Entrepreneur to Author

Book Extras

STEPS Method Companion Worksheets

Chapter 1: Align Your Business Strategy

Your book must be conceived with clear knowledge of and alignment with your business strategy. And it should be treated with the same rigour as any important business initiative.

Author name:

Business name:

1.1 Business strategy

Too many entrepreneurs make the mistake of thinking that all they need to do is write a book and they'll increase their authority and grow their business. A book can do this, however, it must be good, and it must be strategically linked to your business if it's going to be effective. In this section, map your business strategy to your book strategy as the first critical step in writing a high-impact book.

Your core business

Business type. Describe the type of business you operate.

Products. List your major product or service categories.

Your ideal customer

Segments. List the types of customers you serve and identify which you'd pick if you could only serve one group from now on.

Ideal Customer Profile (ICP). Think of an *ideal* customer from your chosen group on the left. This may be a real, profitable customer you loved working with, someone you *wish* was your customer who you know you could serve really well, or a composite of a few people. Describe them here in detail.

Problem. Write down the key problem you solve for your ideal customer.

Fear. Describe your ideal customer's biggest fear related to this problem.

Impact. Describe the impact of this problem on your ideal customer's life.

Your unique solution

Branded solution. Name and describe your unique solution to solving your customer's problem.

The result. Describe the end-result that your ideal customer enjoys once you've helped them solve their problem.

1.2 Goals for your book

Goals are the heartbeat of your business. Beyond motivation, they help guide decision-making and give you something to compare results against, so you know if what you're doing is working. You need goals for your book, too, so you can write content, create a book structure, and include calls-to-action that support your objectives.

Instructions

1. Score each of the assessment criteria below (1 being DISAGREE and 5 being AGREE) and then add up your scores in each section.
2. Refer to the scoring guide below to help identify which goal(s) may be most applicable to you, your business, and your book.
3. Choose one primary goal and (optionally) one or two secondary goals for your book.

Goal	Assessment criteria	1 2 3 4 5	Section score	Secondary goal(s)	Primary goal
Build authority	My business success depends on my credibility as an expert.	○○○○○			
	Working with me is how most people learn of the quality of my work.	○○○○○	/15	☐	○
	I often struggle to get attention of media, partners, and prospects.	○○○○○			
Generate leads	The lifetime value of a new customer is more than $5,000.	○○○○○			
	I'm fully able to serve all the leads I'm getting to my business.	○○○○○	/15	☐	○
	In aggregate, I spend too much time on poor quality leads.	○○○○○			
Expand reach	I could help more people than I'm currently reaching.	○○○○○			
	I mainly serve my customers one-on-one or in small groups.	○○○○○	/15	☐	○
	Growing my business means scaling up the time I have to spend.	○○○○○			
Launch a business	I'd like to launch a business or new service-based products.	○○○○○			
	I don't yet offer an ecosystem of products to my customers.	○○○○○	/15	☐	○
	A unique approach underpins how I deliver results for my customers.	○○○○○			
Influence opinion	Important topics in my field are poorly understood by stakeholders.	○○○○○			
	I'm already considered an influential thought leader in my field.	○○○○○	/15	☐	○
	I have a strong view on important topics that needs to be heard.	○○○○○			
Codify knowledge	My unique approach delivers results, but it's not been well articulated.	○○○○○			
	My knowledge and expertise sits mostly in my head.	○○○○○	/15	☐	○
	Our key processes haven't yet been well defined and/or documented.	○○○○○			
Build new capabilities	There are new industry trends or topics my customers need help with.	○○○○○			
	I've not yet had time to become an expert in these new topics.	○○○○○	/15	☐	○
	With capabilities in these areas I could become the 'go-to' in my niche.	○○○○○			
Sell books	Over time, I'd enjoy authoring a series of books on related topics.	○○○○○			
	I enjoy (or would enjoy) regularly engaging with my audience.	○○○○○	/15	☐	○
	I have or could develop enough I.P. to feed a series of 5+ books.	○○○○○			

A total score of 10 or less in any one AREA suggests your business could benefit from an Entrepreneur to Author publishing strategy focussed on that goal.

		Metric #1	Metric #2
My PRIMARY goal for my book is:			
My SECONDARY goal(s) for my book is/are:	1.		
	2.		

1.3 The business case

A business case articulates the financial and qualitative rationale for undertaking a project and is useful for making decisions about greenlighting a project (such as a book), prioritizing resources to it, and monitoring its outomes. To develop the business case for your book, you make informed estimates about the value of the benefits you expect in three areas: revenue benefits, expense benefits, and intangibles.

Instructions

1. For each potential benefit below, estimate as best you can the value your book would deliver in Column A.

2. In Column B, indicate how confident you are in your estimate and ability to execute what's needed to realize the value in Column A.

3. For each row, multiply your value estimate from Column A with your confidence % from Column B and put the result in Column C.

4. Add up all the cells in Column C and put the sum in the bottom-most cell at the bottom of the page. This is the total estimated value of the expected benefits of your book.

	A	B	C
Revenue benefits	Est. value ($) x	Confidence % =	Adj. value ($)
Higher rates / prices			
Larger average transaction size			
Increased repeat purchase rate			
Increased customer referrals			
Improved sales conversion rate			
New leads			
Revenue from a new business or new products based on your book			
Revenue from speaking engagements			
Licensing revenue			
Book sales			
Other: _____			
Other: _____			

	Est. value ($) x	Confidence % =	Adj. value ($)
Expense benefits			
Reduced customer acquisition costs			
Reduced employee training costs			
Reduced sales costs			
Improved employee productivity			
Reduced error rates and waste			
Other: _____			
Other: _____			

	Est. value ($) x	Confidence % =	Adj. value ($)
Intangible benefits			
Value of ancilliary assets			
Increase to value of business			
Enhanced personal brand value			
Improved partnership opportunities			
Improved economics of business			
Social impact			
Company culture			
Quality-of-life improvements			
Other: _____			
Other: _____			

Total estimated value of expected benefits $

Chapter 2: Create a Reader Strategy

Getting clear about whom you're writing for and how your book will help them makes it far more likely you'll write a book that gets results for you and your reader.

