

**The Artist and the Marketing of Creativity:
Special Communication Considerations**

Research by John Racine

BUS531

Research and Strategic Communications

Dr. Jalloul

Due 11/29/04

“As the trade wisdom has it, of five books, two lose money, two break even, and one makes a profit,” according to Sutherland. (Sutherland 2) It is therefore imperative to understand how to communicate one’s literary, especially novel, ideas to agents, editors, and publishers. First of all, an understanding of what comprises the publishing industry is important. Book editors employ editors, copy editors, graphic artists, proofreaders, illustrators, and researchers. (Donald 23) Most book authors are under contract from a publisher, not part of its salaried staff. (Donald 23) Book publishers also maintain advertising sales staff, circulation sales staff, production personnel, and subscriber services personnel. (Donald 23)

Books themselves are more varied than the stars in the sky and so are the people who buy them. There is no accounting for taste; a book on punctuation spent eight months on the best seller list, selling almost a million copies in Britain. (Sutherland 2) John Sutherland of the Financial Times, expounding on the history of publishing, says:

The book trades of great nations are as reassuringly different as the nations themselves. Typically, they have been formed by idiosyncratic factors: unique boundary conditions, as chaos theorists call them. (Sutherland 1)

The British book trade, for instance, had a “cheek-by-jowl” closeness of a literate, leisured, and moneyed public, with a free press, a technologically advanced printing industry, entrepreneurial booksellers and publishers on Grub Street, and a profusion of authors. (Sutherland 1)

In fact, the invention of the copyright in Britain in 1710 gave the industry what it needed to succeed. (Sutherland 1) France, by contrast, never recovered from the

ensorship of the pre-Revolutionary period; their publishing industry is over-regulated today. (Sutherland 1) In Germany, they developed trade fairs which led to today's Frankfurt Book Fair, the biggest get-together of its type in the world. (Sutherland 1) Italy voraciously reads material from abroad, translated into Italian. (Sutherland 1)

Interestingly, the U.S., although it shares language and a core of reading materials with Britain, markets its books differently and always has. (Sutherland 1) While the U.S. reveres literacy and enshrines it in the constitution as something vital to liberty, where books are concerned, the reverence has verged on commercial brigandage. (Sutherland 1) Indeed, until 1891, the U.S. declined to sign-up for the international copyright agreement; this allowed U.S. publishers to reap where they had not sown, to sell works without remunerating the authors. (Sutherland 1) "Origination", the process of discovering authors, nursing them, and promoting the fruits of their genius, was practiced in Britain but not in the U.S. until later than 1891. (Sutherland 1)

In order to stand out above the competition, one needs to know what agents want, what agents crave. (Howry 28) Simply, agents want a succinct letter that tells who one is, what one's book is about, and, briefly, why one is qualified to write it. (Howry 28) One should be specific, concise, avoid arrogance or self-effacing behavior. (Howry 28) An interesting letter will do the most to show one's talent, but style, while important, is less so than clarity here. (Howry 29) It should be intriguing but well-rounded. (Howry 29) Interestingly, Howry suggests that telling whether one has been previously published can actually work to one's favor, because some agents prefer to work with unpublished authors. (Howry 29) Few aspects of marketing one's novel are more important than one's query letter. To illustrate, a great query letter can get a poor novel accepted,

though maybe needing work that one will do as time goes on, but a great novel with a poor query letter will sit on the dung heap of history, unread and unsung.

In any case, merger and acquisitions among publishers, notably with foreign ones, was heavy through 2001; many of the corporate marriages were successful. (Donald 1) The resulting corporate landscape is a varied, competitive set of firms, having different sizes, focuses, and different histories. In fact, they can differ wildly internally also. There are both independent and corporately-owned publishing companies.

