pride and Prejudice*."

* A one-sentence overview of your book and, if appropriate, what it will do for your readers

* The book's biggest market(s)

* Its actual or estimated length

* The length of your proposal and how many more pages of the manuscript you have ready to send

- * (Optional) The names of people, if they're impressive, who have agreed to give you a foreword and cover quotes
- * (Optional) A link to illustrations, if they're important
- * (Optional) If you're proposing a series, the subjects or titles of the next two books
- * (Optional) Information about a self-published edition that will help sell it

3. The Cook: Why you're the person to write the book

- * **Your platform:** the most important things you have done and are doing to give yourself continuing visibility with potential readers, with numbers if they're impressive: your online activities, published work with links to it, and media and speaking experience with links to audio and video
- * **Your promotion plan:** the three most effective things you will do to promote your book, online and off, with numbers, if they're impressive
- * (Optional) Your credentials; years of research; experience, positions, prizes, contests, and awards in your field
- * A link to a video up to two minutes long that enables you to make the case for your book and you as the author

These elements are building blocks for you to assemble in the most effective order. Front-load the letter by putting what is most impressive as close to the beginning as you can, and include anything else that will convince agents or editors to ask to see your work. Get feedback on your letter, and have someone proofread it.

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Selling You and Your Idea in 30 Seconds: The Parts of a Perfect Pitch

A pitch is an oral query letter. Pitching a book takes less than thirty seconds. The goal: generate maximum excitement in as few words as possible. Without being self-serving, you must capture the essence of your book, why it will appeal to book buyers, and what's most impressive about your platform, promotion plan, and credentials.

Books are usually either prose-driven like novels and memoirs or promotion-driven like how-to books. Platform and promotion aren't as important for novels and memoirs, or for academic presses, or small, niche, university presses, or midsize houses outside of New York.

Five parts of a pitch are optional; you may not need them. Here's how to excite agents and editors at Big Apple houses:

- (Optional) A novel or narrative nonfiction book, such as a memoir, requires a hook: two or three sentences about the time, setting and story.
- A sentence with the title (and subtitle, if needed), the kind of book it is, and up to fifteen words that prove your book is unique and salable
- The model(s) for your book: one or two books, movies, or authors--“It's *The Tipping Point* meets *The Seven Habits of Highly Effective People*.”
- The most impressive aspect of your platform: what you're doing to give yourself continuing visibility on the subject, online or off, with potential book buyers, and if the number is impressive, how many of them, and where. Wrong: “I give talks.” Right: “I give X talks a year to Y people in major markets.”
- The most impressive, believable one-to-three things you will do to promote your book, online or off, and how many of them, if the number is impressive.
- The number of pages in a proposal for a nonfiction book
- The number or estimated number of words in the manuscript
- (Optional) The names, and if necessary identification, of the most impressive people who will provide a foreword and/or cover quotes
- (Optional) If it's the first in a series, a list of up to three titles in order of salability.
- (Optional) Information about a self-published edition that will help sell it
- Your most impressive credentials: your track record; experience in your field; years of research; prizes; contests; awards
- (Optional) Anything else that will impress agents or editors

Like the overview of your proposal, these elements are the building blocks of your pitch. Arrange them in whatever order will give them the most impact. *How to Write a Book Proposal* discusses platform and promotion.

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Finding the Agent Who's Looking for You:

9 Ways to Find an Agent

1. **Your writing community:** Ask writers and other publishing pros.
2. **The Web:** Blogs, Facebook, Twitter, LinkedIn, other social media, Google, agents' websites, databases such as publishersmarketplace.com, agentresearch.com, firstwriter.com, authorlink.com, predatorsandeditors.com, and agentquery.com, which lists 2,000 agents.
3. **The Association of Authors' Representatives (AAR):** The 450 agents in AAR are the best source of experienced, reputable agents. Members are required to follow the AAR's code of ethics. The directories talked about in number six indicate when an agent is a member, aaronline.org.
4. **Writers' organizations:** They're listed online and in *Literary Market Place* in your library.
5. **Literary events:** Writing classes, readings, lectures, seminars, book signings, conferences, and book festivals are opportunities to meet and learn about agents.
6. **Directories:** *Jeff Herman's Insider's Guide to Book Publishers, Editors, and Literary Agents; Guide to Literary Agents; Literary Marketplace (LMP)*. Directories vary in the kind and amount of information they provide, so check what different directories include about the same agency.
7. **Magazines:** *Publishers Weekly, The Writer, Writer's Digest, and Poets & Writers* have articles by and about agents. If you don't want to splurge on a subscription to *Publishers Weekly*, read it at the library. There's a free weekday condensation of it available at www.publishersweekly.com.
8. **Books:** Check the dedication and acknowledgment pages of books like yours.
9. **Your platform:** Let agents find you—be visible online and off, get published, give talks, publicize your work and yourself. When you're visible enough, agents will find you.

