

WORDS MATTER!

**BUILDING YOUR AUTHORITY
THROUGH YOUR BOOK,
YOUR ARTICLES.
YOUR BLOGS.**

**A TWO HOUR,
IMMERSIVE,
INTERACTIVE
ONLINE PROGRAM
FOR WOULD-BE
AUTHORS**



PRESENTED BY

KATZ CREATIVE
books and media

LED BY GHOSTWRITER,
BOOK PUBLISHER AND
PROMOTER



JUDY KATZ



ABOUT JUDY KATZ

Judy Katz is a book collaborator, ghostwriter, publisher, and marketer. She has helped develop storylines for prospective authors and has completed, published, and publicized 50 books. A graduate of UC Berkeley, Judy wrote a weekly column, "Meaning's Edge," in the *Daily Californian* for all four years. She later wrote for a medical ad agency and two McGraw-Hill Magazines before becoming PR Director for Madison Square Garden, the New York March of Dimes, and Director of Special Projects for the National MS Society. Entrepreneurial, Judy then established and ran her PR firm, Katz Creative, Inc., until 2005, when she found her true calling: helping people become successful authors. Judy also has a publishing arm, New Voices Press. Along with self-publishing, or in many cases obtaining a leading literary agent and publisher for her authors, she helps promote her authors' books to serve them as the ultimate marketing and reputation-building tool.

Judy is a proud member of the Author's Guild, PEN America, and many other prestigious professional and networking organizations. She is on LinkedIn and Facebook.

CONTACT JUDY AT
212-580-8833 OR
JKATZCREATIVE@GMAIL.COM
KATZCREATIVEBOOKSANDMEDIA.COM

GUEST EXPERTS



Kai Flanders

FREELANCE WRITER

Cheryl Benton

PUBLISHER

ABOUT KAI FLANDERS

Kai Flanders began his writing career as a staff writer with the LA Weekly, The Village Voice and Vice Magazine where he penned hundreds of articles. In 2014 he completed a Master's degree at Columbia University, studying with literary titans and gaining a unique insight into the New York publishing industry. After an internship at the prestigious Sterling Lord Literistic and publishing a novella with Small Smile Press, he joined Katz Creative in 2015. Over the course of seven years in publishing, he has been the lead ghostwriter on many titles sold to major publishers such as HarperCollins, Little, Brown, and Company, and Harper Leadership

You can contact Kai at 310-953-7752 or kaiflanders@gmail.com

ABOUT CHERYL BENTON

Cheryl Benton is the founder, CEO and “head tomato” of The Three Tomatoes, a highly successful digital media company and free newsletter that covers fascinating lifestyle news of interest to “mature women” (aka “tomatoes”) nationwide, with four city-specific newsletters: NYC, LA, San Francisco, and Miami. A former advertising executive and CEO, she was inducted into the Business Marketing Hall of Fame, she received the Distinguished Alumni Award from Adelphi University, and was honored as a top CEO by Smart CEO magazine with their Brava Award.

In 2018 Cheryl Benton wrote her first novel, followed by a book of mid-life humor that quickly became #1 on Amazon’s hot new releases. Increasingly approached by other authors who also wanted to get published, she founded The Three Tomatoes Publishing. Working with authors in various genres, she has published 30 books and 7 audiobooks. Fee based services include ghostwriting, editing, publishing (print, eBook, hardcover, audiobook) and marketing. She is a member of the Independent Book Publishers Association, the Author’s Guild, and the Long Island Authors Association.