Heading up the independent list is the Perseus Book Group, formed in 1996, a independent book publisher having several divisions: Public Affairs (nonfiction), Running Press (fiction and nonfiction), Basic Books (nonfiction), and DaCapo (nonfiction). (Perseus Book Group 1) Likewise, Allen & Unwin is a worldwide, independent book publisher, publishing fiction, nonfiction, academic, and children's titles. (Allen & Unwin 1) Asks Hoover's Inc., "Where have 'Lady Chatterley's Lover' and Salman Rushdie kept company? At the Penguin Group, one of the world's top publishers (and no stranger to controversial titles...) Penguin authors include Tom Clancy, Patricia Cornwell, and Nora Roberts." (Penguin Group 1) For example, the Lerner Publishing Group, a children's book publisher focusing on the school and library markets, has more than 1600 titles in print including picture books, biographies, and novels. (The Lerner Publishing Group 1) Imprints and divisions include Carolrhoda Books, First Avenue Editions, Kar-Ben Publishing, Lerner Publications, LernerClassRoom, and LernerSports. (The Lerner Publishing Group 1) Another very familiar name, Random House, Inc., is the world's largest traditional eponymous imprint, including Alfred A. Knopf, Ballantine, Bantam, Dell, Doubleday, Heyne Verlag

(Germany), and Editorial Sudamericana (Argentina). (Random House 1) Finally, Beacon Press, a non-profit publisher of fiction and nonfiction books, has a focus on diversity, independence, and religion; it was established in 1854 and is a division of the Unitarian Universalist Association. (Beacon Press 1)

There are several large publishers which are owned by larger conglomerates. Specifically, a publishing arm of VIACOM, Simon & Schuster is but one of several imprints such as Pocket Books, The Free Press, and Scribner. (Simon & Schuster 1) VIACOM also leverages through the film and TV properties of Paramount, MTV, and Nickelodeon. (Simon & Schuster 1) Simon & Schuster also publishes audio books, on CD-ROM, and the internet. (Simon & Schuster 1) A recent entry into the market, founded in 1991, Hyperion has published best sellers such as *The Five People You Meet In Heaven* by Mitch Albom; as a unit of ABC, Inc., Hyperion has published both fiction and nonfiction under various imprints. Finally, housed under media giant Time Warner's Time Inc. unit, the Time Warner Book Group company is home to general and children's trade book publisher Little, Brown, and hardcover, mass market, and trade paperback publisher Warner Books. (Time Warner Book Group 1) Time Warner AudioBooks creates and markets audio books. (Time Warner Book Group 1) Other imprints of the company include Warner Faith (religious books), Mysterious Press (mystery books), Back Bay Books, Time Warner AudioBooks, and Little, Brown, and Company Children's Books. (Time Warner Book Group 1)

Publishing has been a constantly changing industry, but the changes are coming faster than ever now. (Donald 1) Even more, William H. Donald of Standard & Poor, says that:

Newspaper and magazine publishers and their advertisers have always had to adapt to change, but today the opportunities and challenges are moving faster than ever. Among the causes are shifting target markets, competition from news media, and advancing technologies. Changes in circulation patterns and in ownership are also affecting the industry. (Donald 1)

Nevertheless, consumer books represent roughly 70% of publishers' net sales (PNS) in any given year. (Donald 25) Romances, crime/thriller, and science fiction genres accounted for \$6 billion in the U.S. in 2002. (Fiction Value 1) (Please see Appendix A for details.) Romance was the largest fiction category in 2002 and, while it gets little respect from literary critics, it is a very stable market and has been the largest fiction category for many years. (Fiction Value 1) Also strong have been crime/thriller sales. (Fiction Value 1) Children's fiction sales have been up, largely due to Harry Potter sales. (Fiction Value 1)

Mass-market paperback printing is much less expensive than art books or textbooks; buying the rights to an unreleased book by a popular author or the paperback rights to a successful hardcover title can cost the publisher millions. (Donald 26) Adult-trade and mass-market bring the author more than professional or educational texts. (Donald 26) What's more, electronic publishing is bringing print-on-demand books and electronic books (e-books) which promise to garner a significant part of the market. (Donald 11)

In particular, Harlequin Mills & Boon is seeking to dominate the chick-lit titles on the back of book-to-film *Bridget Jones's Diary* by spearheading a raft of titles to appeal to twenty-to-thirty something single women who like to smoke, drink, and party. (Novel Approach 12) Nearly half of Britain's top 40 best sellers target this market. (Novel Approach 12) However, BCA's book club Mango is aimed at eighteen to thirty year

olds; it publishes novels such as Jill Mansell's *Nadia Knows Best*. (Novel Approach 13) It defines itself as a chick-lit club and believes it reflects the growing pains of the generation. (Novel Approach 13) The club has over 60,000 subscribers. (Novel Approach 13)