2.1 Ideal Reader Profile (IRP)

An IRP gets specific, describing a semi-fictional person who represents the type of reader you're writing for. It allows you to go from a general understanding of a large group of people to a detailed vision of a real, flesh-and-blood individual that you write specifically to.

To build your IRP, consider the person that best represents whom you intend to write for. Be specific. Don't think in terms of age ranges, income bands, or other general buckets. Instead, picture a real human being like that perfect client you know you could serve really well.

Instructions

1. Complete each of the sections below, describing your ideal reader in as much detail as possible. If you're writing for your ideal customer, refer to your description of them from the actitivity from Chapter 1.

2. Search a royalty-free image site (such as pexels.com or unsplash.com) and find a picture of someone who you feel looks like your ideal reader, download it, and include it with your IRP.

3. Print out your IRP and review it whenever you sit down to work on your book.

First and last name:

Photo

Downtime

News sources:

Magazines/blogs:

TV channels/shows:

Podcasts:

Influencers/gurus:

Pref. social media:

Hobbies:

Personality

Intro-/extro-/ambivert:

Calm/anxious:

Comfort with tech:

Myers-Briggs type:

DISC profile:

Other:

Other:

Age

Gender

Marital status

Children (and ages)
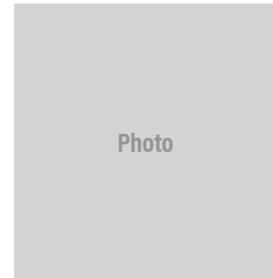
Goals

What are their 3 most important *personal* goals? How are they progressing toward these?

What are their 3 most important *professional* goals? How are they progressing toward these?

Challenges

What are their 3 biggest *personal* challenges?

What are their 3 biggest *professional* challenges?

Location

Occupation:

Job Title:

Relationship to your area of expertise

Level of familiarity:

Biggest need in this area:

Level of need awareness:

Urgency of need:

Annual household income:

Education level:

Work experience:

What else is important to know about your ideal reader?

2.2 Intended Reader Journey (IRJ)

When your readers pick up your book, they expect to be taken on a journey. They begin this journey in one place (Point A), a current state where they have problems that your book promised to help them solve. Your job, as a nonfiction author, is to understand where your reader is today as it relates to your subject (Point A: Current State) and where they'd rather be (Point B: Future State), and then take them on that journey through your words. Let's plan out the journey you'll take your reader on.

Point A: Current state

Describe your ideal reader's current state as it relates to your area of expertise that would cause them to want to read your book. In particular, think about the impact this problem is having on their health, their important relationships, and/or their finances.
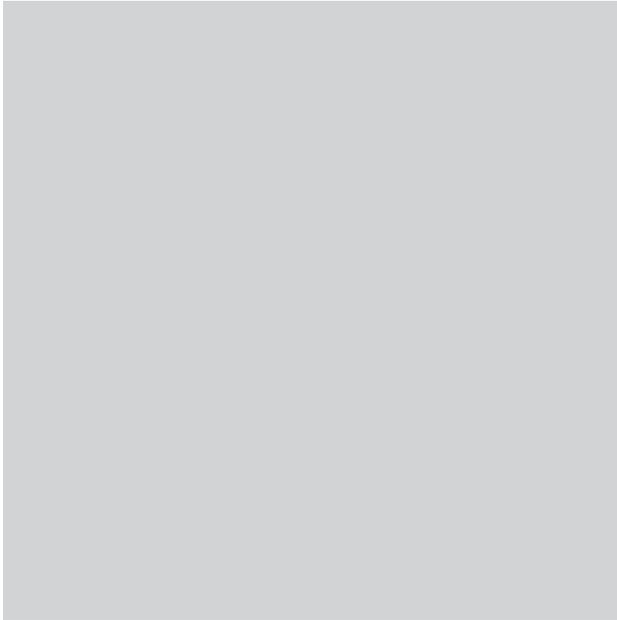
What are the root causes of the problems they're experiencing in their current state? What mistakes might they have made that brought them to this point?
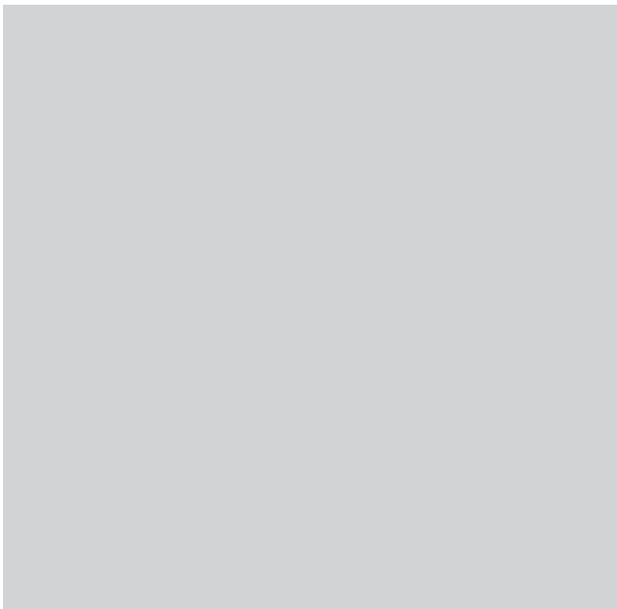
Point B: Future state

Describe the future state that your reader wants to reach by reading your book. In particular, describe what they should know, feel, and do.