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Arranging a Marriage:

8 Steps to Getting the Agent You Need

1. **Find a salable idea.**
2. **Write your proposal or manuscript.** The only time to contact agents is when you have something ready to sell.
3. **Research potential agents online and off.** Use the submission guidelines on their websites to learn what they're looking for and how to submit to them.
4. **Write an irresistible one-page query letter.** Get feedback on it, and have someone proof it. Then email it to up to fifteen agents simultaneously, but don't include the list of agents as recipients in an email. If you want to approach thirty agents, write to fifteen at a time. You may receive feedback that will enable you to strengthen your query letter or your work.
5. **Follow the submission guidelines of the agents you contact.** Don't call or email to see if your work arrived or when you will get a response. Make a note on your calendar or your copy of your query letter of when the agents' guidelines say you will hear from them and call or email them if you don't. (If you want to know your work arrived, send it overnight or certified.) If you're mailing your work, and you don't need the material back, include a #10 business envelope SASE for a response.
6. **If you can, meet interested agents to test the chemistry for your working marriage.** Finding and keeping an agent is creating and sustaining a marriage that has personal and professional aspects to it.
7. **Read the agent's agreement.** Make sure you'll feel comfortable signing it, and feel free to ask questions about it.
8. **Choose the best agent for you.** The criteria: passion, personality and experience.

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Handouts for the 10 Commandments

The S Theory of Storytelling:

Compelling Fiction Readers to Turn the Page

The beginning is the most important part of the work. –Plato

The first page sells the book. The last page sells the next book. –Mickey Spillane

The first page of a chapter sells the chapter; the last page sells the next chapter.

Agents, editors and book buyers only read far enough to make a decision.

If they don't like what they read on page one, they won't turn the page.

Browsers may not read the second sentence of a book in a bookstore.

This leads to "The S Theory of Storytelling" for fiction:

Style or Voice

Story

Setting

Someone

Something

Something Said

or

on page one must compel your readers turn the page.

Every word you write is an audition for you next word.

Every line you write must convince your readers to read the next line.

Every page you write must keep readers turning the pages.

You face these challenges on every page you write except the last one.

The last page must make readers eager to tell everyone they know to read your book
and to buy your next book.

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Telling & Selling:

Providing the Info You Need to Sell or Publish Your Nonfiction Book

Preparing a proposal gives you the chance to describe your book and show how well you can write and promote it. Whether you sell or publish your book, a proposal will help you. Most proposals range from 35 to 60 pages and have three parts: **Sales and Marketing Information**, an **Outline**, and **Sample Writing**. The first page of a proposal is the title page. It has the title of your book and your contact information. The second page is the table of contents for the proposal.

Sales and Marketing Information

This section must prove that you have a salable book and that you are the right person to write and promote it. Four parts of it are optional, because you may not need them.

- (Optional) **Pizzazz**: Something that grabs editors' attention--a blurb from a well-known writer OR a mission statement OR a photograph OR an intriguing fact OR, for narrative nonfiction, killer writing from the manuscript OR a selling handle of up to fifteen words that captures the essence of why your book is fresh and salable OR a combination of a few of these elements.
- **Overview**. One-to-three compelling pages explaining why your book will appeal to a reachable audience that will want to purchase it. You will expand on this later. Lead with your strongest suit: If you have 100,000 opt-in email addresses, that's your lead. If you're the world's foremost expert on your subject, that's your lead. If your subject itself is its own best argument, that's your lead. If you've successfully self-published the book, provide stats.
- **Book Specs**. Whether you're writing in first person; the structure is unusual way; how many illustrations, if any, it will have; how many words will it have; and how many months after you sign the contract you will deliver it.
- **Audience**. Your proposal *must* convince editors that there is a book-buying audience for your book. List groups of consumers who will buy your book in descending order of size. Become an expert in your field by checking on websites, digital content, and online experts serving the same audience. Google your topic, problem it solves, the terms people search for if they want information or a solution, and whether it's free. Find out what books and other sources experts and librarians send people to information.
- (Optional) A bulleted list of **Sales Tips** to help editors buy the book. A how-to proposal may include a list of the book's benefits--the reasons readers will buy it.
- (Optional) **Special Markets**: Publishers welcome sales and promotion opportunities, such as:
 - **Special-interest markets**, on and offline: retailers, organizations, institutions, schools and businesses that might buy your book
 - List **companies** that are very likely to, or have committed to, purchase bulk quantities of your book.
 - If you have an audience **abroad**, mention it.
 - **Buyback**: Business authors buy books to sell at speeches, chefs sell them in their restaurants.
- **Comps**: a list of three to ten comparable books published within five years that will help editors position your book in your field; books that will be on the same bookstore shelf as yours, or discussed with your book in articles on your subject. Include author, publisher, year of

publication, format, price, ISBN. Briefly explain why each book's similarities proves the market for yours, but how your book fills a need.

- **Bio:** up to a page in descending order of importance about your credentials for writing the book: your academic, professional, and publishing experience and awards, and perhaps your sense of mission about writing and promoting it. Start with your most impressive achievements. Consider including a link to a one-to-two-minute video, ideally you in a promotional context such as a speech or media appearance. End with personal and other professional information in descending order of impressiveness and relevance.
- **Platform:** a bulleted list in descending order of visibility describing your ability to reach your readers. Online: numbers for blog subscribers, website visitors, your social media presence, a list of links to articles. Offline: the number of articles in magazines and newspapers; the number of talks you give a year with the number of people you speak to a year and where; your media appearances. For promotion-driven books such as how-to books, a platform is essential for big and midsize houses.
- **Promotion:** a plan that begins: "To promote the book, the author will, at his/her expense:..." followed by a bulleted list, in descending order of impact, of what you will do to promote your book, online and off, on and after publication. Start each part of the list with a verb, and if possible, use impressive numbers. Publishers won't expect big plans from novelists and memoirists. The author will coordinate his/her plan with the publisher's campaign.
- (Optional) **Foreword and Blurbs:** a foreword or the commitment to write one by someone whose name will give your book credibility and salability in fifty states two years from now. Also obtain cover quotes or commitments for them.