Moreover, marketing African-American fiction is no longer simple. (Holt 16) In her story for *Publisher's Weekly* entitled *Shades of Black Fiction*, Karen Holt declares:

Marketing African-American commercial fiction used to be simple – publishers just claimed they had the next Terry McMillan and expected the books to move. But in the decade since McMillan's *Waiting to Exhale* revealed the sales potential of black authors, publishers have come to recognize – and begun to cater to – the vast diversity of tastes and interests among African-American readers. (Holt 16)

She goes on to relate that, for black audiences, standard book reviews are critical for marketing some books, especially literary fiction, both for publications such as the *New York Times* and *USA Today*, as well as *Essence* and *Black Issues Book Review*. (Holt 17) She notes that marketing over the radio work better for light fiction, while book clubs can be important. (Holt 17) *Go On Girl*, such a book club, is a network of 30 groups across the country, started in 1992. (Holt 17) For spiritual material, mailing to large churches work the best. (Holt 17)

Equally important, because it is symbolic of the overall trade, Pocket Books has sold over 250,000 copies of the nine video books for Blizzard Entertainment's *WarCraft*, *StarCraft* and *Diablo* games, and is planning eighteen more. (Maas 2) Says John Michael Maas in his article *the Display Dilemma* in *Publisher's Weekly*, "Video games are the next theatre, the next cinema, the next major form of mass entertainment." (Maas 3) Publishers are selling video-game novels, too. (Maas 1) Game novels, which are novels that tell the story behind a game, tend to be longer-lived than movie tie-ins. (Maas 3)

Where older video-games moved from low to advanced levels in which it is hard to blow things up, newer games often involve a narrative journey. (Maas 1) The biggest novel right now, for those wanting to see an example, is *Halo: The Fall of Reach*, a prequel, a bible, that crafts the world and the characters of the game of the same name. (Maas 1)

Knowing the terminology of the publishing industry is a must for communicating with it successfully. To begin with, the book publisher's catalog comprises two elements: 1) the *frontlist*, those books, usually best sellers, that subsidize the rest, and 2) the *backlist*, books that have already appeared in a first edition and will continue to be issued; the backlist gives a measure of security no matter what the frontlist does in the market. (Donald 37) The *publishing list* is the announcement of authors' books usually in the fall or spring. (Rubie 14) The term *bestseller* usually refers to books that appear on the top 10 or 15 of best-selling books, as compiled by the New York Times, Publishers Weekly, and USA Today. (Rubie 55) The term *in print* indicates a book is still available from the publisher, while the term *out of print* indicates the reverse. (Rubie 217) If it is out of print, the author can get her or his rights back from the publisher. (Rubie 217) *Crashing* a book refers to publishing a book in a rush, within weeks instead of the normal period of months. (Rubie 151) A *print run* is the number of books a publisher prints at a given time. (Rubie 147) The number of copies actually sold in a particular title is called a *sell through*. (Rubie 10) The copies of a book that are returned to the publisher by bookstores, which have cleared their shelves to make room for new books, are called *returns*. (Rubie 12) *Vertical publishing* is the name given to publishing companies which publish first as hardcovers then as paperbacks. (Rubie 14) *Horizontal publishing* is the

name given to publishers which publish either hardcover or paperback, but not both.

(Rubie 14)

There are general terms about books themselves that are due consideration. *Fiction*, also called the *novel*, does not pretend to be true and admits to being an invention, even if it's based on real life. (Rubie 36) *Nonfiction* books narrate actual events, or information and opinion; anything that is not fiction is considered nonfiction. (Rubie 36) *Front matter* is the first few pages of a book, including at least the book title and a table of contents, while *back matter* is the last few pages of a book, often containing appendices or the index. (Rubie 145) *Cloth* is another name for a hardcover book. (Rubie 12) A *genre* is a marketing term that categorizes and divides books so that they are easily placed together in a store; for instance, Western, romance, and mysteries are genres. (Rubie 37) A related term, the *placement* of a book indicates where in a store one would find it. (Rubie 203)

Some organizational terms are worth noting also. *Book Clubs* sell hardcover and paperback books to members at special club discount prices, by direct mail. (Rubie 16) Founded in 1967 and presently supporting over eighteen thousand writers at over three hundred member colleges and universities and eighty writers conferences and festivals, the *Associated Writing Program (AWP)* is a national, nonprofit literary organization for the benefit of writers, writing programs, teachers of writing, and lovers of literature.

