

THE APPOINTMENT

By Tim Shoemaker

8 REASONABLE GOALS for an APPOINTMENT

1. To see if YOUR IDEA or WRITING is of INTEREST to OTHERS . . .
2. That they'd get a SENSE of WHO YOU ARE . . .
3. That they'd get a GOOD IMPRESSION of you as a person . . .
4. That they'd SEE YOUR PASSION . . .
5. That they'd see how YOU'RE A GOOD ONE TO WRITE ABOUT it . . .
6. That you'd GET IDEAS on HOW TO IMPROVE your WRITING . . .
7. That you'd learn what your NEXT STEPS should be . . .
8. That they'd INVITE YOU to SEND A PROPOSAL—if you're ready for that . . .

It was a good appointment IF . . .

4 WAYS TO PREP FOR THE APPOINTMENT

1. Research the person you're having an appointment with . . .
2. Print up business cards . . .
3. Practice your pitch . . .
4. Pray About it . . .

15 REMINDERS & TIPS FOR A BETTER APPOINTMENT

1. BRUSH YOUR TEETH . . .
2. BE EARLY . . .
3. DON'T HOVER . . .
4. WHEN the APPOINTMENT AHEAD OF YOU DOES GO LATE . . .
5. REMIND YOURSELF before the appointment . . .
6. BE MINDFUL OF THEIR COMFORT ZONE . . .
7. WOMEN . . . if you're meeting with a man . . .
8. MEN . . . if you're meeting with a woman . . .
9. SMILE & INTRODUCE YOURSELF . . .
10. GIVE THEM A SENSE OF WHO YOU ARE . . . heart, passion, platform . . .

11. If you have a PROJECT, GIVE THEM your PITCH . . . but don't be PUSHY . . .

12. FOLLOW THEIR LEAD . . .

13. REACTING TO ADVICE OR INPUT THEY MAY GIVE . . . listen, don't argue . . .

Remember TWO THINGS when receiving ADVICE or CRITICISM.

A. 10 different editors = 10 different opinions . . .

B. The idea is to learn from them—not defend your POSITION . . .

14. ASK TO SEND A PROPOSAL IF APPROPRIATE . . .

15. WATCH THE CLOCK DURING YOUR APPOINTMENT . . .

WHEN IT'S TIME TO LEAVE . . .

REMEMBER . . . how you conduct yourself during an appointment is critical . . .
The editor you OFFEND or IMPRESS now may someday . . .

APPOINTMENT FOLLOW-UP

If there is no manuscript to send, no proposal to send . . . SEND A "THANKS" . . .

Subject line:

"Thanks for the appointment at the _____ writers' conference"

Give them a reminder of who you are . . .

Thank them for meeting with you . . .

Wish them the best & that you hope to meet them again sometime.

IF THERE IS a MANUSCRIPT or PROPOSAL to SEND . . .

If sending via email . . .

Subject line:

"Regarding requested proposal from _____ writers' conference."

Start the email like before . . .

Remind them of their invitation to send a proposal & what the project was about.

If the proposal IS ready to go . . .

-Close with another thanks for looking at the proposal

-Attach the proposal

If the proposal is NOT ready to go . . .

-**Determine how much time you need** to finish it

-**Add a bit of time** . . .

ANATOMY of a PITCH

A SHORT, CAREFULLY CRAFTED SUMMARY . . .

The PURPOSE is NOT SIMPLY TO SUMMARIZE . . .
BUT TO CATCH THEIR ATTENTION & TO GET THEM INTERESTED in it.

The ELEVATOR PITCH . . .

Short enough to share on an elevator ride.
Preface it by mentioning the TITLE and the GENRE.

“The title is Code of Silence, & it’s a contemporary suspense for middle readers.”

The pitch is one line—two at max . . . ideally 25 WORDS or less . . . 10 seconds . . .
Your pitch should . . .

- BE COMPELLING. GRIPPING. INTRIGING.
- HOOK the INTEREST of the person you’re talking to.
- MAKE them WANT TO HEAR MORE.
- MAKE THEM WANT TO READ THAT BOOK!!
- HELP them SEE THE POTENTIAL for audience appeal
- If pitching FICTION, it should reveal the MAIN CONFLICT,
the PRIMARY TROUBLE your main character will face

PITCH SAMPLES . . .

If you’re not prepared with all this now . . . that’s OKAY . . .

TWO APPOINTMENTS . . . and THREE LESSONS I learned . . .

1. How you CONDUCT YOURSELF during an appointment MATTERS . . .

2. Your REPUTATION MATTERS . . .

- The kind of person you REALLY are BECOMES KNOWN . . .
- IT IS AS IMPORTANT AS THE QUALITY OF YOUR WORK . . .

3. GOD Can Make the CONTRACT HAPPEN at JUST THE RIGHT TIME, even if . . .