KNOW. What do you want your reader to KNOW after reading your book?
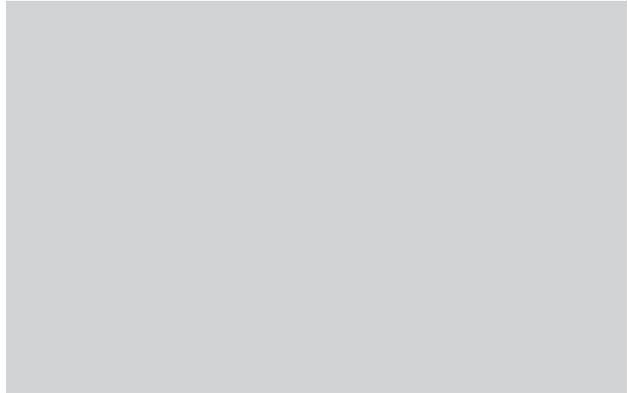
FEEL. What do you want your reader to FEEL after reading your book?
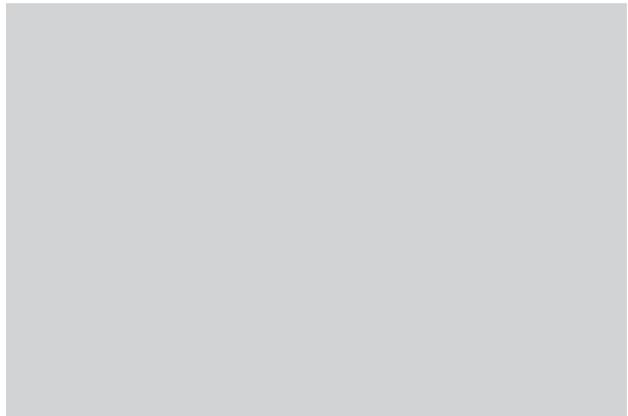
DO. What do you want your reader to DO after reading your book?
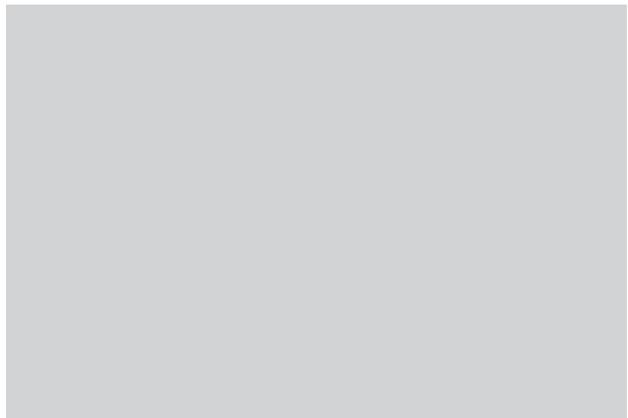
Chapter 3: Define Your Content Strategy

Content Strategy is focused on what you'll write, how you'll write it, and how it will compete with other, similar titles on the market, forcing decisions that result in a better book.

3.1 Your book subject

Your subject sits between your reader's needs and your unique solution for those needs and is what we call your book's *central question*. Simply put, the central question is the question that your reader has about your subject and that your book answers for them.

In the boxes below, describe your ideal reader's core need as it relates to your subject, reframe it as the central questions of your book, and then describe your solution/answer to the central question. This will be your guide as you flesh out the content of your book.

Reader's need
Based on your understanding of your ideal reader's problems and current state, describe their need as it relates to your area of expertise.

Central question
Reframe your reader's need as a question that your book will answer.

Your solution
Briefly describe your solution (or answer) to the central question. Review the unique solution your business offers from Chapter 1. Can you frame your solution to align with it?

3.2 Competitive positioning: Comparable books

Identify 5 books that are comparable to the one you plan to write. List and describe them below. Also, look at the reader reviews for each book to gain an understanding of what readers like and dislike about how its author treated the subject.

Title #1

Author

ratings   Avg. stars

What has the author done well?   How could the author have improved?

Title #2

Author

ratings   Avg. stars

What has the author done well?   How could the author have improved?

Title #3

Author

ratings   Avg. stars

What has the author done well?   How could the author have improved?

Title #4

Author

ratings   Avg. stars

What has the author done well?   How could the author have improved?

Title #5

Author

ratings   Avg. stars

What has the author done well?   How could the author have improved?

3.3 Competitive positioning: Positioning statement

Based on your analysis of comparable books, you can now write a 200- to 300-word positioning statement that will help you articulate (and help your stakeholders understand) the promise your book offers readers and how that differs from what's already on the market. To write your positioning statement, complete the following worksheet.

Working title of your book
It's okay if this changes later.

Who this book is written for...
Briefly describe your ideal reader by completing the sentence, "This book is written for..."

This book is written for...

What this book is about...
Describe what your book is about by completing the sentence, "It answers the question..." framed using your book's central question.

It answers the question...

Ultimate benefit this book offers...
Describe what your reader can expect to get out of reading your book by completing the sentence, "Through this book, readers will..." and then describe the KNOW, FEEL, DO of your Intended Reader Journey.

Through this book, readers will:

    KNOW:

    FEEL:

    DO:

This book is comparable to...
List your five comparable books by completing the sentence, "This book is geared toward a similar audience as the following books..."

This book is geared toward a similar audience as the following books:

1.
2.
3.
4.
5.

How this book is different...
Describe how your book is meaningfully different from those you listed by completing the sentence, "However this book is unique because..."

However this book is unique because...

3.4 Competitive positioning: Book type

Decide what type of book you will write.

○ How-to book
○ List book
○ Essay book
○ Parable book

    www.entrepreneurtoauthor.com | scott@grammarfactory.com   8

Chapter 4: Create a Book Blueprint

Consider this process the start of your writing effort and consider your blueprint the foundation of your manuscript.

4.1 Collect existing content

Inventory any content you've already created related to your subject. Even if it's not in written form you may still be able to use it as a source for your book rather than starting from scratch. If in doubt, err on the side of gathering it up, since you won't yet know what you'll use and it's easier to make that determination once you have a fulsome view of what's available. Working from existing materials not only saves time, but it also ensures that your message is consistent.

Good sources of existing content include articles, blog posts, emails (especially on topics you find yourself continually addressing), employee training or process documentation, existing product materials (for example, course materials, client onboarding materials, and so on), marketing case studies, marketing collateral, podcast episodes, presentations or slide decks, videos, and the like.

Content type	Title or short description	URL / File path / Location	Notes

4.2 Case-study examples, anecdotes, and stories

Start a list of case studies, examples, and stories related to your subject. Give each a short title and briefly describe it with enough detail that you'll remember the example when you come back to the list. Keep the list in a location that is easy to access so you can add to it as you think of additional ideas and refer to it when writing your book.

