

The  
**BOOK**  
You Were  
**BORN**  
to Write

Everything You Need to (Finally) Get Your  
Wisdom onto the Page and into the World

**AUDIOBOOK SUPPLEMENTAL MATERIAL**

**KELLY NOTARAS**



**HAY HOUSE, INC.**

Carlsbad, California • New York City  
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## Seven Steps to a Personalized Writing Plan

What's the hardest part about writing? Actually sitting down and doing it. You can have the greatest ideas in the world, but setting aside the time to tune out the noise and put pen to paper (or fingertips to keyboard) is a whole different story. So how can you skirt the deadly territory of "writer who isn't writing"? By making a personalized writing plan.

A writing plan helps you lock in—in advance—the dates and times during which you plan to be writing in a given week. If it sounds simple, that's because it is. But simple is not always easy. This exercise will help you create a chart that you can use to successfully complete your writing plan this week and beyond.

**Step #1: Take out a sheet of paper and your favorite pen or marker.** I suppose you could also open a new document on your computer, if you're all digital like that. But let's make this fun, shall we? Consider getting a marker into your hand, second-grade style.

**Step #2: Give yourself an inspiring headline.** Possible titles include "My Wonderful and Wise Weekly Writing Plan" or "How I'm Going to Be a Writer This Week" or "My Week of #Winning at #Writing." Whatever works to get your inner scribe's blood pumping.

**Step #3: Take an honest look at your weekly calendar.** Writing requires free time—but perhaps less than you'd think. Review the commitments you already have and see where you have openings available for writing. No time slot is too small, as long as you stick to it. Many books have been written in 15-minute increments!

**Step #4: Chart your plan for the week.** Draw up a visual version of your commitment. Create four columns:

1. Day of the week
2. Number of minutes you commit to writing

3. Time of day you will write
4. Blank column for your “success” checkmarks (oh yeah!)

Using your weekly calendar to choose time slots that will work for you, fill in the first three columns. (Leave the “success” column blank so you can add a checkmark when you complete your commitment each day. Note that I prefilled the “success” checkmarks in this example, because I believe in you!)

| Day of the Week | Commitment | Time                                    | Success? |
|-----------------|------------|---|----------|
| Monday          | 15 minutes | 6:00 A.M. (kids still asleep)           | ✓        |
| Tuesday         | 45 minutes | 12:15 P.M. (during lunch break)         | ✓        |
| Wednesday       | 15 minutes | 6:00 A.M. (kids still asleep)           | ✓        |
| Thursday        | 45 minutes | 12:15 P.M. (during lunch break)         | ✓        |
| Friday          | 90 minutes | 8:00 P.M. (Friday night “me time”)      | ✓        |
| Saturday        | 15 minutes | 7:00 A.M. (kids still asleep)           | ✓        |
| Sunday          | 90 minutes | 2:00 P.M. (coffee shop writing session) | ✓        |

**Step 5: Place your writing chart somewhere you will see and use it.** Print it out, or tear it out of your notebook if you wrote it on paper. Then post it on the fridge, next to your computer, in your car—wherever you know you won’t be able to miss it. I find it’s helpful to put my writing dates in my Google calendar. Others use a phone-based reminder app so they get a pop-up message when it’s time to write. Whatever works for you. The key is to remember your writing commitment—and then to do everything you can to make sure you’re sticking to it!

**Step 6: Adjust your commitment as you go.** Our lives never turn out exactly as we’d planned. Maybe you were up all night with a sick kid, or your boss called a last-minute meeting over your lunch break. No need to panic; flexibility and self-forgiveness are key to the writing journey. (And to the human journey, but that’s

a different book.) That said, if you have to miss your scheduled writing period, try to squeeze in even a tiny makeup session at some other time that day. My personal mantra is this: “I can *always* write for 15 minutes.” I don’t care how much else I have going on—I can always squeeze in 15 minutes. As long as you write *at all*, you get your checkmark!

**Step 7: Start again next week!** Each week is a fresh start. Go back to Step 1 and create your week’s writing plan with the wisdom you’ve gained from your first week.

The writing plan is all about consistency over quantity. Write every day, even just a little bit. If you complete your plan three weeks in a row—the length of time they say it takes to create a new habit—you may find yourself shocked by how much content you generated. Happy writing to you!

## **Four Questions to Access Your Deeper Motivations for Writing**

This is a deceptively simple exercise that can be extremely revealing. It is best done with a trusted partner, either in person or over the phone. Have your partner ask you the questions below. Answer them out loud. Ask your partner to reply “Thank you for your honesty” as neutrally as possible after receiving each of your answers before moving on to the next question.

Please note that you’ll run through these questions four times. Be sure to approach each round with a fresh mind; you’ll likely find some of your answers differ each time you reply.

1. What would you like from writing this book?
2. What will having that do for you?
3. When, where, and with whom would you like it?
4. How will you know when you have it?

Repeat questions and answers three more times.

## Sample Hooks from Books You May Know

Hooks are summaries and are therefore subjective. They could be written a hundred different ways. Here are some of my own personal takes on books you may have heard of. Pay special attention to the way each title reflects the book's hook.

| The Hook   | The Book   |
|--|--|
| With four simple questions, you can turn any negative experience into a positive one                                     | <i>Loving What Is: Four Questions That Can Change Your Life</i> by Byron Katie                   |
| Wild in her youth, the author learns the importance of sobriety, family, love, and forgiveness in this relatable story.  | <i>Love Warrior: A Memoir</i> by Glennon Doyle Melton  |
| A simple introduction to the known universe, written in plain English by a rocket scientist                              | <i>Astrophysics for People in a Hurry</i> by Neil deGrasse Tyson                                 |
| A 12-week workbook to reconnect with your creativity, rooted in a simple but healing daily writing practice              | <i>The Artist's Way</i> by Julia Cameron   |
| A riveting memoir by a transgender woman of color who went from poverty and neglect to success as a motivational speaker | <i>Redefining Realness: My Path to Womanhood, Identity, Love, and So Much More</i> by Janet Mock |

One final tip: An accessible place to research hooks is *The New York Times* bestseller list. Each book that hits the list is summarized in one sentence by the editors at the newspaper. While these one-liners don't always hit the mark from the author's perspective, they make for a very useful study when you're just getting started in the world of hook design. You can find current lists at [nytimes.com/books/best-sellers](https://www.nytimes.com/books/best-sellers).

THE BOOK YOU WERE BORN TO WRITE

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| What-Why-Wow             | Answer  | Reader Response   |
|--------------------------|---|---|
| What is this book about? | How to let go of trying to be perfect.  | Oh, thank God.  |
| Why would I want that?   | Because it's a "gift" and it will let me embrace who I really am.   | Boy, that sounds nice!  |
| What's the wow?          | There's something counterintuitive about calling imperfection a gift; it turns what we thought we knew on its head. | Those two things don't usually go together. I'm intrigued.... |

## **Draft a Hook and Take It Out for a Spin**

While crafting the perfect hook can seem like a difficult process, I assure you there's nothing to fear. Just follow these steps and then iterate as needed until you get the "wow" response you're looking for. Once you have your hook in hand, you can do a similar process for your title-subtitle combination.