Outline

- The first page is a **Detailed Table of Contents** that lists the chapters on the first page and then outlines each chapter. Provide one to three present-tense paragraphs about every chapter, using outline verbs like *describe*, *explain*, and *discuss*. For an informational book, you can use a bulleted, self-explanatory list of the information for each chapter.

Sample Writing

- Twenty to forty pages of writing that reads as if pulled out of the book itself (between one and three chapters). Choose material that will most excite editors by fulfilling your book's promise to readers and make your book as enjoyable to read as it is illuminating. If your work is prescriptive-- a cookbook, diet book, how-to book--include writing from the book's introductory chapters *and* writing from a prescriptive chapter. Editors need longer samples for narrative non-fiction.

Adapted from *How to Write a Book Proposal, Fifth Edition* (2017), Michael Larsen and Jody Rein.

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4 Keys to Getting the Best Editor, Publisher, and Deal for Your Book:

A Checklist for Promotion-Driven Nonfiction

1. An idea that

- * Has been proven by successful books like it
- * Is salable to a publisher
- * Is promotable to the trade, the media, and book buyers
- * Has subsidiary-rights potential
- * Has reading-group potential
- * Has adoption potential for schools
- * Has bulk-sales potential
- * Will generate reviews
- * Is the first book in a series
- * Will add to the house's prestige
- * Will win awards
- * Will attract other authors to the house

2. A proposal that

- * Generates as much excitement as you can in as few words as possible
- * Is as enjoyable to read as it is informative because of its dramatic, humorous, and/or inspirational impact
- * Provides all of the information editors need
- * Has the backing of a passionate, experienced, influential editor
- * Excites everyone in the house whose support is needed to buy the book
- * Is written so well the manuscript will require little editing
- * Has enough sample chapters to prove you can write the book
- * Shows you know the markets for the book
- * Proves you know the competition

3. A platform that

- * Uses numbers to show you have test-marketed your book in as many ways as you can to prove it works
- * Includes impressive numbers for your presence in social media
- * Proves your credibility
- * Shows your connections and contributions to the events, organizations, media, and influencers both in your field and those of potential book buyers
- * Shows you have the other communities you need
- * Proves you can use the tools needed to reach book buyers
- * Includes a large email list

4. A promotion plan that

- * Assures the success of your book
- * Is a bulleted list, in descending order of impact, of how you will use your platform to sell books
- * Proves that you know how to help launch your book and sustain sales
- * Has written commitments from businesses and/or nonprofits to buy and promote the book
- * Includes commitments for a foreword and cover quotes from people whose credibility and/or celebrity will help sell the book
- * Is a believable extension of your platform
- * Exaggerates nothing but is as long and strong as you can make it

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Making Your Work Rejection-Proof:

How 8 Kinds of Readers Will Help You Make Every Word Count

1. **Friends and family:** You need and deserve encouragement; let your friends and family give it to you. They will tell you they like your work because they like you. What are friends and family for?
2. **Writers:** Tell writers you will critique their work. This will give you experience improving prose and help you build a community of writers willing to return the favor.
3. **A writing group:** Join or start a writing group, online or off—that meets regularly to discuss its members’ work, to get feedback as you write. Working with more experienced writers than yourself will be more productive than working with less experienced writers. Being able to give and receive constructive criticism is crucial. You may have to try more than one group until you find one that gives you what you need, and whose members will benefit from your advice.
4. **Potential buyers:** Would they buy your book if they found it in a bookstore? Try to enlist knowledgeable booksellers—you also want *them* to buy your book—to render an opinion at least on your idea, title, and promotion plan. The better customer you are, the more likely they’ll oblige.
5. **Well-read, objective readers:** They know good writing.
6. **Experts in your field:** Approach people who know what you’re writing about, including experts, academics, influencers, and authors of books like yours.
7. **A devil’s advocate:** Find a mentor whose taste and judgment you respect, and in whose knowledge you have absolute confidence. A devil’s advocate is a word wizard who can combine truth with charity, analyze the structure and development of your book, and spot every word, punctuation mark, idea, character, and incident that can be improved or removed.
8. **A freelance editor:** Find an editor who has either worked for the kind of publisher or who has edited books like yours that were published by the kind of house you want for your book. But don’t just rely on an editor; the more knowledgeable readers you have, the better.

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Writing and Sharing Your Work as Labors of Love

The only way to do great work is to love what you do. – Steve Jobs

Pour your time and passion into what brings you the most joy, your mission in life.

--Marie Kondo, *the life-changing magic of tidying up*

How can you tell if what you're doing is a labor of love?

You aren't aware of time.

It's challenging.

It's creative.

It gives you pleasure and satisfaction.

You feel you were born to do it.

You do it in the spirit of service.

It brings out the best in you.

It gives you peace of mind.

It has social value.

There's beauty in it.

You return to it without prompting.

It enables you to grow.

It helps you fulfill your potential.

You don't regret it.

You feel you're creating a legacy.

The Lebanese poet Kahlil Gibran wrote that "Work is love made visible." May your life be a quest to do more of what you love. May it be filled with the spirit of love and community. May you find what you love to do so much you'd do it for free, and then create a way to earn what you need from it.

