How to Get Published
Continuing Session
By
Tim Shoemaker

Introduction & overview...

Session 1
-The Appointment
   -8 Reasonable Goals for an Appointment
   -4 Ways to Prep for the Appointment
   -15 Reminders & Tips for Better Appointments
   -Appointment follow up
-The Pitch
-A Tale of Two Appointments . . . & 3 Things I Learned
-Writing for publication . . . some basic steps from CONCEPT to CONTRACT

Session 2
-Zeroing in on What to Write . . . 6 Tips
-Focusing Your Ideas . . . 6 Tips
-Fiction . . . The Heroes Journey-elements of your FICTION story
-Writer’s Market Guide
-Thinning the Herd . . . there’s a lot of competition . . . so we need to LOOK PROFESSIONAL.
   -Using the PUBLISHER’S submission GUIDELINES.
   -Understanding MANUSCRIPT RIGHTS
   -USING YOUR HEAD when SENDING to a PUBLISHER
-Simultaneous Submissions
-Contracts . . . 2 Tips
-Rejection . . . "Badge of Honor" or “Mark of an Amateur”?

Session 3
-Agents
-Query letters . . . and 10 Keys to Writing Successful Ones
-Proposals
-Submitting manuscripts in the correct format
-Self-publishing
-E-publishing
-Finding Markets for Your Writing

Session 4
-5 ESSENTIALS for PUBLISHING SUCCESS
   (God’s Timing, Reputation, Platform, Working the Craft, Right Perspective)
-5 ESSENTIALS for LEARNING the CRAFT
   (Writer’s Conf., Books on Writing, Reading, Writing Quotas, Show Work)
-5 ESSENTIAL AREAS to IMPROVE your FICTION WRITING Skill
   (POV, SDT, Dialogue, Back story, Conflict )

-5 Recommended books FOR FICTION

-5 Recommended books for NON-FICTION

Session 5
Finish issues we haven’t completed, Q & A, more time on Proposals
THE APPOINTMENT

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.

1. 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 . . .

2. Then PREPARE A LONGER PITCH

Something you can SAY IN ABOUT 30 SECONDS or so . . .

If they seem interested . . . be prepared to ELABORATE . . .

- THEME, WHAT IS AT STAKE, Character strength, weakness, growth . . .
- MAJOR PLOT POINTS (cheat sheet OK)
- Why does your CHARACTER NEED TO GO ON THIS JOURNEY?
- What INCITING INCIDENT PUSHES THEM into the STORY?
-What HAPPENS IN THE MIDDLE that ALMOST MAKES THEM TURN BACK?
-What FORCES THE CLIMAX? How is it RESOLVED IN THE END?
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 . . .

8 BASIC STEPS of a WRITING PROJECT FROM CONCEPT to CONTRACT
Writing the Christian Nonfiction Book: Concept to Contract by David Fessenden

1. BRAINSTORMING . . .

2. RESEARCHING . . .

3. OUTLINING . . .

4. PREPARING the PROPOSAL . . .

5. WRITING the ROUGH DRAFT . . .

6. REVISING . . .

7. FINE-TUNING the MANUSCRIPT . . .

8. GETTING the CONTRACT . . .