**Step #1: Write a list of at least five benefits your book will offer a reader.** Examples might include:

- Improved communication
- More easeful relationships
- Better health
- The courage to make a big change
- A new understanding of love, creativity, or life itself
- The inspiration she needs to do something she's always wanted to do (like write a book!)

**Step #2: Jot down 3 to 5 ways the book will provide these benefits.** For example:

- With a simple series of steps
- Through a new technique or methodology you've developed
- By relating your personal story as an illustration of what's possible for others
- Through an ancient teaching you've rediscovered

- Through stories from dozens of clients you've worked with over the past 30 years

**Step #3: Now put these together into an easy-to-digest sentence.** Highlight the most high-concept, unique, and narrowly tailored aspect of your book. What makes your book uniquely yours? Here are some examples:

- “I use six core teachings from the Gnostic Gospels to show modern women the spiritual path to finding purposeful work—and the prosperity that comes with it—effortlessly.”
- “I use what I've learned as a successful music producer to help blocked creatives find their voices and make time in their busy lives for their art. This book covers the content in my flagship workshop.”
- “I teach entrepreneurs to use my three-step Positive Energy Clear-All system to drop self-defeating patterns, heal past wounds, and set a course for the future—resulting in new levels of self-confidence, productivity, and financial success.”

**Step #4: Repeat Step 3 two more times, taking different angles on your concept.** The idea is to tailor the concept to different niches. Do this until you have *three different versions* of your hook. Each might highlight slightly different aspects of your book. The idea is to generate three options, which you will then present to your audience for their feedback. For example, let's look at the first hook above. The most unique thing that hook has going for it is the Gnostic Gospel angle, so you'll see I've kept that across all three hooks. That said, I've shifted the focus of the book in each hook to see which one will resonate the most. The first hook focuses on work satisfaction, the second on manifestation, and the third on practices for increasing energy.

- *Original:* I use six core teachings from the Gnostic Gospels to show modern women the spiritual path to finding purposeful work—and the prosperity that comes with it—effortlessly.
- *Version #2:* I guide readers through my six-step Secrets of the Gnostics Self Re-creation Process. By the end of the book, my reader will have released her past, envisioned her future, and taken a critical first step toward becoming the woman she really wants to be.
- *Version #3:* Using the life story of Mary Magdalene, I teach six ancient practices for increasing feminine energy in the body. By following my instructions, readers will get a direct and sustainable experience of more joy, more energy, and more love in their lives.

**Step #5: Now take your three versions to your online community.** Using your Facebook, Instagram, or LinkedIn account, ask your friends, fans, and family to tell you which book they would be more incentivized to buy. Giving them options is critical; you will get no substantive information if you present only one hook and ask if they like it. Instead give options and ask, “Which book would you be most inclined to buy?” Then listen to what they have to say. These are the people who will be the early adopters of your book. Make sure you’re giving them what they want!

## Write a Quick and Dirty Outline

The time has come to begin creating the backbone of your book. The point of this exercise is simply to get an outline underway. There is no expectation that you will be generating a final version here, so no paralysis is required. Think of this as a slapdash version of your book plan; one where “done” is good enough. Note that this outline may be brand-spanking-new, or you may use this exercise to retroactively outline a manuscript you’ve already begun writing. Regardless, the point here is to set a timer and get an outline underway in less than 30 minutes.

1. Set a timer for 30 minutes and make sure you’re in a quiet space where you won’t be interrupted. Feel free to refer to one of the outline templates found in Appendix B on page 231, but try not to let them overwhelm you. This exercise is called quick and dirty for a reason! The only goal is to get started.
2. Open a new document on your computer or a new page in your notebook. At the top of the page, inscribe a working title. This title can be as simple as “Untitled on Herbal Remedies” if you don’t yet know what your book wants to be called. (1 minute)
3. Below the title, write your hook—one or two sentences headlining what your book is going to be about. Don’t worry if this hook is not yet totally dialed in; for this exercise a hook-in-progress will do. (1 minute)
4. Working fairly quickly, make a list of *possible* major topics or story points you want to cover in your book. Again, you are working against the clock to get a rough version of a possible outline, so do not get caught up in details. Go stream of consciousness if you need to; just get down 8 to 10 topics or story points. (10 minutes)

5. Once you've got 8 to 10 possible chapter topics down, go through and draft three *subtopics* (if you're writing prescriptive nonfiction or a teaching memoir) or *scenes* (if you're writing a straightforward memoir) that will naturally fall under each of the chapter topics listed. Feel free to note any stories, exercises, or other elements you think would be helpful or interesting to include inside each chapter. (16 minutes)

Congratulations! You've just written a bare-bones, quick and dirty outline you can use as the foundation for building a more in-depth and polished structure for your book. Now that this is in the can, you're ready for Part II: The Writing Process.

## *The Transformational Writer's Pledge*

I pledge allegiance to the writer within and agree to the following:

1. I have a longing to be a writer or to write a book, and as such, I commit to a regular writing practice.
2. I will write most days, or at least five days a week.
3. I will write for at least \_\_\_\_\_ minutes per day, or I'll write at least \_\_\_\_\_ words per day.
4. If I miss a writing day, I will \_\_\_\_\_  
\_\_\_\_\_ in order to make it up.
5. I will expect nothing more of myself than a sh\*tty first draft.
6. I will declare any day where I do the above a success, regardless of the quality of the writing I produce.
7. If and when I find I have trouble fulfilling the above agreements, I will read Chapter 6 on handling my resistance and come back to my writing practice again.

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Signature

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Date

## **Kick-Start Your Writing Process**

Sometimes all we need to get writing is a little homework. Below you'll find 10 days' worth of simple to-do items designed to get your creativity flowing. Some you've probably heard before; others will be a study in my own peculiar writing process. Your assignment is to do one of these each day, five days per week, for the next two weeks. You may be surprised how effectively some of these set your creativity in motion. At the end of the two-week period, go back and review which of these was most fun and effective—and start using your faves to keep the momentum going beyond the scope of this exercise.

**Day 1: Set a timer.** Sometimes knowing you only have to write for 15 minutes makes it less daunting to begin.

**Day 2: As you go to sleep, think about what you want to write tomorrow.** You'll be programming your subconscious mind to recognize that you're a writer and that tomorrow is a writing day. Bonus: You may get some good ideas in your dreams!

**Day 3: Find a friend who is also writing and do bookend texting.** Text him when you sit down and text him when you get up. Social accountability works miracles, my friend.

**Day 4: Focus your writing on one small detail.** A small goal turns even a short writing period into a win. Describe a character's outfit in a critical scene; the smell of your grandma's chicken soup; the benefits your readers will gain from a particular yoga posture. Start small and watch the will to write snowball from there.