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What's in It for You? Setting Your Literary and Publishing Goals

Create a portrait of the writer you want to be by describing your short- and long-term literary and publishing goals and how you will achieve them by answering these nineteen questions. When possible, start your answers with the word "I."

1. Why do you want to write?
2. What do you want to write--novels, nonfiction, children's or YA books?
3. Which book(s) is a model for your books?
4. Is there an author who is a model for the writer you would like to be?
5. What do you want your writing to communicate?
6. What do you want your writing to achieve?
7. What readers are you writing for?
8. How many books do you want to write a year?
9. What advance would you like for your books?
10. How much money a year do you want to earn from your writing?
11. How and where do you want to live?
12. (For nonfiction writers) Do you want to write your book yourself, work with an editor, collaborate, or hire a ghostwriter?
13. Do you want to self-publish, pay to be published, or be paid to be published?
14. What size house do you want to publish it?
15. How big an advance do you want?
16. How many copies do you want it to sell?
17. How will you support your writing until it supports you?
18. How will you use your success to serve others?
19. What literary legacy do you want to leave?

Put your answers up where you write. Read them if you become discouraged. Change them when you wish.

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Maximizing the Value of Your Book Before You Sell or Publish It

Visibility is Salability:

Making the World Ready for Your Book

* **Register your name as your website asap.** If your name is taken, tweak it by, for example, adding your middle initial.

* **Use your name for your email address:** [your first name]@[your first name followed by your last name].com. Keep your address clear, simple, and easy to remember.

* **Participate** in social media, Twitter, Facebook, Pinterest, Instagram, Google+ LinkedIn, SnapChat lead the pack. There are also forums, message boards, chat rooms, and groups in your field. Tumblr is big with young readers. Goodreads towers over other social reading sites. Be where your readers are. Serve, don't sell. Maximize the professional; minimize the personal.

* **Write a blog on Wordpress.** Share your passion for your field; discuss developments in your field; relate other news to your field; share content that will inform or entertain your readers; Consider blogging 80% or all of your book to get feedback on it, promote it, and attract book buyers, agents and publishers. (Use Nina Amir's *How to Blog Your Book*.) Send posts to social media and build a community of bloggers in your field by exchanging posts and comments. Include your blog in your email address, and on your business card, and in on other print materials.

* **Build your website around your blog.** Provide a go-to source of information about your field; continually add opportunities for visitors to learn and enjoy themselves; give them the chance to give you feedback on the site and your work; host your updated speaking and media kits, including a list of speaking and media appearances, your articles, testimonials, and audio and video links. Use the title of your books to build a separate site, if only a landing page, for each of them.

* **Build your ranking on search engines.** Use keywords on your blog and site.

* **Make your email signature and business card a brochure.** Include your book cover(s), products, services, on- and offline contact info, and a headshot.

* **Read** books and articles in trade and consumer magazines, websites, blogs, and ezines to build your communities of writers and influencers. Make yourself an authority in your field.

* **Write** an e-newsletter; articles for trade, consumer and academic print and online media; reviews; op-ed pieces; letters to the editor; a self-syndicated column and articles (ezinearticles.com); contributions for Wikipedia; audios and videos.

* **Give** talks, classes, seminars, webinars, teleseminars, teleconferences, and workshops; do consulting, coaching, and training at businesses, nonprofits, conferences, and conventions; podcast your book. Join Toastmasters (www.toastmasters.org) to learn the craft and the National Speaker's Association (www.nsaspeakers.org), if you want to get paid. Join or start a community of speakers. Send your speaker's kit to speaker's bureaus that represent speakers, and meeting planners, and other people who can hire you to speak.

* **Appear** in print, broadcast, and electronic trade and consumer media or on a radio or television show you create, online or off. Starting your own podcast will enable you to interview influencers in your field.

* **Build relationships** with organizations, event organizers, and people in the media, academia, government, and professionals in your field.

* **Build an email list** and a community of people in your field who will give or sell you access to their list.

* **Win** contests, awards, and prizes.

* **Participate in and lead** community, writing, and professional organizations.

* **Partner with** a business, nonprofit or foundation.

Put everything you do in the service of your visibility, income, enjoyment, and building your brand.

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4 Keys to Social Media Marketing

1. Educate and entertain.

Social media is a balance between educating and entertaining your readers. Be sure to deliver great content your readers will gravitate to as well fun memes related to your niche or genre.

2. Personalize when you can.

Readers adore your books and enjoy your blog posts. But do you know what they'd love to hear about as well? They'd love to see pictures of the places where you like to write, your garden, the meals you make, and vacation photos. They'd also like to know how you got into writing and how you develop ideas for your books and your writing process. Let them see a closer look at your professional life. Use these images on all social media sites including Instagram, Pinterest, and Snapchat.

3. Socialize, don't broadcast.

Readers will gravitate to those authors who post the type of content they most want to read and fun memes. They don't want to look at their Facebook or Twitter newsfeeds and read posts asking them to buy your book. When someone follows you, don't immediately send them a request to read your blog or buy a book. Instead, deliver fun, quality content they'll appreciate.

4. Follow the 80/20 Rule.

What will you tweet, post on Facebook, or put on Instagram? You may be surprised to learn that 80% of the content won't be content that you generate. Yes, 80% of the content will be blog posts and images others create. That content might have originally been written or prepared by other authors in your genre or your readers. Go to AllTop.com, your newsfeeds, and your inbox to find content to share. Twenty percent of what you post will be your content.