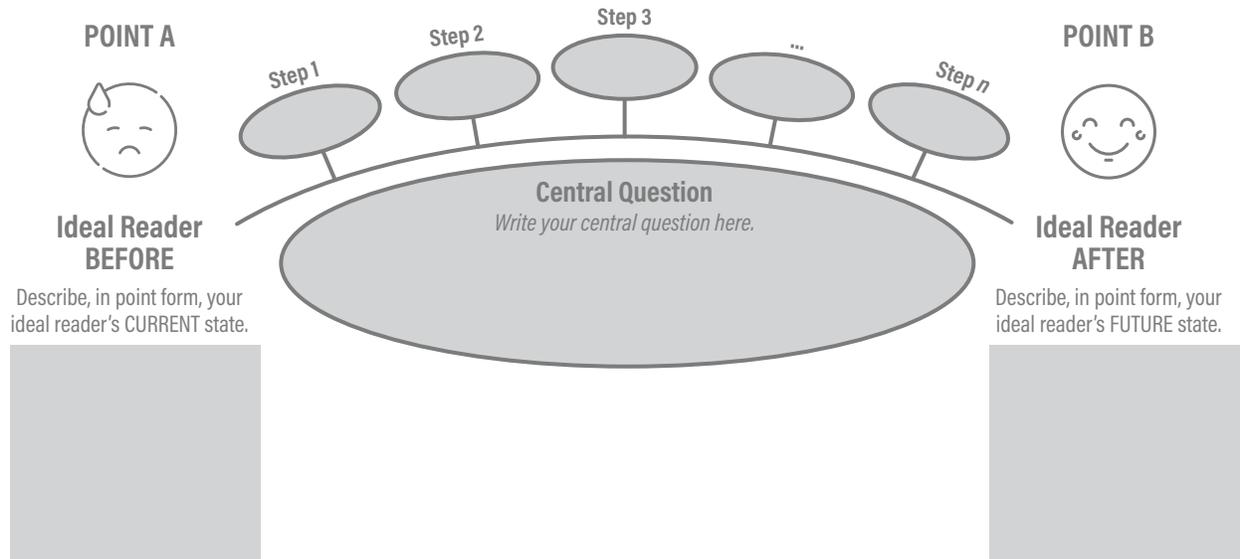| Short title	Brief description / key points	Key insights / takeaways

4.3 Book blueprint: Big-picture brainstorm (Chapter 4, Step 3)

This activity is best done using a whiteboard, large sheet of butcher paper, or mind-mapping software such as Mind Meister or LucidChart. In a pinch, you can use a regular, Letter-sized (A4) sheet of paper, but a larger format is more conducive to effective brainstorming. In this step of creating your book blueprint, you will brainstorm the major content areas that will make up the structure of your book.

Alternative #1: For sequential (step-by-step) solutions to the central question

If your solution to your book's central question is a step-by-step (sequential) process, use this alternative for your big-picture brainstorm. Ask yourself, "What are the steps that my reader must take to go from Point A to Point B?" Starting at the sad-face end, draw a notch on the arch and note the first step they need to take. For each successive step, add a notch to the arch and note the required step until you've bridged your reader from Point A to Point B. If you have more or fewer steps, adjust as needed, though five to ten top-level ideas is a good number to aim for.

POINT A

Step 1 Step 2 Step 3 ... Step n

POINT B

Central Question
Write your central question here.

Ideal Reader BEFORE
Describe, in point form, your ideal reader's CURRENT state.

Ideal Reader AFTER
Describe, in point form, your ideal reader's FUTURE state.

Alternative #2: For non-sequential solutions to the central question

If your solution to your book's central question is a NOT a step-by-step process, use this alternative for your big-picture brainstorm. Ask yourself, "What does my ideal reader need to do, learn, understand, or be convinced of to go from Point A to Point B?" Instead of notches on an arch going from from Point A to Point B, for each topic, draw a branch out from your central question, write the topic down, and circle it. As you come up with ideas, consider whether it's related to one you've already written down. If it is, branch it off the existing topic, rather than from the central question itself.

POINT A

Topic 1 Topic 2 Topic 3

POINT B

Central Question
Write your central question here.

... Topic n

Ideal Reader BEFORE
Describe, in point form, your ideal reader's CURRENT state.

Ideal Reader AFTER
Describe, in point form, your ideal reader's FUTURE state.

4.4 Book blueprint: Top-level book structure

With your big-picture brainstorm complete, and your top-level ideas sketched out, you can now stand back and assess whether there are any tweaks to make before converting the sketch into an ordered list that will effectively be your table of contents.

Instructions

1. When you've captured all the main ideas, step back and review what you've drawn. Is there anything missing? Are any of the elements similar enough to combine?

2. Next, think about what the most logical way to organize these topics would be. Is there a clear, chronological order, or a clear hierarchy to the topics?

3. Now, transpose your topics to an ordered list in the space below. Each topic represents a chapter, so you now have a high-level structure for your book. While there are no hard rules, if you have more than ten chapters, consider grouping them into parts. If you have fewer than five, consider splitting some of the chapters into two. Ideally, you now have five to ten top-level chapters, or between three and five parts containing three to five chapters each.

| Chapter/part number	Working title	Brief description / key points or subtopics

4.5 Book blueprint: Chapter brainstorm (repeat for each chapter)

This step is the most time-consuming part of creating your blueprint since it needs to be completed for each chapter. It can be tempting to just jump in and start writing, however chapter-level topics are still too broad. You need to plan out what content and subtopics will be included *within* each chapter before you start to write.

Each chapter is like a miniature book with an introduction and a conclusion, and chapters in the middle that provide the details your reader needs to understand your arguments or accept your advice.

Brainstorm subtopics this chapter should include

1. Write the chapter topic in the centre of a new page or clean whiteboard and circle it.

2. Ask yourself, "What does the reader need to know in order to understand or act on this topic?" For each subtopic you come up with, draw a branch from the central topic and write it down. If an idea you come up with is related to one you've already captured, branch it off the existing subtopic rather than off the main topic.

3. When you feel you've explored the central topic enough, step back and consider whether there's anything missing. Are there any items that should be grouped?

4. Consider what the most logical way to organize the subtopics would be. Is there a clear chronology? Or would it be better to organize things hierarchically? Number the subtopics to reflect this order.

Subtopic 1

Subtopic 2

Subtopic 3

Central Question
Write your central question here.