**Day 5: Instead of writing, try dictating some text—and then editing the transcript.** Talk to Siri and let her take notes for you. Then download the transcript to your computer and edit away. The creative juices will be flowing even before you sit down!

**Day 6: Make a writing altar.** This one is good for the spiritual folks among us. Choose a spot in your home or office to set up candles and photos of writers who inspire you. Keep your favorite pen there, along with precious objects that have meaning for your book. Compose your own writing prayer or mantra and recite it before you put pen to page.

**Day 7: Listen to a podcast on writing.** I enjoy *Beautiful Writers Podcast* and *First Draft*, but there are hundreds out there to choose from.

**Day 8: Spark your creativity with writing prompts.** A prompt is an open-ended sentence stem that nudges your writerly mind into action. “What I can’t write about is . . . ” “I wish I could remember . . . ” “What my heart wants to say is . . . ” Choose one and write for seven minutes, repeating the prompt whenever you get stuck.

**Day 9: Take your writing outside.** Take your laptop to the patio, pack a journal and go on a hike, or take a notebook to the local park. Let your writing be fueled by your connection to the natural world.

**Day 10: Write a love letter to your future self—the one who has already finished the book.** Let yourself know how grateful you are that you followed your heart and kept going, even when it was hard. Then . . . become that future version of you: sit down and write!

### *Resistance vs. Bad Timing Smackdown Quiz*

1. True or False: I know what kind of book I want to write, I just can't seem to find the time to write it.

2. True or False: Whenever I *do* make it to my computer or notebook and write something, I feel like the writing flows.

3a. True or False (answer only if writing *straightforward memoir* or *fiction*): The story I want to write is complete; it already has a clear beginning, middle, and end.

3b. True or False (answer only if writing *prescriptive nonfiction* or *teaching memoir*): I feel really solid about how I'm going to structure the process, lessons, or guidelines in the book.

4. True or False: I feel like I could write this book with my hands tied behind my back, if only I would sit down and do it.

5. True or False: I worry that some people in my life aren't going to like what I'm saying—or what I'm saying *about them*—in the book.

6. True or False: I'm clear on the genre of the book I'm writing (prescriptive nonfiction, memoir, fiction, poetry, children's book, etc.). And, if I have multiple book ideas, I know which one I'm writing first.

7. True or False: There's a firm deadline by which I want to have a book or book proposal completed in order to take advantage of a particular opportunity (a writing contest, important holiday, major speaking gig, etc.).

8. True or False: I've always had this hunch that I'm supposed to write a book someday.

9. True or False: I definitely spend a chunk of my free time scrolling through Facebook or watching Netflix when I could be writing.

10. True or False: I've written part of my book, but every time I go back to it, I read, edit, or criticize what I already wrote instead of writing the next section.

11. True or False: If my kid, partner, or boss needed my help for an extra half hour a day, I would find the time, no matter what my day was like.

Now, add up how many times you answered "true" and find yourself below:

**0–2:** Looks like timing may not, in fact, be on your side. Your book is probably still cookin' in there! Give yourself a break, wait for the right moment, and relax. If you really want to start your book now, consider working with a writing coach or editor who can help you launch the process and stay focused. (More on these editorial angels in Chapter 7.)

**3–5:** Sounds like you're almost ready to kick the writing into gear—but the timing may not be *quite* right. Still, it's never too soon to strategize how you're going to get this book written. Did you create that personalized writing plan in Chapter 1? If not, now may be a good time to get your intentions down on paper.

**6–8:** Hmm . . . the pieces are definitely falling into place. You know what you want to write about, so the roadblocks standing in your way are probably more about fear than anything else. Sounds like resistance may in fact have her claws in you. The good news is that you're in the right place: this chapter is going to give you everything you need to know to see, love, and release the resistance that's standing in your way.

**9–11:** All your little writing ducklings seem to be in a row, so I hate to break it to you: it sounds like you've got a serious case of resistance. No shame, my friend. What's standing in the way of your book dream is probably a really important but unconscious fear that came online when you were super young. Read on to learn much more about how resistance works and how you can unwind the hold it has on you, starting today.

## **Developmental Editing Checklist**

This is an actual checklist I use to help myself remember what I'm looking for during the developmental editing phase. Keep an eye on these questions as you write and edit your own work and you'll be way ahead of the game when you start working with an editor!

### **Hook or Concept**

- Is the hook high-concept, sharp, appropriate, and clearly articulated up front?
- Is it well developed enough to support a whole book?
- Does it fit within the context of the marketplace and the author's oeuvre?
- Does the material return to the main concept over and over?

### **Title and Subtitle**

- Does the title represent the hook well?
- Does it convey the promise and benefits of the book?
- Is it both artistic and explicit?
- Does it avoid clichéd words and phrases?

### **Organization and Structure**

- Is there a table of contents included? (If not, create one.)
- Is the structural conceit strong enough to support the book?
- Does the book hang together well?

- Is the content roughly symmetrical, from chapter to chapter?
- Does the reader know where she is in the material at all times? If not, add subheadings.
- Are the chapter titles and subheadings meaningful, appropriate, and parallel?
- Are the connections among different ideas, concepts, and topics explicit?

### **Content**

- Is the content balanced and well thought out? Is the reading experience consistent? Is there an easy flow from one idea to the next?
- Is the author's logic sound throughout? If not, which passages are faulty and how might they be fixed?
- Are there redundancies that can be eliminated?
- Are the transitions between paragraphs, ideas, and chapters smooth and intuitive?
- Are all relevant topics covered?
- Is there tangential material that could be deleted for an improved reading experience?
- If appropriate, is there compelling storytelling to balance teaching material? If there are stories, do they appear consistently throughout the book?
- Do the sidebars, tables, illustrations, and other design elements improve the reader's understanding of the material? Would the reader's experience be improved by adding more of these elements?
- Is there anything else that might make the book more reader-friendly, engaging, and complete?

### **Voice or Tone**

- Is the language and word choice appropriate for the intended audience?
- Is the tone approachable, inviting, and relatable? Might the voice alienate readers in any way?
- Should the point of view change? The tense?

### **Pacing**

- Is the read consistently engaging, page-turning, even gripping?
- Are some sections too long? Are others too short?
- Does the book build to a crescendo?
- Does the reader's investment of time pay off by the end? Did we receive the promised benefits?
- Does the pacing work between chapters and also within chapters?

### **Practicality (for Nonfiction)**

- Is it clear how the reader will apply this content and learning in his own life?
- Are there exercises or practices?
- Are there real-life examples?

### **Introduction**

- Does the introduction set up the problem the reader faces and make a solid case for this book being the solution?

- Does it articulate the benefits and takeaways the reader can expect?
- Is it clear why this author is the right person to be writing this book?
- Does it help the reader understand how best to use the book?