[Frances Caballo](#) is an author and social media strategist and manager for writers. She's a regular speaker at the San Francisco Writers Conference and a contributing writer at [TheBookDesigner.com](#). She's the author of [The Author's Guide to Goodreads](#) and [Twitter Just for Writers](#), which is available for free on her [website](#). Her focus is on helping authors surmount the barriers that keep them from flourishing online, building their platform, finding new readers, and selling more books. Her clients include authors of every genre and writer's conferences.



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He who every morning plans the transaction of the day and follows out that plan, carries a thread that will guide him through the maze of the most busy life. But where no plan is laid, where the disposal of time is surrendered merely to the chance of incidence, chaos will soon reign.

—Victor Hugo, French poet, novelist, dramatist

How to Manage Your Marketing Platform in 30 Minutes a Day

Four-Step Cure to Social Media Time Suck

1. Focus on the social media networks where your readers are.
2. Curate information.
3. Schedule your posts for the day.
4. Socialize.

1. Focus on the networks where your readers are.

Do you need to be everywhere? Absolutely not. Save time and hone your marketing by being only on those networks where your readers hang out. Read this post to more fully understand this topic: <http://www.socialmediajustforwriters.com/fp91>

2. Curate information.

Each day you need to search for great content that is relevant to your readers. Check your news feeds, curation websites, and a number of applications that will do the work for you.

3. Schedule your posts for the day.

Scheduling your content is your next step. You will need to find an application that fits your budget and has the features you want, for example, HootSuite and SocialOomph are great applications.

4. Socialize.

To be successful on social media, allocate time to be social. You can fit this into your schedule in a variety of ways: while waiting for a friend at a café, sitting in a doctor's waiting room, or browsing your social networks on your smartphone or mobile device while relaxing on the couch at night.

Applications to Ease Your Social Media Marketing

Curate

Alltop (<http://alltop.com>)

Twitter Lists

Blog Subscriptions

Scheduling Applications

Buffer (buffer.com)

HootSuite (HootSuite.com)

Frances Caballo is an author and social media strategist and manager for writers. She's a regular speaker at the San Francisco Writers Conference and a contributing writer at TheBookDesigner.com. She's written several books *The Author's Guide to Goodreads* and *Twitter Just for Writers*, which is available for free here on [her website](#). Her focus is on helping authors surmount the barriers that keep them from flourishing online, building their platform, finding new readers, and selling more books. Her clients include authors of every genre and writer conferences. Not sure how you're doing online? Ask Frances to prepare a social media audit for you.

From Me to We: Crowdsourcing Your Success by Serving Your Communities

- **Your personal community:** your family, friends, and relatives
- **Your test-marketing community:** people who give you feedback on every aspect of your writing and communications
- **Your publishing community:** authors, publishers, publicists, experts on the kind of books you're writing, and booksellers
- **Your community of fans:** avid readers who follow you online, attend your events, and buy whatever you create
- **Your community of authors in your field:** writers with whom you can share ideas, questions and problems
- **Your street-team community:** evangelists who adore you and your work, and champion you and your books every chance they get
- **Your community of collaborators:** people to help you monetize and publicize your work
- **Your community of mentors:** professionals you can count on for advice
- **Your media network:** people who give you time and space, online and off
- **Your bookselling community:** booksellers who welcome you when you tour and display your books prominently, and handsell them
- **Your community of nerds:** a network of techies who help you with technology
- **Your speaking community:** speakers, audiences, clients, bureaus, and members of speakers' organizations
- **Your travel community:** people around the country who tell you about local media, booksellers, and literary events, and give you a place to stay
- **Your mastermind network:** five-to-nine professionals, perhaps with varying business expertise, who meet every two weeks, on the phone or in person, and serve as the board of directors for each other, sharing advice and making commitments to each other that they follow up on at the next meeting
- **Your community of causes:** institutions and causes you're passionate about with which you share your resources

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Taking the Guesswork Out of Publishing:

11 Ways to Prove Your Book Will Sell by Test-Marketing It

1. **Test-market your idea:** Try it out on trustworthy writers, authors in your field, booksellers, and book buyers to gauge its potential against past and future competition.

2. **Test-market your book title, chapter titles, and content:** a blog, a website, articles, talks, videos, podcasts, and social media will provide feedback and help build a community of fans eager to buy your book.

3. **Test-market your nonfiction proposal and manuscript:** Create a community of readers who can give you the feedback as you write and after you're done to make sure every word is right, and your work has the impact you want. Have your readers grade your work on a scale of one to ten, both as a reading experience and, if applicable, its impact on their lives or thinking. Ask them to grade every part of you want to be funny, moving, insightful, or inspirational, and the whole proposal or manuscript on a scale of one to ten.

4. **Test-market your book by self-publishing it:** If you can write your book before you sell it, and you can promote and sell the book, you may want to prove it's salable by self-publishing it. How well you promote it and the number of copies you sell will affect a publisher's decision to buy your book, and the editor, publisher, and deal you get.

5. **Test-market your ability to get a foreword and endorsements:** Having a foreword and cover quotes from people whose names will give your book credibility and salability around the country on publication will help you, your agent, and your publisher sell it. You can use your proposal or manuscript to get cover quotes or the commitment to give them.

6. **Test-market your website:** Make sure it's effective as soon as you can and attracts as many visitors as possible. Use the sites of authors and professionals in your field as models.