(Rubie 17)

There are also a whole set of terms relating to agents and publishers. *Authors' representatives*, also called *literary agents*, earn their money solely from *commissions*, a percentage of authors' royalties. (Rubie 113) A *royalty advance* is the money that an

author is paid by a publisher for the license to print and sell an author's book. (Rubie 9) A *royalty rate* is the percentage of the net price of the book which the author is paid resulting from sales of the book. (Rubie 10) *Subsidiary rights* are a variety of potential money-making extras, from magazine reprints to translation to dramatic and film of even audio books. (Rubie 16) Sending in a manuscript or book proposal to an agent or editor is called *submission*. (Rubie 71) An *unagented submission* is one in which the author does not have agent representation. (Rubie 71) A *synopsis* is a narrative summation of one's novel, a "telling" of the story rather a "showing" of it. (Rubie 75) Finally, *SASE* is an acronym for self-addressed stamped envelope. (Rubie 87)

One should first determine whether one's story is best told as a book, short, or magazine story. (Rubie 60) Peter Rubie in his *The Everything Get Published Book* makes the following point:

Okay, you think you've got a good idea. The first big question you need to answer for yourself is, Is this idea really a book or will it work better as a magazine article or short story? If you're sure you can write several hundred pages (at least 250, double-spaced) without struggling and padding, then you may well have an idea that will sustain a book. (Rubie 60)

The next step is to size up the competition by checking whether there are other books already published on one's topic and how successful they've been. (Rubie 62)

Amazon.com and Barnes&noble.com are good first places to look; note which publishers publish these types of books. (Rubie 62)

Next, one needs to think objectively about what one's book adds to the field. (Rubie 63) Rubie goes on to say, "When you start to develop your idea, the most important questions are who will buy this book and what category does it fall into; in other words, from the outset, define your audience." (Rubie 62) Furthermore, Rubie says

to "... make sure your idea is told in such an emotionally gripping way that it will appeal to as wide an audience as possible." (Rubie 62)

In like manner, a book proposal is primarily a sales tool and describes the structure of one's proposed book. (Rubie 70) It also includes a sample chapter to demonstrate the tone of the piece. (Rubie 70) Unfortunately, it is unlikely that an unpublished, first-time writer will sell a piece of fiction on the strength of a proposal. (Rubie 70) To the experienced writer, Rubie cautions that literary magazines receive many proposals:

Our literary agency receives close to a thousand queries and proposals a month. Editors at publishing houses receive almost as many. So your proposal had better stand out, and it had better be well prepared and professionally presented. If it isn't I guarantee the next guy's will be. There it is, next in line to be read in that wobbly, towering stack of manila envelopes beside the pizza box. Its eight o'clock at night, and the editor and her assistant are closing out a 12-hour day with after-hours work, tackling the mail stacks before the envelopes somehow reproduce like rabbits and get completely out of hand. The editor – and the agent (who's doing much the same thing at the same time in his office) – are looking for decent ideas, professionally presented, by a writer who looks like he or she can deliver what he or she promises. With all that mail, you'd think such promising material would be easy to find, but it isn't. That's why if you do a terrific job on your proposal, you start way ahead of the pack. (Rubie 71)

In fact, Rubie asserts that there are fifteen general dos and don'ts of proposal writing, which are listed in Appendix C, for reasons of size not importance. (Rubie 86) In particular, though, fiction proposals, from experienced writers, should provide a short hook, a brief overview, an author bio, a synopsis, and some sample pages. (Rubie 75) The narrative synopsis should outline the beginning, middle, and end of the story, but chapter-by-chapter breakdowns are not recommended. (Rubie 75)

Even more important, the query letter is a matter of planning and calculation, not chemistry. (Howry 28) A query has one to two minutes to hook the agent's attention. (Howry 28) A good query should have a great hook, i.e. what the book is about, tell who one is, and why one is the best person to write this book. (Rubie 82) In an interview with Margaret L. Evans, author of the novel *The Sixth World*, Mrs. Evans suggests the following:

Create a grabbing query letter that makes the agent want to request more or all of the writing project. Include a one-page synopsis of the project and a one-paragraph author bio, listing all your writing credits. Make sure your project is complete and polished so you're ready when it's requested for a reading. Once an agent offers to represent your work, you have to wait patiently while they pitch it to editors and publishers. When you receive an offer, be sure to review it carefully before signing. Your agent should offer you good advice and the relationship doesn't end when you sign with a publisher. You will then work with an editor to polish your work further and iron out the remaining details, such as artwork, cover, font, etc. (Evans 1)

Evans feels that the most important general consideration in her correspondence with agents is getting their attention and making her pitch in as few words as possible. (Evans 1) A query letter should be one page and no more than three or four paragraphs and a closing. (Evans 1) It should open with a "grabber", elaborate, then describe the physical qualities of the work. (Evans 1) Finally, say what one is offering, ask if they want more (in terms of chapters), and close politely. (Evans 1) (See Appendix B for a sample query letter.)

In the computer age, new methods of writing and querying have opened up. While there are bestselling authors who prefer to use typewriters, computers with word processing programs are the most efficient tool for writing and editing. (Evans 4) Along with a heavy duty printer, a computer and software are almost a necessity. (Evans 4)

Another application of the computer is accessing the internet. Today, e-mail has opened up a whole new avenue for communication, even over long distances.

Queries sent over e-mail are called e-queries. (Howry 71) There are definite advantages to sending e-queries, including speed, convenience (both for the writer and the editor or agent), and cost. (Howry 71) Even more important is the freedom from worry from the anthrax scare of late 2001. (Howry 71) At that time, e-queries became the only way to contact some agencies. (Howry 71) In *Agents, Editors, and You*, Michelle Howry gives the following 10 pointers: 1) find out if the editor or agent accepts e-queries, 2) remember that the job of a query letter is to persuade the editor or agent to ask for more materials, 3) be a little formal, 4) watch one's spelling, 5) make good use of the SUBJECT: line, 6) provide enough contact information, 7) offer to supply samples of one's work on request, 8) save one's resume for job applications, 9) don't send to multiple people on one e-mail, and 10) don't expect an instant answer. (Howry 72)

Finally, 'blogging' (i.e. keeping a web diary open to readers) has caught on with everyone from high school students to journalists. (Italie 1) Blogs often have a light, conversational tone, like a phone call or postcard. (Italie 1) One author interweaves reader responses with his own entries. (Italie 1) At Viking Penguin, executive editor Pamela Dorman encourages blogs, "as a very targeted and effective way to increase word of mouth." (Italie 1) However, she adds that it's too soon to tell if blogs help sales. (Italie 1)

In addition, Peter Rubie has much to say on the matter of agents, beginning with:

If an editor or agent gets caught up in the world of the writer – whether it's in fiction or nonfiction – from the first sentence, the writer is way ahead of the game. Besides a good plot and strong characters, fiction

needs some flair and style to its narrative tone. It is much more idiosyncratic in its appeal. (Rubie 70)

Says Rubie, “Another thing to pay attention to is the title of your book... A good title should be both informative and provocative.” (Rubie 66) Agents will request sample chapters and manuscripts either by e-mail or regular mail. (Evans 4) Rubie continues about agents and sample chapters in the following:

If the first few chapters aren't the best in the book, the reader will never get to it, regardless of the brilliance of the rest of the novel. If a writer of fiction chooses to send chapters other than the first chapters to an editor or agent, the obvious conclusion is that the first chapters need work and, consequently, that the book isn't ready for submission. (Rubie 75)

In order to understand when and where to make one's communications and to manage one's expectations during the marketing process, Rubie also details the following timetable of publishing events: 1) from idea to research to book proposal: 1 to 2 months, 2) from book proposal to literary agent: 3 months, 3) from agent to editor and book contract: 6 months (if one is lucky), 4) from contract to delivery to editor: 6 months (this is pushing it; more like 9 months to a year), 5) from transmission by editor to finished book on the shelves: 9 months, and 6) total time: 2 years, give or take a few months.