You can contact Cheryl at cbenton@thethreetomatoes.com or thethreetomatoespublishing.com or thethreetomatoes.com

IN THE FIRST HOUR WE WILL COVER:

- The “new world” of writing, collaborative ghostwriting, publishing in all its forms (traditional, hybrid and self-publishing), and the marketing and promotion of books, bylined newspaper and magazine articles, and an internet-based blog series.
 - We will discuss when to create a website.
 - When and how to create short videos for Facebook, Instagram, TikTok and elsewhere.
-

THE SECOND HOUR

Kai Flanders: 15 minutes

In the second and final part of this two-hour program, led by Ms. Katz, you will hear from Kai Flanders, novelist and ghostwriter with a Master Degree in Creative Writing from Columbia University, and many successfully completed projects, including his own original work.

Kai will discuss the realities of publishing, what literary agents and publishers are looking for, how the contracts are typically set up, and much more about navigating the waters for your first book!

Cheryl Benton: 15 minutes

Following Kai, Cheryl Benton will share her perspectives on how she has helped numerous would-be writers achieve their goals. Keeping her fees reasonable, she offers a cornucopia of services. As a certified and successful hybrid publisher, Cheryl will discuss what's involved, and how to make sure the hybrid publisher you chose is ethical and the right fit. She will also explain why, even with professional assistance, authors themselves must be highly proactive in the marketing and promotion of their books.

Q & A with Judy, Kai and Cheryl: 30 minutes

Attendees are invited to ask questions about their projects or whatever they'd like. Judy has also offered a free 60 minute consultation for any interested attendee. Please set up an appointment by emailing her with your contact information at jkatzcreative@gmail.com.

TRADITIONAL PUBLISHERS

The "Big Five" book publishers are:

1. Penguin/Random House.
2. Hachette Book Group.
3. Harper Collins.
4. Simon and Schuster.
5. Macmillan.

In addition, there is a virtual universe of mid-size and small publishers. Those that call themselves "independents" are often hybrid—you pay something. We will discuss this at length shortly.

Benefits of Traditional Publishing:

- Prestige (bragging rights).
- They pay for the cover and graphic design and all other printing costs.
- They can get your book into bookstores—although on consignment. Unsold books are returned to the publisher.
- They can get you specific reviews: for example in *Publishers Weekly*, that are unavailable to self-published or hybrid-published books.

Remember that with few exceptions, they do NOT market your books: you will need to hire your publicist to get your mainstream reviews, interviews, book clubs, and social media attention. For many top publishers, you will need to work with a literary agent to get them to read your material. There are several publishers you can reach out to without an agent. Not having an agent has advantages and disadvantages. You save their 15% but lose their publishing contacts and negotiating skills.

HYBRID PUBLISHING

What does the author pay for? What do Hybrids typically do for their fees?

Hybrid publishing combines elements of self-publishing and traditional publishing: the author carries the cost and financial risk. Still, professionals transform a Word document into a book in the best cases.

To evaluate the project, these publishers ask for anything from a small number of chapters or pages to the entire manuscript. Suppose the manuscript does not meet the standards of the Independent Book Publishers Association or IBPA. In that case, the book may be accepted on a contingency basis, meaning that the author pays for additional development or copy editing.

Hybrids come in all varieties of professionalism and integrity, so do your due diligence in checking them out online and speaking to anyone whose books they have published. Most offer various packages covering basic design, production, and distribution, developmental editing, marketing material, and possibly media outreach.

Working with hybrids can be challenging for inexperienced authors. They may assume that the contract price is their total financial obligation. However, there can be additional costs, such as advance reader copies, shipping, storage, permissions, etc. Always look over your contract carefully. Who pays for the proofreader? Who pays for the ISBN (barcode)? You don't want any unpleasant (and costly) surprises!

SELF-PUBLISHING

In this increasingly popular scenario, you, as the author, act as publisher. You make all decisions about the writing, design, and production quality. You will want to hire the right people or services to help you in the edit, design, publishing, and distribution of your book. You decide which distributors or retailers to deal with. You have total control of all artistic and business decisions; of course, you keep all rights and profits.