7. **Test-market your promotion plan:**

- Share your plan with your communities to help ensure it will enable you to achieve your publishing goals.
- Once your book is out, test your campaign in your city or the nearest major market to see if it generates publicity and sales.
- Integrate what you learn from your first city into your plan and your promotion materials to make them more effective.
- Or start by promoting your book to its core audience. If you've written a self-help book that will interest psychologists as well as the general public, consider trying to get psychologists, the core audience for the book, excited about it first, so they will recommend it to their patients.
- Use what you learn from your first city to launch a regional campaign, then, if you can, go national with it.
- Create a timeline for carrying out your promotion plan and get feedback on your timeline.

8. **Test-market a series with the first book:** If you are proposing a series of books, the fate of the second one depends on the sale of the first.

9. **Test-market your brand:** Integrate the experience of reading your books and how you speak, dress, act, communicate, and relate to people to create your brand. You need to build a brand that is durable, flexible enough to encompass what you want to do, commercial enough to achieve your financial goals, authentic, and ideally, original. Either you or your books will become your brand. Your brand can become an ever more powerful tool for promoting your work and yourself to old and new readers.

10. **Test-market your goals:** One way to evaluate your efforts is by seeing if they help you achieve your short- and long-term personal, literary, and publishing goals.

11. **Test-market your commitment:** These opportunities test your commitment your craft and your career.

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Contentpreneurship

A Recipe for Effective Promotion:

Combining the Ingredients for Making Your Books Sell

Promoting your book gives you the chance to share your passion for the value of your work. But if you just want to write one book, you have to decide how much effort you want to devote to promoting it. Small, niche, and university presses don't expect writers to have big promotion plans. What follows assumes that you are passionate about writing and promoting a series of books that:

- Sell each other
- You will repurpose in other forms, media, and countries
- You will use to build your brand.

The cumulative impact of your efforts over time will enable you to build a community of fans eager to buy everything you create.

Publishing is a pre-publication-oriented business. The challenge is to maximize the value of your book before you sell or publish it. Most of what you need to do happens before publication, when you build assemble the ingredients for the success of your book and your career. These suggestions require time, energy, and imagination, but little or no money.

Starting a Promotion file: The moment you decide to write your book, start a list of ideas and of people who can help you.

Learning to Love SM: be active on the social media where your readers are, including blogs and Goodreads.

Being Active in the Communities You Need: Every field has its own communities built around events, organizations, media, and influencers in the media, government, business, nonprofits, academia, and perhaps religion. The communities in your field can help you with cover quotes, publicity, talks, reviews, email lists, and connect you other members of the communities you need.

Choosing the Right Ingredients for Your Book: read articles, books, blogs, and the ocean of info online about promotion. Ask authors and booksellers what makes books like your sell (What convinces you to buy them?); read competing books, books about writing in general and books like yours, and blogs and magazines in your field; find books and authors to use as models for your book; research the audience for your books, the best tools for reaching them, and the cost of online ads.

Your Pitch: Information has to be scalable. You have to be able to describe your book in as little as one line, depending on the opportunity and the interest of your listener. Prepare a pitch that you can use for every occasion. Get feedback on it.

Using the Ingredients to Build Your Platform: continuing visibility online and off, on the subject of your book or the kind of book you're writing with potential book buyers. If you're writing nonfiction, consider starting a podcast.

Your Email List that empowers you to generate sales and attendees at your events

Test-marketing your books and the tools you will use: a blog--the hub of your website--talks, classes online and off, your YouTube channel, a podcast, social media with profiles, media interviews, and talks wherever you will want to go on publication

Your Media Kit: Make the job of interested media people easy by including on your website a continually updated media kit with a media release, a photo of your cover, a bio and photo, a Q&A about the book, excerpts, clips of you speaking or being interviewed, your future events, media-worthy information about the subject

Interviews: create a media kit for your site, getting media people to commit to interviewing you or doing a story about you, or reviewing your book

Cover Quotes or the commitment to write them from people who will give your books credibility and salability around the country and the world when your book comes out

A Foreword for Nonfiction: whoever will most effectively help sell your book

Strategic Alliances (Optional): the written commitment from one or more businesses or nonprofits to buy X books, feature you and/or your books in their ads, on their websites, and in their newsletter; sponsor a tour with you as a spokesperson; have the head of the organization write a foreword, perhaps for a customized edition of the book; get local stores relevant to your book to stock it.

Promotional Commitments on or after publication from bloggers, reviewers, interview shows, and organizations and events that will book you to speak.

Build Pre-orders: use an order form at appearances and email blasts to your email list and others you can use or rent to generate pre-orders to build your online sales ranking on publication.

Book Mailing/Request to Send a Book: build a e/ mailing list of everyone who can help the book enough either to justify the cost of a printed copy with a personalized letter asking for the help you wish; or send an email, offering a copy of the ebook; NetGalley will make your book available for free.

Book Signings: befriend booksellers and get a commitment for signings.

A Brand-building Business Card that's a miniature brochure with a photo of the cover --and you if your looks will help-- all of your contact info, and your products and services; be creative about stock, color, and design; if you wish, use a double-length card and have it folded in half.

A Plan with a budget: integrate everything you will do in the right order for maximum impact; get feedback on your plan from authors and a staff or freelance publicist.

The Recipe for Promotion on Publication and After

A Virtual Book Tour: podcasts, webinars, blog tour, audio and video interviews, social media

Talks: If you enjoy speaking and can customize talks for different audiences, organizations will publicize your talk and let you sell books. Depending on your topic and skill, you may be able to earn enough to finance a national tour.