A fine way to advance one's prospects for selling a book or proposal, is to meet an agent. Attending a writing conference is a great way to meet an agent because agents attend writing conferences. (Howry 47) Later, one can mention meeting the agent when querying the agent which will get one's query a closer look. (Howry 47)

Other documents an agent or publisher might want, if he or she likes a query, are sample chapters or a complete manuscript. (Evans 1) The sample pages should be the first 80-100 pages of the book. (Rubie 75)

According to Peter Rubie, there are ten reasons that one needs an agent, which are shown in Appendix D for reasons of size not importance. (Rubie 115)

To wrap up, perseverance is essential to one's success. (Evan's 1) Margaret Evan's advice is simply, "Don't give up!" (Evans 1) Like anything in life, having reasonable expectations, perseverance, and a positive outlook on one's endeavor are at the core of accomplishment. Writing and marketing novels is an especially long process that requires patience, imagination, attention to detail, commitment, and a love of the craft. One does not undertake a writing career lightly. Evans comments that when setting out to market one's own novel (self-publish), one should be prepared to spend money and a lot of time e-mailing, mailing, and telephoning media. (Evans 1) One should pay a professional to write a Press Release and Publication Announcement and make sure that it gets to all of the newspapers, radio, television stations, and wire services. (Evans 1) Following up is a must; one needs to be as creative in one's marketing schemes as one is in one's writing. (Evans 1) Some practical ideas for advancing self-publishing sales are: 1) hosting a book-signing party, 2) offering discounts for sales, and 3) speaking at local libraries in one's subject. (Evans 1)

Self-published or otherwise, the author is the most qualified person to promote a book and publishers often don't promote beyond a catalog listing. (Howry 185)

Consequently, author Patricia L. Fry suggests:

Talk about your book everywhere you go. I've sold books to beauty shop patrons, grocery store clerks, the receptionist at my veterinarian's office, neighbors, members of my civic organizations, and people I met on the Internet. More than once, while giving directions to tourists in my hometown, I also sold them copies of my local history book. Do book signings. Schedule speaking engagements. Get booked on radio and TV shows. When I say this to my clients, they often say, "Whoa, I'm a writer, not a speaker." If you shudder at the thought of standing before

an audience, but you want to sell more copies of your book, it will behoove you to hone your speaking skills. (Howry 185)

Publishing credentials are essential for sales. (Howry 46) Scott Gold relates what attracts him to certain query letters, as follows:

When a writer has some experience – has published, has won an award, even has gone to a writers' conference. Something that tells me that he takes himself seriously as a writer, and that he's not just doing this in a weekend and sending his query off to an agency as a lark. A person who has an M.F.A. in creative writing will probably get more consideration. As will someone who's been to one of the big writing workshops, like Iowa. Anything that tells us that you're serious and that you're marketable. A writer who has some publishing credentials is simply easier for us to sell to an editor. (Howry 46)

According to Scott Gold, Zachary Shuster Harmsworth Literary Agency recommends that aspiring writers try to get published in magazines, too, to acquire more writing credits and experience. (Howry 47)

Publishing, in general, and novels, in particular, are a big part of the world of ideas within which people exist. According to Rubie:

Books are just the outer form of what really matters. At its heart, publishing is about ideas... It's an industry in which a good idea can sell when it's not that well written, and an idea that's overly familiar or mundane, with little emotional impact, will not. (Rubie 60)

Communicating ideas in a coherent, exciting fashion to agents and editors is essential to marketing fiction. Query letters, proposals, and sample chapters are the central avenues of communicating those ideas.

Marketing one's work can be a difficult emotional journey. (Evans 1) It can take as long as 2 years from when a book proposal is accepted by a publishing company until it is printed. (Rubie 63) Evans says that the most difficult aspect for her is:

Sending a dynamite email or letter and getting no response. I found that sometimes a friendly, follow-up email a month later gets results. (Evans 1)

Clearly, marketing one's ideas, they being things cherished by each person, requiring such a long sustained effort and having all-or-nothing rewards, can be daunting, especially if one *expects* to win. Knowing how many queries are received each month indicates just how low the chances of selling one's work really is, unless one has a great deal of talent and markets it effectively. A mature estimation of one's own ability and one's own commitment to marketing are therefore imperative in order to avoid unnecessary emotional trauma. One must objectively assess the worth and marketability of the novel before embarking on the marketing adventure, lest it turn into a marketing nightmare. The requirements are clearly excellent communication skills, not just in being able to write the novel, but in being able to communicate it to agents, editors, and publishers, but also communicating one's ideas directly to the public, once published.