...
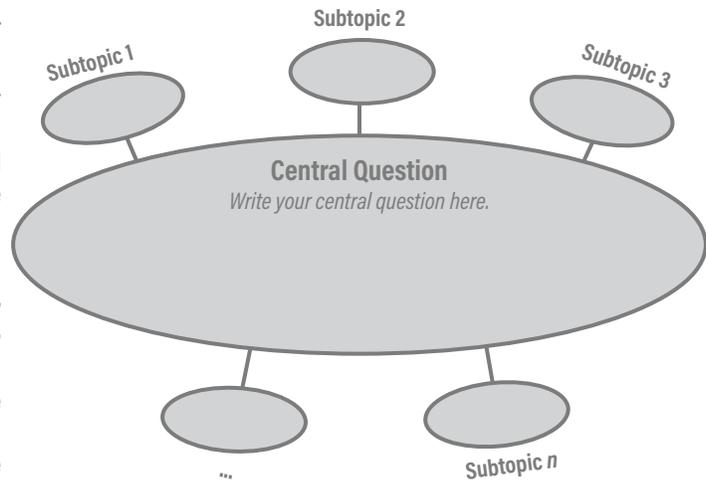
Subtopic *n*

Flesh out the chapter details

To flesh out the chapter details, answer the questions below to develop your chapter introduction and conclusion, and complete the following page to flesh out the details of the subtopics you brainstormed above. It may help to complete the chapter conclusion last.

Chapter introduction

WHAT? Explain the topic of this chapter so your reader gets a preview of what you will be covering in the chapter.

WHY? Explain why (benefits/risks) the topic of this chapter is important for readers to know about or act on and any evidence that supports this.

HOW? Provide a brief outline of how you intend to help the reader in this chapter by listing out the subtopics you'll cover.

Chapter conclusion

WHAT? State the main point readers should take away from this chapter.

WHY? Explain why is it important for readers to remember this.

HOW? Explain how this chapter links to the next chapter.

Flesh out the details for each subtopic in the chapter
You'll need at least one of these pages for each chapter (perhaps two for chapters with more subtopics), so print a stack of them so they're ready to go as you need them.

	WHAT? Explain the subtopic.	**WHY?** Explain why this subtopic is important to know about or act upon and any evidence to support this.	**HOW?** Explain what your reader should do with the above information.
Subtopic #1			
Subtopic #2			
Subtopic #3			
Subtopic #4			
Subtopic #5			
Subtopic #6			
Subtopic #7			

4.6 Book blueprint: Book introduction

Just as your chapters need an introduction, so does your book. The introductory chapter sets the context for your reader and entices them to read on. Without an introduction, it would feel jarring and confusing for your reader to jump directly into the meat of your book.

Problems
List the major problems your ideal reader is experiencing before reading your book. Pull this from your Reader Strategy in Part 1, though you may have further insight now that you've immersed yourself more fully in your subject.

Note examples, case studies, stories, etc. that demonstrate these are real and acute.

Benefits
List the benefits your reader will experience when the above problems are resolved, again, pulling from your Reader Strategy.

Note examples, case studies, stories, etc. that demonstrate these are real.

Book outline
List out the chapters of your book, with a point or two summarizing each.

About the author
List as many points about yourself as you can related to your authority and why you're the best person to write this book.

Closing thoughts
Jot a few points you'd like your reader to consider before beginning Chapter 1.

4.7 Book blueprint: Book conclusion

The last piece of your book content that we need to blueprint is your book's conclusion, which sums up what has been covered in your book and provides closure for your reader. The conclusion also gives you the opportunity to make an explicit connection between what you've taught in your book and what your reader should do next and what they should expect now that they've completed the intended journey.

Case study

Describe an example that illustrates someone's journey, end-to-end, from Point A to Point B. You don't need to write the example out in detail now, but give yourself enough detail that you'll be able to remember it when it comes time to write your conclusion. If you can't think of one yet, describe the type of story you want to include and what elements it should contain so you can come back to it later.

Recap

Next, summarize what was covered in your book and the benefits your reader can expect from having read it. Note that this will be a repeat of what you shared in your introduction, but will be re-phrased as a summary in your conclusion.

List the major topics and learnings that you presented throughout your book.

Describe, in point form, the benefits your reader can expect from adopting your philosophy or implementing your recommendations.

Next steps

Write out, in bullet-points, anything that your reader should do after they've read your book.

These may be related to ongoing activities, maintenance, or progress monitoring, or they may be related to new problems they may experience now, or to additional actions your reader might take to accelerate or amplify their learning.

Chapter 5: Rough In the First Draft

You must do whatever it takes to get your ideas out of your head and onto the page in ugly, first-draft form. With your book blueprint and a writing plan, you'll maintain momentum.

5.1 Create your writing plan

Writing your first draft efficiently is very much achievable, but it's *not* trivial. It requires a plan and a commitment to that plan. Let's create your writing plan so that you have clarity around how you're going to get this mammoth task knocked out.

Estimated word count

The length of your first draft is a function of the number of chapters and the length of each. While chapter length varies, aim for 2,500 to 5,500 words. That's an average of 2,875. In estimating the length of your first draft, add 20% (so 3,500 words per chapter) to account for "fat" that will be trimmed out in editing.

(A) Number of chapters
Indicate the number of chapters in your book blueprint.

[ ] **x** [3,500 words] **=**

(B) Weekly pacing
Calculate your word count by multiplying A x 3,500 words.

[ ]

Productivity

How long it will take you to write your first draft is a function of the length of the book (which you've just estimated) and how quickly you write. How quickly you write depends on your per-hour productivity (words-per-hour), how frequently you write, and for how long.

(C) Estimated words/hour
- ○ 250 wph (slow)
- ○ 500 wph (comfortable)
- ○ 750 wph (fast)
- ○ 1,000 wph (pro)

x

(D) Frequency (days/week)
Indicate how many days you'll write each week.

[ ] **x**

(E) Duration (hours/day)
Indicate how long you plan to write each day.

[ ] **=**

(F) Weekly pacing
Calculate your weekly estimated word-count by multiplying C x D x E.

[ ]

x

=

(G) Weeks to first draft
Estimate how many weeks it will take to write your first draft by multiplying B x F.

[ ]

Writing plan summary

Writing days (should foot with D above) .... [ ] Mon [ ] Tue [ ] Wed [ ] Thu [ ] Fri [ ] Sat [ ] Sun

Writing time-of-day (start time) ....

Writing location ....

Daily word-count target (C+E) ....