**Conclusion, Epilogue, or Final Chapter**

- Does the conclusion support the chapters that preceded it?
- Does it tie the teachings together in a way that's understandable?
- Does it offer a big-picture view of what's possible from here?

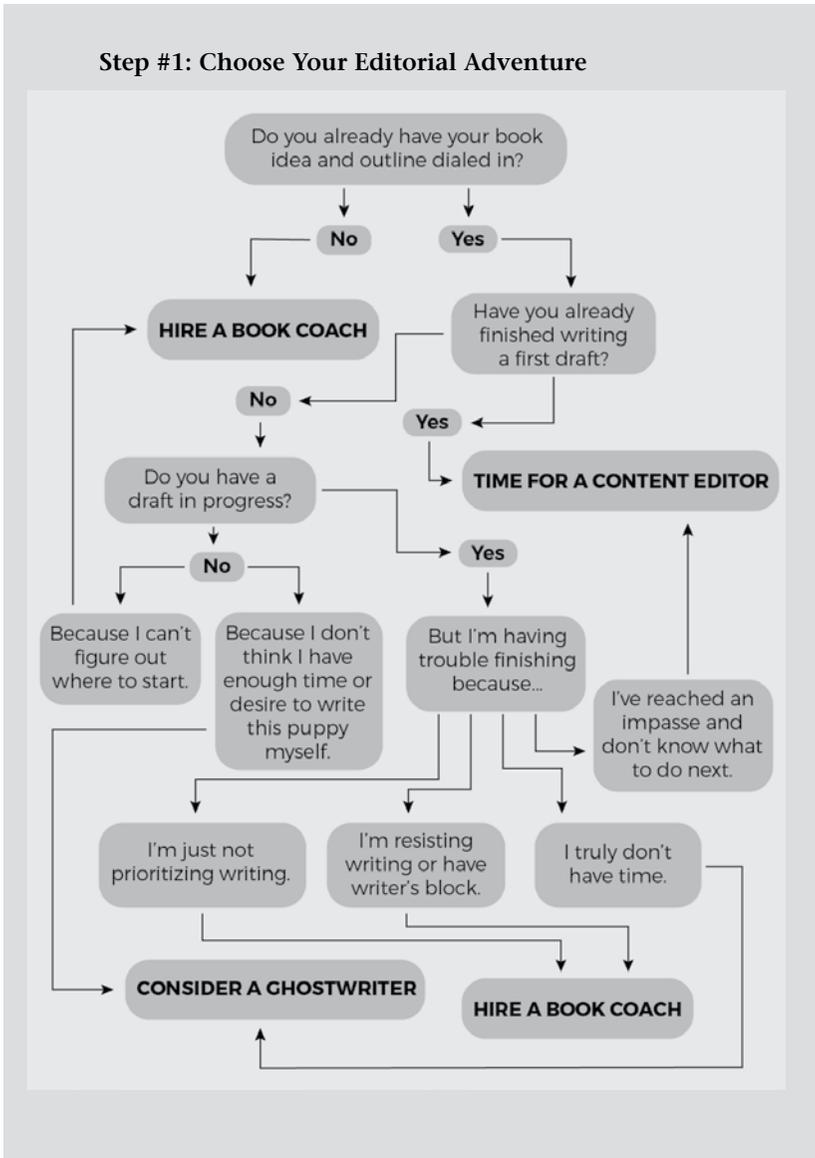
**Miscellaneous**

- Is the formatting consistent throughout? (For example, is the author consistent with capitalization? With using italics versus boldface?)
- Are there any global spelling or grammatical errors the author can fix before the line edit?
- Will the author need to secure permission for use of quotations, song lyrics, poetry, etc.? What about releases for interviews and images?

## **Choose Your Editorial Adventure**

In my experience there's no better way to kick-start your book project than to hire someone to walk the journey by your side. I'm biased, of course—I make my living helping people get their game-changing books into the world, and I want you to be one of those people, because we need you. I know how much more progress my clients make once they're paired with the right collaborator. So here's a choose-your-own-adventure-style flow chart to help guide you toward the kind of editor, writer, or coach that might be a good fit for you.

### Step #1: Choose Your Editorial Adventure



**Step #2: Take One Exploratory Step**

Now that you know what kind of help you need, take one exploratory step toward finding a collaborator. All you'll need is your computer. Choose one of the following websites and do some research!

[google.com](https://www.google.com) (search for "Book Editors in [your town]")

[publishersmarketplace.com](https://publishersmarketplace.com)

[knliterary.com](https://knliterary.com)

[upwork.com](https://www.upwork.com)

[reedsy.com](https://www.reedsy.com)

## **Standard Book Proposal Template**

*Note: I recommend using 1.5 spacing for the whole proposal except the sample chapter(s), which should be double spaced. Times New Roman 12-point font is the industry standard and is highly recommended. Headings should be boldfaced, while main content should be roman. Underlining is not recommended.*

### *Title Page*

Title

Subtitle

Author Name

Author E-mail Address

Author Phone Number

Author Website URL

*Table of Contents*

*Include a page that lists the contents of your proposal. Make sure it includes each of the sections listed here. Replace “000” with the correct page numbers.*

**Contents**

Overview .....  
000

About the Author .....  
000

Market Analysis .....  
000

Promotion.....  
000

Competitive Analysis .....  
000

Book Table of Contents.....  
000

Chapter Abstracts .....  
000

Sample Chapters.....  
000

### *Overview Section*

*The overview is your chance to explain why your book is a winner—in as catchy and attention-grabbing a way as possible. If an agent or publisher gets bored in this section, they won't read any further! Be sure to highlight the most unique and interesting content you have to offer. The overview can be written in many different ways. Here I give you a couple sample organizational structures for your overview. The entire overview should be a maximum of two or three pages, with 1.5 line spacing.*

### **Overview**

#### **Option #1: Prescriptive Nonfiction or Teaching Memoir**

**Paragraph #1:** Introduce the problem your book will solve; you may start with statistics illustrating the issue or a personal story of someone struggling with this problem. If your book promotes a certain technique, system, or methodology, the “problem” would be whatever issue your technique resolves. In the case of a teaching memoir, the “problem” is often the difficult experience you went through—and overcame—that this book will help readers navigate in their own lives.

**Paragraph #2:** Make the claim that your book solves that problem, in a succinct and inspiring way, perhaps “for the first time ever”—if that’s true; this paragraph should include the “hook” or elevator pitch for your book.

**Paragraphs #3–5:** Explain *how* your book solves that problem and why you are the right person to write the book; if you have a notable platform, be sure to emphasize that here.

**Paragraph #6:** Explain how the book will be organized, giving a brief chapter by chapter overview of the content (one

to two sentences per chapter). There should be no cliffhangers or teasers. If your chapter titles are teasers, explain what happens in each chapter instead of using the titles. If the book is divided into several parts or sections, note that here.