Appendix A – Fiction Sales Statistics

Table 15 Value Fiction Sales by Subject 1998/2002

	<i>US\$ million</i>	
	1998	2002
General novels (including classics)	1,527.3	1,928.0
Children's	1,599.8	1,662.0
Crime/thriller/western	1,954.4	2,360.2
Romance	2,269.8	2,654.7
Historical	243.7	278.1
Science fiction	699.8	801.7
Short stories	132.9	145.4
Occult/horror	269.4	314.6
Women's	-	-
Other fiction	314.7	374.9
TOTAL	9,011.8	10,519.7

Table 16 Value Fiction Sales by Subject: % Growth 1998/2002

% value

	CAGR 1998/2002	TOTAL 1998/2002
General novels (including classics)	6.0	26.2
Children's	1.0	3.9
Crime/thriller/western	4.8	20.8
Romance	4.0	17.0
Historical	3.4	14.1
Science fiction	3.5	14.6
Short stories	2.3	9.4
Occult/horror	4.0	16.8
Women's	-	-
Other fiction	4.5	19.1
TOTAL	3.9	16.7

Source: Trade Associations (Book Industry Study Group: Book Industry Trends 2002, Association of American Publishers), Trade press (Publishers Weekly, American Demographics), Industry analysts (Ipsos BookTrends), Euromonitor

Appendix B – Sample Query Letter
July 24, 2004

Mr Alan Nevins
Renaissance
9220 Sunset Blvd #302
Los Angeles CA 90069

Dear Mr Nevins:

Archaeologists always hope for but don't usually find the discovery of the millennium. Until now. Amy Parrish and Joe Magee, whose meeting is no accident, are brought together to lead an expedition into the lush hills near California's Central Valley to explore the unimaginable possibility of finding the lost Mayan civilization. Take yourself on a magic carpet ride through hieroglyphics, earthquakes, computer viruses and strangers who look very much like Maya, in a contemporary thriller called *The Sixth World*, and you'll never forget your journey!

What Parrish and Magee find there could very well change the course of history and save the world, but they face immediate threats from an international terrorist group and a host of other very greedy folks who want to beat them to the treasure. Mysterious Mayan-like murders complicate matters as the action culminates in a startling climax that portends what will happen worldwide on December 22, 2012.

The Sixth World is an action-thriller with approximately 120,000 words and 543 ms pages. It was self-published in late 2003, and I am seeking representation for this novel. Its timely theme of the predicted end of the world has almost a cult following (see attached press release) and I am looking for greater distribution than I can achieve through self-publishing.

Enclosed is a one-page synopsis. Could I send you sample chapters or the entire novel? While I do understand you may not be taking new clients, the novel is in a fiction area you consider. Would you be willing to take a look at it?

Thank you for your time, and I look forward to hearing from you regarding representation of this story.

Sincerely,

Margaret (Meg) L. Evans
123 Main St.
Anywhere, MD 12345
301.555.5555
margaret_evans@anyemail.com

Enclosures

Appendix C – Fifteen Dos and Don'ts of Proposal Writing.

1. DO find out a person's correct name and title before you send him or her your proposal and query letter.
2. DON'T misspell names and technical words in particular. Do some research.
3. DO make sure you put the correct postage and address labels on both the letter you send out AND the SASE you include.
4. DON'T use antiquated equipment if the printed copies it produces are hard to read.
5. DON'T handwrite anything, except your signature.
6. DO make sure the proposal is easy to look at and read, with double spacing and 1-inch margins all around.
7. DO come to the point quickly in your query letter, and keep it short.
8. DON'T bother to make statements like, 'I've registered the proposal with X, so no one can steal it,' or 'I'll only take a minimum of \$250,000 for this book.' If it's good enough to steal, it's good enough to represent. If not, who cares! And as far as price is concerned, you'll get what you're offered. Accept it or not as you please.
9. DON'T inundate an editor or agent with a shopping list of ideas at one time, on the basis of 'If you don't like this, then try that.'
10. DO behave professionally, and try to help the agent or editor help you.
11. DO try and remember you're not the only writer the agent has to deal with. The volume of mail and telephone calls they have to go through is enormous.
12. DON'T get your knickers in a twist, as they say in England, about the need to rush your book proposal into print. It ain't gonna happen! By the time the book's ready, if the

subject is that timely, it'll be too late. No one will remember or care what your book was about. You're better off writing a magazine or newspaper article.