Text editor you'll use (e.g. MS Word)............................

Equipment and props (e.g. laptop, notebook, pen) ....

Rituals (e.g., Venti soy milk Mocha Frap, meditation) ......

Est. first draft completion date (Today + G)..................

Accountability (e.g., daily FB post, writing buddy)..........

_____   _____
Print full name   Signature

Chapter 6: Round Out the First Draft

To make your message credible and engaging, you need to include supporting content that draws your reader in and helps convince them of the validity of what you're saying.

6.1 Supporting content and stories planner

Read through your first-draft manuscript and make note of places where you could increase the effectiveness of your writing by adding additional supporting content (written and visual), considering all three types: 1) descriptive, 2) evidentiary, and 3) interactive. Also consider what stories you might tell to enhance your first draft and include a brief description in this list. You can then flesh out the details of each story and visual element using the Storytelling Content Planner and the Visual Content Planner respectively that follow.

Chapter and subtopic	Supporting content needed	Source / research plan
Indicate where the content should go. Including the chapter number, title, and subtopic.	Describe the supporting content in enough detail to recall it when it's time to create it.	Where will you source this content? Is research needed? Briefly note what's needed here.

Chapter and subtopic	Supporting content needed	Source / research plan

6.2 Storytelling content planner

Stories make people want to believe something in their heart. Then, the logic of descriptions, evidence, and interactivity give the reader's left-brain permission to follow. While logic lends credibility and teaches the nuts and bolts of your message, storytelling helps your reader identify with and care about what you have to say, making them all the more likely to internalize, remember, and act on what you've written.

Use a fresh copy of this Storytelling Content Planner to map out the progression of each story so it's built to draws readers in.

B CHALLENGE

Inciting incident: What happens to disrupt our hero's status quo situation?

Challenge: What challenges does this new reality introduce that are problematic for the hero?

D CLIMAX

Ultimate test: What situation brings the situation to a head for

Insight: What 'clicks'? What insight gives the hero what they need to

Action X: What does the hero DO that allows them to overcome the

DRAMATIC TENSION

Story Arc

TIME

INITIAL SITUATION

NEW NORMAL

A ACT 1

Characters: Who are the characters in this story? Who is the hero?

Initial situation: What is the hero's status quo situation before any challenge arises?

Background context: What other details would help to set the stage for this story?

C ACT 2

Tension: What happens that exacerbates the hero's situation and raises the stakes?

Low point: At the worst point, what is the hero's situation? How do they feel? What does their future look like if things don't change?

E ACT 3

Turning tide: After the hero does 'x', what starts happening as the tide begins to turn?

The win: When and how does the hero finally know they've overcome the challenge?

New normal: What is the hero's new situation? How is it better? How does it feel?

Lessons: What lessons should the reader take away from this story?

6.3 Visual content planner

Not all books need visual content, however, many will benefit from including at least some explanatory graphics. Not only do they help crystalize concepts that may be hard to describe with words alone, but, visually, they also help break up large blocks of text and keep the reader engaged with multiple senses.

Use this Visual Content Planner to describe any visual elements you listed in your Supporting Content Plan so that you can clearly and efficiently brief your publisher, designer, illustrator, or photographer.

Name of visual
Give the visual a short name (e.g. "STEPS Model diagram")

Chapter and label
How is the element referenced in the text (e.g. "Chapter 1 – Figure 1")

Type of visual
Indicate what type of visual is needed (e.g. photo, chart, table, diagram)

Description of content
Describe the visual element you have in mind including any stylistic considerations.

Data file name (if applicable)
If data needs to be shown in the visual, include the file name containing it here.

Rough sketch
Ideally, provide a rough sketch of what you have in mind in this space. It can be (should be!) rough – think "back of the napkin".

....

Name of visual
Give the visual a short name (e.g. "STEPS Model diagram")

Chapter and label
How is the element referenced in the text (e.g. "Chapter 1 – Figure 1")

Type of visual
Indicate what type of visual is needed (e.g. photo, chart, table, diagram)

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Description of content

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Rough sketch

Ideally, provide a rough sketch of what you have in mind in this space. It can be (should be!) rough – think "back of the napkin".

Chapter 7: Test and Self-Edit

Self-editing is an important activity for an author. It improves your manuscript, prepares it for professional editing, and puts you in a different mindset that makes you a better writer.

7.1 The 50,000-foot level self-edit checklist

Print out your first-draft manuscript (yes, on real paper!) and read it over with the following in mind. Make notes on the printed document and only then make the edits to your master file before moving on to the 10,000-foot level self-edit:

☐ **Ensure information flows logically.**

  ✓ Have you assumed knowledge your reader might not have?

  ✓ Have you included more background information than necessary for someone with your ideal reader's experience?

  ✓ Does the order of the chapters still make sense? The order of subtopics within each chapter? Is anything is missing or confusing?

☐ **Be tight, crisp, and concise.**

  ✓ Remove repetitive, unnecessary, and rambling content. Don't obsess over having a high word count. Especially for nonfiction books, readers value shorter books that deliver information clearly and concisely.

☐ **Maintain consistent length.**

  ✓ Check the word count of each section and each chapter. Are they reasonably consistent?

  ✓ A typical length for a chapter is between 2,500 and 5,500 words, but it's more important that they be consistent than fit within a specific range. See if you can combine smaller chapters or break up longer ones.

  ✓ If your book includes multiple parts, check that the number of chapters in each feels balanced and that the overall word count in each is similar.

☐ **Keep content balanced.**

  ✓ Consider the stories and supporting content you've included. Is there a balance of different content types?

  ✓ Is there enough supporting content to convince your reader when the burden of proof is high?

  ✓ Have you included too much supporting evidence where the burden of proof is low?

  ✓ Does the content of your book it achieve your intended goals, or do you need to re-work or outright replace some parts?

  ✓ Check that supporting content it's sprinkled more or less evenly throughout the book, rather than heavy in some chapters and light in others.

7.2 The 10,000-foot level self-edit checklist

Print out your revised first-draft manuscript (yes, again!) and read it over with the following in mind. Make notes on the printed document and only then make the edits to your master file before moving on to the ground-level self-edit:

☐ **Capture your voice.** Does your "voice" stay consistent throughout your book. In other words, does your writing sound like you from start to finish? Consider reading your book out loud. Have you written the way you would speak to your ideal reader if you were talking to them about your subject? If not, consider re-writing sections to maintain a consistent voice.