Today, anyone can access the same online retail distribution as a traditional publisher, for both print and eBook editions, through services such as Amazon KDP, Draft2Digital, and IngramSpark. You don't pay for these services. The retailer takes a cut every time a copy of your book is sold. If you use a distributor to get your book into bookstores, they'll also take an amount. The percentages vary and are all determined in advance.

Once you have a final, polished manuscript and/or printer-ready files, you can find any information you need on the internet. Incidentally, **eBooks can also be self-published, but you don't need a barcode for eBooks** unless you're publishing with Ingram or another distributor to get into bookstores. The barcode is what allows bookstores to scan your book.

EBOOKS

An eBook is simply a book in digital form, readable on computers, iPads, or other electronic devices. They can be 30 pages or 300: the average Kindle book size is about 300 pages or 75,000 words of text. Printed books, however, cannot be sold without an ISBN. The bar code is not necessary to sell eBooks, as none of the top online retailers require them, including Amazon and Barnes & Noble.

Unless you already have a large user base, you probably won't see people flocking to buy your eBook immediately. You'll need to work on establishing a social media following and an extensive email list to ensure your website gets enough traffic.

Most eBooks go for around \$2.99 to \$9.99, and you'll lose at least 30% of that to Amazon. Some eBook authors give their books away for free to gain followers or build their businesses. Books are the ultimate marketing tool—and eBooks can be equally effective, if well-written, with a compelling title, cover, VIP blurbs, and intelligent social media promotion. Sometimes less or more!

Especially today, with staff cuts on many publications, newspapers and magazines, be they business and lifestyle, health and beauty, or everything else in between—are open to well-written bylined articles by outside writers and experts in topics of interest to their readership. Every outlet will have a different word count but aim for 500 to 700 words. You need to study the targeted media outlet, offer a catchy headline, and make sure your topic has not been covered before in the same way.

A bylined article showcases you as a thought leader in your area, draws attention to the stature and strength of your business or professional expertise, and helps differentiate you. Bylined articles are also helpful in drawing attention to issues important to your company. What's important is for you to highlight a problem and provide solutions.

THE LITERARY AGENT

Your search is on, and Google can be a great help. You can put in some sound bites such as “Literary Agents That Like Books on...(Add Your topic).” However, it need not be that random. Every literary agency has submission guidelines on its website that define the types of books it represents. The websites often also list which genres each specific agent is interested in. Other resources include Publishers Marketplace and MS Wishlist. You can also go to Amazon, open a book similar to yours, and go to the author’s Acknowledgments. They always thank their literary agent. Voila: a prospect!

Remember that book publishing is a business and that most agents get dozens of queries daily. If something interests them, they will ask to see your first chapter or 50 pages. They believe they can tell if your book draws them in. They’re, of course, not always right—which is why you want to query multiple agents simultaneously. Whoever bites gets the material immediately, and when you have an agent, you can tell that to any other agents if they eventually respond.

A reputable agent will have success stories on their website. They will NEVER CHARGE YOU FOR ANYTHING. Like real estate agents, they work strictly on commission—the industry standard is 15% of the advance and the royalties. If an agent asks you to pay for anything, such as reading, editing, or outreach, run. Once you have names and emails for agents that prefer your topic or type of book, keep your query letter concise and professional. Work with a copy edit if you can, for an outside polish, and engage a few trusted beta readers as your focus group. Any grammatical errors or typos will be a big turn-off.

The agent will help the author negotiate any deals related to their book, starting with the initial contract. The agent can also help negotiate foreign rights and film adaptations. The entire process from manuscript to publication could take 12 or 18 months, or even more.

Advance and royalties come to them from publishers. They take out their 15% and send the author the rest.

The advance is paid in three parts. A portion is usually paid on signing and acceptance, but in smaller amounts, with an additional payment added on delivery of a specific portion of the manuscript and another part held back and paid on publication. A typical example we see today is a six-part payout: on signing the contract, three to six months after contract signing, on delivery of the manuscript, on acceptance of the manuscript, upon publication date, and one part 12 months after publication.