**Paragraph #7:** Name the problem one more time—and why your book is the solution.

## **Option #2: Inspirational Memoir**

**Paragraph #1:** Lead with a strong narrative paragraph that describes a pivotal moment in your story.

**Paragraph #2:** Zoom out from that story to give context on where you were, why you were there, what you were challenged by, and what you were learning.

**Paragraph #3:** Make the case that many readers struggle with similar issues or difficulties; include statistics if you can.

**Paragraph #4:** Explain how your book will reach that audience, perhaps in a way they've not been reached by other books; this paragraph should include the "hook" or elevator pitch for your book.

**Paragraph #5:** Explain *how* your book will speak to them, and why they will need to hear this message from you specifically. If you have professional experience to back up your personal experience or if you have a notable platform, be sure to emphasize that here.

**Paragraph #6:** Explain how the book will be organized, giving a brief chapter by chapter overview of the content (one to two sentences per chapter). There should be no cliffhangers or teasers. If your chapter titles are teasers, explain what happens in each chapter instead of using the titles. If the book is divided into several parts or sections, note that here.

**Paragraph #7:** Refer back to the scene of your narrative intro. Name the problem one more time—and why your book is the solution.

*About the Author Page*

*On this page write the author bio you want to see on the back of your book. This section should be written in third person; that is, “Jane Smith began her career as a psychologist in 1992 . . .” Try to keep this section to a single page if possible.*

**About the Author**

*(Insert professional-quality photo of yourself here)*

Start with whichever credentials explain most clearly why you are qualified to teach about your topic. Include relevant pieces of your personal story, but only if they relate to the content of your book. If you want to include unrelated professional credentials, position them near the bottom of this section. (Better yet, leave them out altogether.)

Include bios for any other confirmed contributors (author of the foreword, co-writer, ghostwriter, or collaborator). Unless you’re co-writing the book, you do not need to include photos of these contributors.

### *Market Analysis Page*

*In this section, make the case that there is a large and hungry audience just waiting for your book. Use statistics found in articles, journals, or on relevant websites to estimate the size of the market. Give demographics of the readership most likely to pick up the book. Be as honest as you can be, while making the case that your book will appeal to a significant audience. Remember: a book that is written for everyone is actually written for no one. The narrower your audience, the better! The entire section should be 1–1.5 pages.*

### **Market Analysis**

**Paragraph #1:** Who is the main audience for your book, and why will your book appeal to them? (Consider gender, age, professional status, etc.) How big is this market? Check statistics by Googling “size of [your demographic]” to find any studies that may have been done on your market. I find that genre-specific articles in industry magazines like *Publishers Weekly* can be good sources.

**Paragraph #2:** Name any secondary audiences who might be interested (no more than two). Include any census data here as well.

**Paragraph #3:** What angles on your topic might you see the media picking up on? Which outlets do you imagine will be the most interested?

**Paragraph #4:** Write a concluding paragraph that sums up the evidence that there is an untapped market for your book, and state why you can deliver what they want in a unique, highly effective way.

### *Promotion Section*

*In this section you are going to explain to the publisher what platform you already have and how you will leverage it to sell books. If you do not have a platform yet, use this section to explain what you are doing to build one. You do not need to describe all the ways you are willing to help the publisher promote the book (e.g., “I will make myself available for media appearances arranged by the publisher.”). The publisher is only interested in the marketing and promotion power you will be contributing. List what you have to offer, starting with the biggest, most impressive statistics and connections first. Be sure to use present-tense language to discuss how you’re actively building your platform—that’s far more impressive than listing a bunch of plans you have for the future. This entire section should be approximately 1–1.5 pages.*

### **Promotion**

- List any previous books you’ve published and their sales figures.
- Detail your relevant promotional experience, including public speaking, interviews, professional affiliations, and the size of your social networks.
- Explain how your professional experience may contribute to the promotion of this book, if relevant.
- Describe any media, celebrity, or other influential connections (such as an organization that has agreed to buy copies of your book) that might help you and your publisher promote and sell your book.
- Describe your online media platform, including number of visitors to your website, how

frequently you blog or send out an e-mail newsletter, the size of your e-mail list, number of followers on Facebook and Twitter, and any other data you have to reflect the size of your online reach.

- Have you ever written for magazines, newspapers, or popular blogging sites? If so, list those here.
- Describe your speaking schedule over the past two years, including which organizations you spoke for, the size of the audience, and on what topics; if you command an impressive speaking fee, feel free to list it.
- List any influential personalities with “above-the-marquee” names who have already agreed to write a foreword or an endorsement for your book (authors, celebrities, professionals who are highly regarded in your field, etc.).
- If you are planning to contribute financially to your P.R. campaign by hiring a publicist yourself, give details—including how much you are willing to spend and how long you will be retaining her. (We generally don’t recommend this for first-time authors, as it tends not to be worth the money unless you already have a platform for your publicist to work from.)
- Finally, run an Internet search on your name and take a moment to explain any odd, unexpected, or problematic parts of your “online footprint.” Your publisher will Google you, and it’s best to defuse any issues right up front.

### *Competitive Analysis Section*

*In this section you will choose three to five books that are similar to your book—“comp titles,” in book publishing lingo—yet leave room in the marketplace for a new angle (yours!). You want to choose books that have done well and have been published recently. That said, it’s important to steer clear of mega-bestsellers. Publishers know a mega-bestseller requires a rare alignment of a dozen different stars. There’s no way to know in advance whether or not your book will benefit from such kismet. So do some research and show a depth of knowledge of your category by including solidly selling books that may not be household names. Don’t know what’s selling? Visit online bestseller lists or head on over to a local bookstore. The bookseller responsible for your particular section knows a lot about what’s selling and should be happy to talk to you about it. This section should be a total of 1–2 pages long.*

### **Competitive Analysis**

**Paragraph #1:** Explain which shelf your book belongs on in the bookstore. It is not a good idea to say that it will fit into several categories; you want booksellers to easily know where to shelve it. Visit a local bookstore to see your options and ask a bookseller where they think your book would fit best.

**Paragraphs #2–6:** List three to five popular and recent books in your niche. The books should fit on the same bookshelf as your own and should have been published in the past 2 to 3 years. (Publishers are looking for relevant comparisons, and books that were published 5 or 10 or 25 years ago will not be considered relevant.) Good resources for recent and popular books are the *New York Times* bestseller list, Amazon bestseller lists, and the *USA Today* bestseller list.

**A word about Amazon sales rankings.** These rankings are notoriously misleading when it comes to representing a book's success. For this reason publishers do not pay much attention to them . . . and neither should you. That said, if you find a book that ranks below 20,000 in overall Amazon sales (not just within its own category), it's a safe bet that the book is doing fairly well and is worth including in your list. But do not be misled: just because a book is number one in its subcategory does not mean it's selling well! The subcategories on Amazon are so specialized that in many cases there are only a handful of recent books in each one. A book could be number one and only have sold a couple hundred copies—not a success by a publisher's standards.