☐ **Use the active voice.** Be on the lookout for the "passive" voice (sentences where the subject is acted upon instead of the subject doing the action (e.g. "He ate the apple" is stronger than "The apple was eaten by him.")

☐ **Write to your reader in the first person (singular).** Use "I" and "me" more than "we" and "us" and wherever possible, use "you" to refer to your reader. This does a better job of connecting with your reader and of positioning you as the expert.

☐ **Avoid awkward sentence structures.** Watch for ambiguous or awkward phrasing. Reading your text aloud can help with this too – when you do, it's harder for your mind to ignore these, highlighting issues that may need to be addressed.

☐ **Begin *paragraphs* with your main point.** Do paragraphs start with the main point? If not, your main points may be buried too deep in your paragraphs and you should consider pulling them up. Then continue on with the additional detail needed to explain the main point.

☐ **Begin *sentences* with important information.** Do sentences start with the most important information? Rather than starting with a phrase like, "According to officials …", make your main point first, then attribute it to the source, ending with: "…according to officials" for example.

☐ **Keep things parallel.** When listing items, whether in a sentence or in a numbered or bulleted list, use consistent construction. If you start a list with "Make sure you don't forget to:" then each item should complete the sentence in the same grammatically correct way.

☐ **Make efficient word choices.** Consider your word choices. Could you be more precise? Could you use fewer words? Could you use simpler vocabulary? Where possible, choose the short, clear, simple option if it gets the job done.

☐ **Fact-check.** Double-check your facts and include sources where appropriate. Check the spelling of names and places. Make sure visuals referenced in the text match when you cross-reference the caption, and so on.

☐ **Maintain consistent tone.** Keep your tone consistent, from start to finish. If you strike a humorous or sarcastic tone in one chapter, but a serious and professional tone in another, your readers will sense the inconsistency.

7.3 The ground-level self-edit checklist

Print out your revised first-draft manuscript and read it over with the following in mind. Make notes on the printed document and only then make the edits to your master file:

☐ Spelling mistakes

☐ Correctly spelled but improperly used words

☐ Missing or incorrect punctuation

☐ (Unintentionally) incomplete sentences

☐ Duplicate words, sentences, or paragraphs

☐ Subject and verb disagreements

☐ Inconsistent verb tense

7.4 Beta readers

While you could go directly to the professional editing stage, many writers test their book on a handful of beta readers in much the same way software companies use beta testers to improve their products before releasing them. Complete the following worksheet to engage a team of beta readers to test out your manuscript and ensure it's delivering the goods.

Timing for beta testing

Indicate if and when you plan to engage beta readers to review your manuscript.

○ After the self-edit, but before professional editing
○ After a professional, structural edit (be sure to let your publisher know)
○ No intention to engage beta readers (skip the rest of this section)

Choose your beta readers

Identify 2-3 beta readers from each of the following groups, aiming for a total of 5-6, and use the right-hand columns to track interactions with them as you progress through the rest of the process.

Ideal readers

	Name	Email address	Role or title	Asked?	Agreed?	Sent?	Returned?
1.				☐	☐	☐	☐
2.				☐	☐	☐	☐
3.				☐	☐	☐	☐

Colleagues or peers

	Name	Email address	Role or title	Asked?	Agreed?	Sent?	Returned?
1.				☐	☐	☐	☐
2.				☐	☐	☐	☐
3.				☐	☐	☐	☐

Strong writers

	Name	Email address	Role or title	Asked?	Agreed?	Sent?	Returned?
1.				☐	☐	☐	☐
2.				☐	☐	☐	☐
3.				☐	☐	☐	☐

Initial outreach to your prospective beta readers

Reach out to your prospective beta readers. You can use the following template as a starting point for your initial outreach to them:

Hi **[NAME]**,

Over the past while, I've been writing a book, titled **[WORKING TITLE OF BOOK]**, *which will be publishd in the coming months. It teaches* **[IDEAL READER]** *how to* **[SUMMARY OF THE CENTRAL QUESTION]**. *I have a draft that has been through an initial round of editing, and I'm keen to get some input from readers before the next round of edits. I'm reaching out to see if you might be willing to be a beta reader and provide your feedback on it. I'd really value your opinion, especially given that* **[REASON WHY YOU PICKED THEM]**.

To keep the schedule moving, I'd need feedback to come back by the **[DATE YOU NEED FEEDBACK RETURNED]**. *I realize you may not be able to commit to that, so please don't feel you have to say 'yes' if you don't think you'd be able to make it work. That said, if you can make it work, I'd be very grateful for your input.*

Please let me know if you're willing and able. If you are, I'll send you the manuscript along with some instructions about how to approach it.

My best,
[YOUR NAME]

Sending your manuscript to beta readers

Prepare a version of your manuscript to send to your beta readers. Turn on *Track Changes* before saving the file so it's setup to highlight anything your beta readers add. Once your prospective beta readers have agreed to participate, you can email them your manuscript with a message similar to the one below.

Hi **[NAME]**,

Thanks again for agreeing to be a beta reader for **[WORKING TITLE OF BOOK]**. *This is a really important step in making sure that the book is as useful and compelling as possible before it goes to press.*

As I mentioned, to keep the schedule moving, I need feedback back by the **[DATE YOU NEED FEEDBACK RETURNED]**. *I'll check in about a week before that – not to pester, but to make sure you've not run up against any issues that might prevent you from being able to meet the deadline.*

With that in mind, here is some general guidance about the input I'm looking for:
- *Please be honest with feedback. If something isn't working, I absolutely want to know about it. If something's working incredibly well, I want to know that too. My goal is to publish an excellent book, not to have my ego stroked.*
- *Please be constructive with feedback. Please offer specific, actionable feedback rather than vague, generalized comments like, "This isn't working" so that I can understand the underlying sentiment and how I might best address it.*
- *Do your best to ignore typos and other technical issues. The manuscript has undergone some initial editing, but not for style or mechanics (grammar, punctuation, spelling, etc.), so you'll most certainly find some errors. Unless the error is a FACTUAL one, please do your best not to let it influence your opinion as the book will go through a full proofread before publication.*
- *Everything else is fair game. While it will go through additional rounds of editing, your feedback is most welcome on any of the existing content as it may either validate or contrast with my current thinking, both of which are helpful input.*