13. DON'T submit e-mail proposals unless you're asked to.

14. DON'T send full manuscripts unless invited.

15. DON'T call every day asking if they've either received the manuscript, or read it yet.

(Rubie 86)

Appendix D – Ten Reasons Why You Need a Good Agent

1. It's an agent's job to know which editor at which house is interested in projects like yours or is looking for projects like yours.
2. An agent can nearly always get a better deal for your book than you can, even if the initial contact is yours.
3. An editor knows that if you have an agent, it's because the agent sees something commercially viable in your work. Your agent's enthusiasm and professional reputation will count for something in selling your book.
4. An agent is well-versed in the tools of getting a book out into the marketplace. She knows the best timing for a submission and what to say over the phone and write in a cover letter, and she has the ability to develop a little buzz about your book.
5. Even if you're a lawyer, unless you know publishing law, publishing contracts can be difficult to understand and negotiate. An unagented writer or lawyer not versed in publishing contracts might not be able to achieve those same favorable terms.
6. Agents will get you the best deal and that often means subsidiary rights – which agents can then sell and earn extra money for you through their subagents in foreign and translation markets and the movie and TV arena, and so on, without sharing the proceeds of those sales with the publisher.
7. An agent commonly submits a project to several editors at the same time (called multiple submissions).
8. An agent can run interference for you with a troublesome editor and/or publishing house employee. If you don't think this means much now, wait until you learn they've

decided to take your literary novel, *Sister Marie and the Convent in the Ghetto*, and retitled it *Bike Nun in Hell*, with matching cover art.

9. Your agent keeps track of who owes you money, how much, and when it's due to be paid.

10. A good agent will be a career manager and adviser and will encourage and guide you in your literary endeavors.

(Rubie 115)

The Artist and the Marketing of Creativity: Special Communication Considerations

Works Cited

- Allen & Unwin*. USA: Hoover's Company Profiles, 2004.
- Beacon Press*. USA: Hoover's Company Profiles, 2004.
- Donald, William H. *Industry Profile*. USA: www.netadvantage.standardpoor.com, 2004.
- Italie, Hillel. *Author's Blogs Log Lives Beyond Novels*. USA: Life, 2004.
- Fiction Value by Subject*. Europe: www.euromonitor.com/gmid, 2004.
- Holt, Karen. *Shades of Black Fiction*. USA: Publisher's Weekly, 2003.
- Hyperion*. USA: Hoover's Company Profiles, 2004.
- Howry, Michelle. *Agents, Editors, and You*. Ohio: Writer's Digest Books, 2002.
- The Lerner Publishing Group*. USA: Hoover's Company Profiles, 2004.
- Novel Approach to Book Market*. USA: Precision Marketing, 2003.
- Maas, John Michael. *The Display Delimma*. USA: Publisher's Weekly, 2003.
- _____. *Publishers Get Game*. USA: Publisher's Weekly, 2003.
- Market Overview*. Europe: www.euromonitor.com/gmid, 2004.
- The Penguin Group*. USA: Hoover's Company Profiles, 2004.
- Perseus Book Group*. USA: Hoover's Company Profiles, 2004.
- Random House, Inc.* USA: Hoover's Company Profiles, 2004.
- Rubie, Peter. *The Everything Get Published Book*. Massachusetts: Adams Media Corporation, 2000.
- Simon & Schuster, Inc.* USA: Hoover's Company Profiles, 2004.
- Sutherland, John. *Books Essay: A Brave New World*. USA: www.FT.com, 2004.

Time Warner Book Group, Inc. USA: Hoover's Company Profiles, 2004.