Once you've chosen your comp titles, explain the appeal and success of each book, as well as the areas the book does not cover that yours will. Make an argument that your book is similar (i.e., that it will enjoy similar success) and also different (i.e., that there is still room on the bookshelf for your book). Here is an example of how to format your comp title descriptions:

**Title by Author (Publisher, year of publication)**

Provide a one- or two-sentence description of what this book is and why you're including it. Then add a brief, three- or four-sentence explanation of how your book complements this book; how it adds to this already successful category. Continue on to the next title, formatted in the same way. Conclude this section by again naming the "hole in the market" that your book will fill in one to four sentences.

*Table of Contents Page*

*In this section include the table of contents of your book.*

**Table of Contents**

**Chapter One:**

**Chapter Two:**

**Chapter Three:**

**Chapter Four:**

**Chapter Five:**

**Chapter Six:**

**Chapter Seven:**

**Chapter Eight:**

**Chapter Nine:**

**Chapter Ten:**

### *Chapter Abstracts*

*In this section you will summarize the contents of each chapter in your book. Do not include actual content from the book! You are giving a summary, not a sample. Consider starting each chapter abstract with sentence stems like: “In this chapter I will show the reader . . .” or “This chapter will reveal . . .” or “Here the reader will discover . . .” The only chapter you don’t need to summarize is the one you’re including as your sample chapter. (In that case you can just list the title and then say, “See sample content.”) Each chapter abstract should be no more than three-quarters of a page, with 1.5 spacing; if your chapters will be very short and you plan to have a lot of them, cut this down to half a page.*

### **Chapter Abstracts**

**Foreword by . . .** (if applicable—include only if you have already secured agreement to supply a foreword from this person in writing)

#### **Introduction**

In the book’s introduction, I will explain . . .

Summarize the contents of your introduction. Include a clear statement of the problem your book will solve, why you are in a position to solve it, a basic description of how you will solve it, and what the results will look like.

Indicate that you will include a brief instructional section to walk readers through the chapters of the book, explaining what the reader can expect.

**Chapter One: Chapter Title** (Follow a similar formula for all chapters in the book.)

This chapter will cover . . .

**Paragraph #1:** Describe the theme or thesis of the chapter.

**Paragraph #2:** Explain how you're going to get the reader to this new understanding.

**Paragraph #3:** Mention any exercises, meditations, quizzes, recipes, and the like (if applicable).

**Paragraph #4:** Finish by telling the publisher what the reader will "get" or "take home" from the chapter, then provide a short (one- to two-sentence) transition to next chapter.

Continue with a summary for each chapter.

**Back matter: Charts, references, and bibliography**

If applicable, describe any reference or supplemental material you plan to include and how it will help the reader implement your teachings.

### *Sample Chapter*

*Include at least one full chapter, if chapters are on the longer side (4,000–5,500 words), or two if chapters are on the shorter side (2,000–3,000 words). Ideally, choose a chapter that is a compelling part of the body of the book—rather than your introduction, which is likely to cover similar information to that which is already covered in the proposal’s overview. If your book will contain recipes, exercises, charts, poems, or any other unusual content, make sure to include samples here. Remember, this is your opportunity to showcase your most exciting information and your writing voice—so make sure it’s as compelling as it can be!*

### **Sample Chapters**

#### **Chapter X: Title of Chapter**

*Include full text of first sample chapter here.*

#### **Chapter X: Title of Chapter**

*Include full text of second sample chapter here.*

# APPENDIX A

Sample Book Outline:  
Excerpt from the Original Outline for  
Nancy Levin's book  
*Jump . . . and Your Life Will Appear*

Book Outline for  
*Jump . . . and Your Life Will Appear:*  
*An Inch-by-Inch Guide to Making a Major Change*  
by Nancy Levin  
7/25/2013

**Introduction [draft underway]**

1. Story: Coming home to now-ex-husband having read my journals
2. "What I had to do was *jump*"
  - a. What does it mean to jump?
  - b. Why is it so hard?
3. What this book will offer/provide (hoped-for benefits to reader)
  - a. The first time I went through this process was when I was leaving my marriage. But it applies to leaving anything—in hopes of something better.

4. How to use this book
  - a. Outline of step-by-step process
5. Benediction to reader

### **Chapter One: Admitting What You Already Know**

1. Opening Story: Marriage/Affair
  - a. Fairy tale/outward story of Nancy and ex (1 paragraph)
  - b. Real story, behind closed doors (1 paragraph)
    - i. Couldn't be who I was—he was always trying to get me to be who he wanted me to be
    - ii. I felt like I had to live up to his ideal of who I should be
  - c. I didn't admit what I already knew
    - i. My marriage was not a good fit for me
    - ii. It had taken so much to convince everyone around me that he was the man for me—I was unwilling to be wrong
      1. Dad saying I could still get out of the marriage at the wedding and me going through with it
    - iii. As a result, that truth came out sideways in the form of an affair
    - iv. I had an affair with someone who loved me for who I was
    - v. I didn't have to manage my actions/reactions around him
    - vi. I wanted to be loved for who I was and not for who my husband was always trying to get me to be
    - vii. I didn't want to abandon my husband
    - viii. I didn't want to deal with judgment from others
2. Clearly name the chapter step: Admitting What You Already Know
  - a. This is the first step in the process toward making sustainable change

3. Explain the step
  - a. Getting clear on what we want to change is the first step—so we must admit to ourselves what we already know
  - b. What does it mean to “admit” something? Are you admitting this to another person or just yourself?
  - c. Do you need to articulate it in some way—write it down? Or can you just admit it in your mind? Do you have to go searching for it, or does such an admission just “come to you”?
  - d. Telling the truth to yourself—why is this so hard?
  - e. How do you know what you already know? How do you discover what you’re not willing to look at?
    - i. What’s the thing you wouldn’t tell your best friend?
    - ii. What would you hide on a reality TV show?
4. Subpoint #1: Stories We Tell Ourselves
  - a. What is a story?
    - i. A string of thoughts put together
    - ii. Are all stories true? Any?
  - b. Internal stories vs. external stories—why do we have both of these?
    - i. How we can become aware of the differences between them?
  - c. Weave in my external story of “I’m perfect” vs. internal story of “I’m not good enough”
5. Subpoint #2: Keeping Secrets from Ourselves
  - a. Why do we keep secrets from ourselves? Give an example from my own world
  - b. “The secrets we keep from ourselves are the keys to freedom”— explain!
  - c. Link between secrets and shame; shame dissipates with revealing
  - d. A Note on Forgiveness—include a sidebar about the fact that I thought I’d make forgiveness a “step” but it’s actually a process, so will be throughout the book
    - i. All forgiveness is self-forgiveness

- ii. You can't forgive yourself until you are willing to look at what you know
- 6. Subpoint #3: Getting Your Life into Alignment
  - a. Getting right with what you already know is the first step to a life of alignment
  - b. What do I think of as the definition of alignment here?
  - c. What does it mean to be "in alignment," from my perspective?
  - d. When we're out of alignment, things are coming out sideways—why? Give example(s)
- 7. Writing Exercises
- 8. Action Steps
  - a. Explain why we need action steps—integration into life, moving us forward, making sustainable change requires action
  - b. This week:
    - i. Make a collage about what your "problem area" *feels like*.
    - ii. Mirror work: Set a timer and sit in front of the mirror for three minutes and admit to yourself out loud where in your life you're held back, dissatisfied, unhappy, or blocked
- 9. Conclusion & Transition to next chapter
  - a. What do I want the reader to take away from this chapter?