Interviews with trade and consumer print, broadcast, and electronic media, including blogs and podcasts

Book Clubs: offer to discuss the book in person or by phone or Skype

Seizing Opportunities: The success of a book, movie, television show; a news story; something on the Web; or a trend can create chances for promotion. Authors keep creating new ways to promote their books.

Fine-tuning the Recipe with Every Book

Promotion is an essential investment in your career. What you learn from your first book will enable to do more of what works and eliminate what doesn't. You will continue to get better at the challenge, and your efforts will have greater impact with every book. So enjoy the process of making new fans by sharing your passion for the value of your work.

This handout is based in part by a post on Brian Feinblum's outstanding BookMarketingBuzzBlog.

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50 Shades of Pay:

Creating Diverse Income Streams That Build Your Brand and Your Income

Writers have more opportunities than ever to serve their communities, generate synergy, and build diversified income streams from their content, knowledge, ideas, and literary and business skills.

Authors of practical nonfiction will be able to benefit more from these opportunities than storytellers, but you're only limited by your imagination. More chances to profit from your work will emerge as technology and your career develop. There are more than fifty ideas here, and following what authors in your field are doing will spark more ideas.

Writing

- * A Book
- * Revisions and new editions of the book
- * An illustrated version of the book
- * Mini-versions of the book
- * Selling chapters of the book
- * A series of books, stand-alones or sequels, that sell each other
- * Young adult, middle grade, and children's versions of an adult book
- * Adapting a book for women into a book for men
- * Adapting a book about one city, state, country, or profession for others
- * Adapting a general how-to book into books for different professions
- * Articles and short stories
- * Collections of short work
- * Article syndication
- * Column syndication
- * Forewords
- * A newsletter that has advertising and promotes what you offer
- * Ghostwriting
- * Advertising
- * Media releases and other publicity materials
- * Editing

Subsidiary Rights

- * Excerpts before and after publication
- * eBooks
- * Enhanced ebooks
- * Audiobooks
- * Feature or documentary movies
- * Screenplays
- * Video Games
- * Foreign rights
- * Merchandising

- * Plays
- * DVDs
- * Television series
- * Downloadable templates
- * Merchandise such as cups, bookmarks, posters

Speaking

- * Paid presentations for
 - corporations
 - nonprofits
 - conferences
 - conventions
 - schools and colleges
 - events you sponsor

that will either buy books from you, your publisher, or a local bookseller to sell or give away

- * Free talks for
 - libraries
 - service organizations
 - churches
 - professional and trade organizations
 - alumni associations
 - academic, trade-show, and writer's conferences

at which you can sell books, products, and services, and have promotion materials

- * Audios of talks
- * Videos of talks
- * Coaching
- * Consulting
- * Mentoring
- * Teaching classes of varying lengths or continuing classes about your subject or the kind of books you write, or about writing and publishing
 - about editing
 - about research
 - about promotion
 - how to create a website
 - how to use social media
 - how to make videos and book trailers
 - how to make podcasts
- * Teleseminars
- * Webinars
- * Training
- * Putting on live conferences
- * Putting on online conferences
- * Retreats that last from a weekend to a week
- * Being a corporate spokesperson
- * Facilitating a critique group

- * Facilitating a book club

Sales

- * Crowdfunding
- * Selling books
- * Subscription services
- * Giving discounts for multiple books and bulk quantities
- * Bundling books, products and/or services at a discount
- * Subscription for a membership in an organization you start online or off
- * Using your website to sell products and services
- * Merchandising
- * Selling products and services through ecommerce sites
- * Selling books, products and services at events
- * Reciprocal selling of the books, products and services of others
- * Tours of places in your books
- * A business or nonprofit institute
- * Having local businesses sell your book
- * Using your email list to sell products and services
- * Renting your email list
- * Selling other people's products and services that relate to your book
- * Selling your books in catalogs

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Byting Off More Than We Can Chew:

19 Paradoxes Created by Technology

1. Tech simultaneously connects us to the world and isolates us.
2. The more tech fosters unity, the more it enables fragmentation.
3. The more knowledge there is, the less we know of it.
4. We are in a state of information overload and information deficit simultaneously, and there's nothing we can do about either.
5. The greater the amount of information available, the smaller the devices it goes through. Someday all knowledge will be available, but the device for accessing it will be too small to see.
6. Tech was going to lead to paperless offices, but it generates more paper faster than any preceding technology.
7. Tech generates more information than ever, but it's more fragile than ever.
8. The more tech empowers business, the more it disrupts it.
9. However much good tech does, its potential for evil will always be greater.
10. The more powerful tech is, the less anyone controls it.
11. The more helpful tech is, the less privacy we have.
12. The more the tech we have, the more vulnerable it and we are. The coming Internet of Everything will make everything "smarter" but more vulnerable.
13. The more tech serves us, the more we must meet its needs.
14. The more young people use tech to communicate, the less social skills they have.
15. The more tech empowers commerce, creativity, communication, collaboration, and community, the greater its potential to lessen freedom.
16. Technology breeds frenemies; Amazon can be your best customer and your worst enemy.
17. The more tech increases productivity, the fewer workers there are who can buy what is produced.

18. The faster tech evolves, the less possible it is to establish ethical ways to use it. Can overwelms should.

19. The more timesaving devices we have, the less time we have. Someday, we won't have to do anything, but we won't have the time to do it.