In the meantime, stay engaged on social media. A lot of book marketing is on your shoulders these days. That means you must have a solid author platform, including social media.

THE BOOK PROPOSAL

Getting a publishing deal with a Big Five imprint requires an author's literary agent to submit a query and, if invited, a formal proposal and/or the entire manuscript. While the Overview spells out what the book is about, the remainder of the proposal should focus on why this book matters right now to the intended readership. What urgent need or needs is it addressing? What does it offer that is new and surprising?

Your particular book proposal will depend on the category, the author, and the publishers' submission guidelines. However, almost every book proposal contains these sections:

- Overview.
 - About the Author.
 - Comparable titles. Here you note your book's differentiations from each.
 - Target audience.
 - Marketing plan.
 - Table of contents with a summary of what's in each chapter.
 - Two to three sample chapters.
-

OP-EDS

People sometimes confuse bylined articles and Op-Eds. An Op-Ed (“opposite the editorial page”) is an opinion piece that appears on a page in the newspaper dedicated solely to them, often written by a subject-matter expert, a person with a unique perspective on an issue, or a regular columnist employed by the paper. Op-Eds have a target length of between 750 and 800 words.

They are welcomed by, among others:

- The Washington Post
- Los Angeles Times
- The Hill
- USA Today
- The New York Times
- San Francisco Chronicle
- Wall Street Journal
- Wired
- The Boston Globe
- The Daily Californian

These are either solicited by the publication or the writer contacts the news organization to tell them they have a story or opinion they wish to put out. Most publications do not pay for these short articles, but they offer another kind of payment: they can be used to garner business or build your solid reputation.

BLOGS

Writing and sending an ongoing series of topical blogs (in essence, short articles) into the social media universe will help to build your social media numbers of followers. This is important to publishers and ideally should start long before your book is published. It's essential to do this regularly, for example, every week or every two weeks. That way, your growing coterie of readers will keep coming to your website to read your blog, Facebook, Instagram, or wherever your blog appears. You can also work with a specific print or online publication if they already have a wide readership and want your content. If you make such an arrangement, you can't miss a deadline. Know their preferred word count and might want you to provide illustrations or photos to accompany each article. Generic images can be obtained for free.

<https://www.makeuseof.com/tag/top-5-websites-for-free-stock-photographs/>

The best low-cost stock website is bigstockphoto.com. You can also Google "The Top 15 Sites for Copyright and Royalty-Free Images."

A blog post typically covers a specific topic, is educational, ranges from 600 to 2,000+ words, and often contains images, videos, and interactive charts. Blog posts allow you and your business to publish insights, thoughts, and stories on your website about any topic. They can help you boost brand awareness, credibility, conversions, and revenue. Most importantly, they can help you drive traffic to your website. **Guest posting is also one of the most popular marketing techniques around.** **Guest posting requires you to reach out to similar blogs in your niche and pitch ideas for them to publish as part of their blog series. You both win.**

As a new blogger, you probably don't yet have a large social media—but you don't need a huge following. A long journey begins with a single step.

To promote your blog for free, look these ten sites:

1. Medium
 2. Pocket
 3. Quuu Promote
 4. Pinterest
 5. YouTube
 6. Instagram
 7. Facebook Groups
 8. Flipboard
 9. Triberr
 10. AllTop
-

REVIEWS, MARKETING AND PROMOTION. WHY PR IS MAINLY ON YOU!

With books, you will need to engage a seasoned publicist—ideally with social media expertise. Proper public relations support will make the vital difference necessary for your work to stand out with targeted audiences. Publishers, with few exceptions, do not set up media interviews with magazines, newspapers, and online news outlets or influencers. They do not get you Amazon reviews. They won't do social media outreach for you. They will reach out to *Publishers Weekly* and other professional journals, but that only goes so far. Be prepared to include a publicist in your book and business budget.