# APPENDIX B

## Outline Templates for Teaching Memoir and Narrative Memoir

### Outline Template: Teaching Memoir

As far as I know, I coined the term “teaching memoir.” I needed a phrase to describe a type of book many of my clients want to write: a combo event, where they tell their own transformational story while also offering the reader wisdom and how-to teachings along the way. A teaching memoir may be organized chronologically, with a different life lesson or set of lessons being revealed to the reader in the same order they were revealed to you, as you lived through them. It might also be organized by theme, where you tell different stories from your life based around a set of lessons or principles you want to impart. Note that the number of chapters and number of teaching points is entirely up to you. *Also, the topics suggested below are examples—they are meant to explain what a subtopic might look like.* You are likely to choose entirely different subtopics! Exercises or practices are included here at the end of each chapter, but you may or may not need or want them.

Title:

Subtitle:

By:

Introduction: ["Who I am and why I have something to say"]

- Opening story to introduce the theme of the book
- Inspiring vision of what became possible for you once you lived this story and learned these lessons
- Overview of your story—gives the high-level view of your narrative and why we should listen to you
- How the book is organized (brief chapter by chapter overview)
- How you recommend reading the book and undertaking the exercises (if any)
- What you hope for the reader as she dives into your story

Chapter 1: ["First step on my journey" or "First lesson I learned"]

- Opening story—what your life was like before you set out on the journey, and the "call to adventure" that changed everything
- Topic #1: Example: How you didn't heed the call, and what that cost you
- Topic #2: Example: What you had to overcome in order to take the first step
- Topic #3: Example: What you learned—and how the reader can avoid the mistake you made
- Exercises or practices
- Wrap up this lesson; transition to next chapter

Chapter 2: ["Next step on my journey" or "Lesson or principle #2"]

- Opening story—the moment you discovered the second principle and how it operates
- Overview of chapter’s theme, lesson, or principle
- Topic #1: Example: Sub-story of how this lesson first came into your life
- Topic #2: Example: What happens when you don’t apply this principle
- Topic #3: Example: Three ways to identify this lesson in your own life
- Exercises or practices
- Wrap up; transition to next chapter

Chapter 3: [“Third Step, principle, or lesson”]

- Opening story
- Overview of chapter theme
- Topic #1:
- Topic #2:
- Topic #3:
- Exercises or practices
- Conclusion; transition to next chapter

*Continue with additional chapters until the stories, principles, or lessons you want to share have all been included.*

Final Chapter: [“How to take what I’ve taught you into the world”]

- Review of what the reader has learned
- Topic #1: Example: How to take these principles into the world—and examples of others who have
- Topic #2: Example: Practical next steps for the reader now that the book is over

- Topic #3: Example: What to expect now that the reader has your tools for transformation
- Benediction and vision for the reader, based on where you are in your life today

## Outline Template: Narrative Memoir

Every memoir is different, so there's no step-by-step formula that will work for everyone. That said, there *are* archetypal elements to the human journey that—if included in your story—will make it accessible and identifiable to readers around the globe. The template that follows is based on the hero's journey, as originally conceived by mythologist Joseph Campbell. (The idea of using this format as a book outline was first introduced to me by the very talented screenwriter, book editor, and story coach Patricia Verducci, [patverducci.com](http://patverducci.com).) Each of the chapter topics listed below is found in the major mythologies of almost every culture in human history. While they are listed here in the classic order, they're offered as guidelines only; feel free to shuffle them around as needed to reflect your individual story.

For a deeper dive with the classic hero's journey structure, I recommend *The Hero with a Thousand Faces* by Joseph Campbell and *The Writer's Journey: Mythic Structure for Writers* by Christopher Vogler.

Title:

Subtitle:

By:

### Chapter 1: [We meet you in your “native” environment]

The reader is introduced to the protagonist—that's you, the memoirist—in your native environment. It is likely that at this stage of your journey, you were unaware of the conflict that was about to upset your stable everyday reality. Depending on the scope of your story, this may mean we see you blissfully ignorant

in your childhood, in the early years of your marriage, just on the verge of receiving a difficult diagnosis, or something similar. By visiting you in this native environment, we should be able to see the ways in which you have yet to grow emotionally, psychologically, or spiritually—ways in which you have not yet achieved the full maturation required in order to claim what you most want in life. (You may not yet be consciously aware of what you want most!) By the end of this stage, we as the readers need to start to understand the “prize” your soul is seeking, which will ultimately be “won” at the end of your story, even if you yourself could not see it at the time.

#### Chapter 2: [You’re forced out of your normal, everyday world]

Here we see your circumstances begin to change. Perhaps this is where we see your father die, or your spouse announce she wants a divorce, or your house burn down. Whatever the inciting event, we must see major change dawning in your life. Sometimes this shift will happen on the inside—recognizing and admitting to yourself that you’re not as happy as you’ve been pretending to be, for example. Either way, you’ve now seen too much. You can no longer hide out in your normal life; something has to change.

#### Chapter 3: [You’re faced with a difficult choice]

We see you torn between staying in your ordinary world, which has become unsatisfying or is no longer hospitable, and setting forth on a journey into the unknown. At first you may decide not to go—the degree of change and growth required by the journey seems too scary, destabilizing, or dangerous. But soon you realize the promise of attaining the “prize” is worth whatever danger may lie beyond. Eventually you decide to set forth, come what may.

#### Chapter 4: [You receive helpful information and guidance from wisdom holders]

This stage of the journey may show up in a single chapter, or we may see multiple instances of “wisdom holders” crossing your path throughout the journey. However they show up, we see you

receiving resources from guides or mentors. Most likely these wise people know more than you do about the journey you're about to go on. You may receive wisdom in the form of words, teachings, practices, or tools that will help you along your way. We may also see how, in receiving guidance from the outside, you also gain deeper access to the wisdom within yourself.

#### Chapter 5: [You fully exit your native environment and enter the unknown]

Here we see you enter a new world, full of different norms, values, and expectations than you're used to. Often you'll encounter one or more "threshold guardians"—people, beings, or events that challenge your decision to set forth on the journey. Once you are in this stage, however, the decision has been made. As anticipated, we see complications looming in the distance as you continue your journey forward.