Using Words to Cut the Power Cord That Binds Us

Tech disruption is a relentless, implacable, and accelerating force we can't understand or control. We embrace tech's benefits unaware of their consequences. The idealism that may inspire techies is undermined by ego, profit, paranoia, competition, ambition, the need to grow and satisfy stakeholders, and an innovate-or-die pressure that forces tech companies to be more concerned about power and profit than people and the planet, the essential sources of sustainability.

Morality is a luxury of peace and prosperity. The necessity to maximize profits undermines morality, making the phrase "ethical corporation" an oxymoron. Power corrupts, one reason we're becoming a sharing, entrepreneurial economy. Although they too will be disrupted, Facebook, Amazon, Alphabet, Apple, and Microsoft have more power than is good for them or the human family.

The human family is Gaia's guest, and if we can't give individuals and organizations enough power to be effective, but not enough to be corrupted; if we can't make people and the planet more important than power and profit, life as we know it is over.

Darwin believed that it's not the smartest or strongest species that survive, it's the most adaptable. We are now trying to manage the unavoidable and avoid the unmanageable. Nobody knows where the moment of reckoning is, after which catastrophe is inevitable.

Can we make the changes needed with growing urgency before then? If so, writers will be an essential force in helping to bring about the changes we need, and technology gives them more power than ever, not just to make a living but to make a difference.

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Writers to the Rescue:
Changing the World One Book at a Time

It is always the writer's duty to make the world better. – Samuel Johnson

Now is the most exciting time to be alive and the best time ever to be a writer. More than ever, we need the vision, guidance, understanding, and inspiration writers provide. Despite its flaws, the United States is the best hope for a future based on freedom and justice.

But the human family is being swept away in an accelerating, incomprehensible, uncontrollable, unpredictable whirlwind of technology, globalization, climate change, immigration, and the growing concentration of political and economic power. To this inseparable knot, evil and random craziness can be added. Government, business, and non-profit and religious institutions can't bring about the changes people and the planet need with growing urgency.

Change is often rising from the bottom up. This creates the greatest opportunity writers and other entrepreneurs have ever had, not just to make a living, but to make a difference. The right book will change the world. A book that changes the United States will change the world, because America is leading the world into the future.

The human family shares a global village, an amazing, gorgeous, accidental, unique ecosystem for which we are all responsible. The Web is the family's town square, the smartphone a megaphone. It empowers writers with more ways than ever for people for free.

We need writers to inspire readers with the strengths that made America great: self-reliance, sacrifice, compassion, energy, creativity, innovation, ingenuity, generosity, pragmatism, courage, a pioneering, entrepreneurial spirit, and the eagerness to collaborate and compromise for the good of the community.

Life should be the celebration of a vision. Our actions have social, economic, political, spiritual, and environmental effects. We need writers to convince us of the need for bottom-up and top-down change, do-it-yourself reliance, small-scale living that replaces:

- Possessions with experience
- The artificial with the natural
- Consumption with simplicity
- Economic growth with personal growth
- The desire for more with the need for enough

Writing for all ages to stimulate awareness and dialogue, provide solutions, and to inspire change, is the greatest challenge writers could want. Your ability and imagination to create and communicate are needed more than ever:

- Help us to balance our obligations to others and ourselves.
- Help us be inspired and motivated by our potential.
- Create a sense of the unity of the realities that revolve around us like planets around the sun: oneself as an individual, a member of a family, and a citizen of a community, state, country, and the Earth.
- Teach us compassion and responsibility for all living things.
- Provide us with timeless, enduring, universal works of literary art that uplift our spirits by giving us faith in others, our future, and ourselves.

Books are the most intimate, enduring, effective, authoritative, profound, and powerful form of communication. Books and writers have an essential role to play in helping the human family prepare for an unknowable future.

Napoleon believed that “Humanity is only limited by its imagination.” In *Think and Grow Rich*, Napoleon Hill wrote: “What the mind can conceive and believe, it can achieve.” If we survive our follies, our future is unlimited. What can you do to help lead the human family into next stage of our evolution?

The San Francisco Writing for Change Conference takes place the Saturday after Labor Day at the Unitarian Universalist Center at Geary and Franklin. For more information, please visit www.sfwritingforchange.org.

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Bio

Michael Larsen and his wife and Elizabeth Pomada worked in publishing in New York before moving to San Francisco in 1970 and starting Larsen-Pomada Literary Agents in 1972. They were members of AAR and sold hundreds of books to more than 100 publishers and imprints, before they stopped seeking new clients in 2015.

Mike loves helping writers and offers author coaching. His advice is based on these handouts and his books: *How to Write a Book Proposal*, which has sold more than 100,000 copies; *How to Get a Literary Agent, Guerrilla Marketing for Writers: 100 Weapons for Selling Your Work*, which he coauthored.

Elizabeth and Michael are coauthors of the six books in the Painted Ladies series about Victorian houses, which sparked a national movement and sold more than 500,000 copies. The trade journal *Publishers Weekly* chose the second book in the series, *Daughters of Painted Ladies: America's Resplendent Victorians*, as one of the best books of the year.

Michael gives keynotes and seminars about “10 Commandments That Guarantee Your Success,” a humor-filled, inspirational, comprehensive, state-of-the-art overview of writing, publishing, and building a career. Mike and Elizabeth are co-directors of the San Francisco Writers Conference and the San Francisco Writing for Change Conference.

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