#### Chapter 6: [You get to know the people, forces, and obstacles in your new world]

Here we see you start developing relationships with the inhabitants of the new, heretofore unknown world you've entered. Some will be helpful, while others may try to thwart your mission. The journey looks promising but still daunting. You may experience a setback (an "early death"), but we see you continue on. Complications continue to grow over the course of this section, until you are brought to your next choice point.

#### Chapter 7: [Danger approaches]

Here we see you led to the edge of the greatest trial you will encounter along the journey. You want to turn back, but you've come too far. We may see you call upon alliances you built in the previous chapters to support you during this difficult time. The complications increase to the point of crisis.

#### Chapter 8: [Your greatest fear becomes reality]

Here at the midpoint of your tale, you find yourself in the thick of the unknown world—where, as you had feared, you will

have to face the thing you're most afraid of. Whatever your heart is seeking suddenly feels very far away; it looks like all may be lost. You hit rock bottom, and some part of you truly does have to die. There's not a lot of hope that you will have a rebirth. At the very least, it's clear that a rebirth would require you to make a brave new choice in the face of very difficult odds.

#### Chapter 9: [Transformation happens]

It is at this very moment that everything changes. Simply by facing your worst fear, you receive the transformative gifts you've been seeking. Unfortunately you are still fully immersed in the darkness—so you are not yet ready to enjoy, or even recognize, that your greatest dream has been fulfilled. There are miles to go before you sleep, as they say. Danger still lurks, but there is a renewed sense of purpose in realizing you have nothing left to lose.

#### Chapter 10: [You complete the journey]

The crazy world you're inhabiting is not where the story ends. You must return to a state of equilibrium—one that looks like "going home," even though you will experience "home" very differently than before. The promise of returning to the stable world you love is a strong motivator; you start to feel a sense of urgency and resolve. Small setbacks continue to arise, but there is undeniable forward motion. You are on the return journey.

#### Chapter 11: [The final test]

As you stand on the threshold, about to reenter the native land you left at the start of your memoir, you must undertake one more devastatingly difficult trial. Here you surrender completely. You die and are reborn one last time. The willingness to enter this final death is an act of purification, proving that you've received the teaching your soul was calling for at the start of the story. Through your sacrifice, some greater conflict in the world is reconciled. The journey is complete, and you are brought back to life.

## Chapter 12: [Coming home]

Having transcended your greatest fear—and death itself—you’ve been transformed internally and often externally as well. We see evidence of change when you reenter the normal world and find you behave very differently than before. (Think about Dorothy’s return to Kansas, when she greets her family and friends with the love, gratitude, and humility that were completely missing before she visited Oz.) You’ve triumphed over the greatest challenge you could ever face; you’ve won the prize you sought. You’ve become a better version of yourself in the process. You may be ready for new adventures, or you may be perfectly happy to settle back into your old life, seeing it as if for the first time.

# RESOURCES

## Books to Inspire Your Writing

*Bird by Bird* by Anne Lamott  
*On Writing* by Stephen King  
*The War of Art* by Steven Pressfield  
*Writing Down the Bones* by Natalie Goldberg  
*Still Writing* by Dani Shapiro  
*The Artist's Way* by Julia Cameron  
*Big Magic* by Elizabeth Gilbert

## Writing Software

**Microsoft Word.** Microsoft (MS) Word is the standard word processing program throughout the book industry. Most publishers will require you to submit your manuscript as a Word doc and will not accept delivery in programs such as WordPerfect, Google Docs, or Pages. If you plan to become a serious writer of books, you will need Microsoft Word—so it's probably a good idea to bite the bullet and purchase it now ([products.office.com/en-us/word](http://products.office.com/en-us/word)).

**Scrivener.** If I were Oprah and could give one gift to a studio full of writers, Scrivener is what would be hiding under each of your chairs. I cannot recommend this system highly enough. Created specifically for authors of books and other long-format documents, Scrivener's built-in organizational tools and easy mix-and-match system is a vast improvement over MS Word when

it comes to drafting and revising your book. While it may seem complicated at first, the company has plenty of video tutorials to walk you through the system's impressive functionality. Trust me on this one: it's completely worth the learning curve, and with a licensing fee of only \$45, it's a screaming deal for such a vastly improved writing experience ([literatureandlatte.com/scrivener](http://literatureandlatte.com/scrivener)).

## NLP Marin–trained Changework Practitioners

kn literary, Break Through Resistance coaching,  
[knliterary.com](http://knliterary.com)

Carl Buchheit, co-founder of NLP Marin,  
[carlbuchheit.fullslate.com](http://carlbuchheit.fullslate.com)

Michelle Masters, [michellemastersnlp.com](http://michellemastersnlp.com)

Cheryl Breault, [cherylbreault.com](http://cherylbreault.com)

Crystallin Dillon, [crystallindillon.com](http://crystallindillon.com)

*Or better yet . . . take an NLP Marin course yourself!*

[www.nlpmarin.com](http://www.nlpmarin.com)

## For Help with Self-Publishing

*The Fine Print of Self-Publishing* by Mark Levine

Meadowlark Publishing Services, Sheridan McCarthy,  
self-publishing expert, [larkonline.net](http://larkonline.net)

kn literary arts, [knliterary.com](http://knliterary.com)

## Platform Building

Hay House Writer's Workshop with Reid Tracy, [hayhouse.com/writers-workshop-online-course-hhu](http://hayhouse.com/writers-workshop-online-course-hhu)

*Platform: Get Noticed in a Noisy World* by Michael Hyatt

*Online Marketing for Busy Authors* by Fauzia Burke

*Online Marketing Made Easy Podcast* with Amy Porterfield,  
[amyporterfield.com](http://amyporterfield.com)

ProBlogger from Darren Rowse, [probblogger.com](http://probblogger.com)

## Website Building

Pub Site, [pub-site.com](http://pub-site.com)

Charlie Griffin, [webexpertcharlie.com](http://webexpertcharlie.com)

PowerUp Productions, [powerupproductions.tv](http://powerupproductions.tv)

## Tools for Creating and Managing Online Content

Canva, [canva.com](http://canva.com)

Hootsuite, [hootsuite.com](http://hootsuite.com)

Buffer, [bufferapp.com](http://bufferapp.com)

MailChimp, [mailchimp.com](http://mailchimp.com)

## Book Cover Design

Chip Kidd's TED Talk, "Designing Books Is No Laughing Matter. OK, It Is," [ted.com/speakers/chip\\_kidd](http://ted.com/speakers/chip_kidd)

For your starter cover design (read "low-budget option"): [99designs.com](http://99designs.com)

For your final cover: Amy Hayes, [amyhayes.co](http://amyhayes.co)

## In Case You Need a Cathartic Cry (a.k.a. a shameless plug for my friend's amazing memoir)

*Caravan of No Despair: A Memoir* by Mirabai Starr