Also, here are some instructions specific to reviewing the manuscript:
1. *I've attached the manuscript as a Word file* **[NOTE: IF USING GOOGLE DOCS, CREATE A UNIQUE VERSION FOR EACH BETA READER AND INCLUDE THE LINK HERE INSTEAD OF ATTACHING A FILE]**
2. *You can add comments in the file itself using the built-in commenting feature and/or in a separate "Notes" document. If providing feedback in a separate document, please make reference to page numbers, where appropriate, so I can find the content you're referring to.*
3. *As you read, please consider the following questions:*
   a. *What was your overall impression of the book? Did you want to read on to find out what it would say next?*
   b. *What did you think the book would teach and did it live up to your expectations? If not, in what way(s)?*
   c. *Were there any sections you found confusing or hard to follow? Which ones?*
   d. *Were there any sections where you got bored? Which ones?*
   e. *Did you find there were any content gaps or inconsistencies?*
   f. *What part(s) did you enjoy the most? Why?*
   g. *What part(s) would you most want changed? How and why?*
   h. *What bonus materials would you personally find most useful (whether or not they're mentioned in the book already as bonuses)?*
4. *When you're finished, please send your feedback to me at* **[YOUR EMAIL ADDRESS]**.

Thank you again for agreeing to help. It really means a lot. Once the book is published, I'll be sure to send you a complimentary, signed copy.

My best,
[YOUR NAME]

Synthesizing and integrating feedback from beta readers

When feedback comes in from your beta readers, set your ego aside and review all feedback objectively. That said, just because a reader has an opinion, doesn't mean you must act on it. If only one person raises an issue, consider whether it's a valid point that you missed. If multiple readers raise the same issue, give it more weight; while you still don't have to make the change, the more consensus there is on something, the more important it is that you have a good reason to not address it.

You can use the following worksheet to synthesize and assess the input from all beta readers and then act on those that you decide to address.

Instructions

1. Pick one of your beta readers and review their input fully. Do your best to isolate comments into separate "issues" so you can record them individually in the tracker below. This might mean splitting a comment into multiple items or combining some into a single issue if there are commonalities among them. For each issue, put a '1' in the Frequency column to indicate that the issue was raised by one beta reader.

2. When you've reviewed and synthesized all feedback from the first beta reader, do the same with the next one. This time, consider each piece of feedback in light of the feedback you've already recorded from your first beta reader. If a new issue is raised, add it to the list as a new item. If the issue was already captured by the previous reader, decide whether there are additional thoughts or detail raised by the second beta reader that should be captured, and update the issue description accordingly. Then, increment the number in the Frequency column for that issue to indicate that the issue was raised by two readers.

3. Repeat Step 2 until you've synthesized feedback from all your beta readers.

4. Now review the complete set of issues you've listed in the worksheet, and, for each issue, decide:
   a) If you will address the issue (indicate in the Address? column)
   b) If so, how will you address the issue (indicate in the Author Notes column)

5. Open your manuscript file and make the changes that you decided to make.

6. Don't forget to thank your beta readers and make good on any promises you made, such as sending them a signed copy of your book!

Location (chapter, page, etc.)	Description of issue	Frequency	Address?	Author notes
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	

Location (chapter, page, etc.)	Description of issue	Frequency	Address?	Author notes
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
			☐	
Location (chapter, page, etc.)	Description of issue	Frequency	Address?	Author notes

Chapter 9: Publishing Models

For your manuscript to become a book, you need to choose a publishing model to get your book into the hands of your ideal reader and achieve the goals you've set for it.

9.1 Choose a publishing model

Decide which of the four publishing models you'll use to get your book to market:

- ○ DIY publishing
- ○ Professional service publishing
- ○ Hybrid publishing
- ○ Traditional publishing

9.2 Create short-list of publishers and/or literary agents to contact

Print additional copies of this sheet if you have additional partners you're assessing

Name and contact information	Ranking	Status	Notes / next steps
As you research partners, list them here, including their website URL and contact information.	*Rank each partner in order of preference and update this as you learn more about each of them.*	*Track where you are with each: Shortlisted, Initial outreach, In discussion, Selected, Contracted.*	*Include notes and observations as you learn more about each partner. This may include pricing, client references, key points of differentiation, etc.*

Chapter 10: Packaging Your Book

To have the impact you want, your book must be packaged well. That means a great title, cover, internal layout and supporting elements that make up a professional-quality book.

10.1 Title selection

Brainstorm and assess keyword phrases

Brainstorm and list keyword phrases in the order in which you believe readers will search for books on your topic. If you're using a keyword research tool like Publisher Rocket, you can also add additional metrics (# competitors, Est. Amazon searches/mo., Competitive score) to help prioritize them.

	Keyword phrases	# competitors	Est. Amazon searches/mo.	Competitive score
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				
12.				

Brainstorm 10 subtitles for your book

Incorporate as many of your top 3-5 keyword phrases to create a long list of subtitles that describe what your book is about, who it's for, the benefits it will deliver for your readers, or some combination of these.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

Brainstorm 10 main titles for your book

Next, brainstorm a long list of main titles for your book also.

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

Qualitative testing: Test your title candidates with a small focus group (your beta readers, for example)

1. First, show them your list of *subtitles*.
2. Then, choose the top subtitle and append it to the end of each *main title* and show them those.
3. Based on the qualtiative input from your focus group, choose your top 3 subtitles and top 3 main titles to take into quantitative testing.

Subtitle shortlist
Based on input from your focus group, list the top 3-5 subtitles below.

Subtitle candidate	Votes (%)
1.	
2.	
3.	
4.	
5.	

Main title shortlist
Based on input from your focus group, list the top 3-5 main titles below.

Main title candidate	Votes (%)
1.	
2.	
3.	
4.	
5.	

Quantitative testing: Test your title candidates using either A/B testing or a smoke test, as described in Chapter 10.

1. First, test your 3-5 *subtitles* to identify a winner.
2. Then, append the winning subtitle to the end of each of your 3-5 *main titles* and test those.
3. Based on the results of this quantitative testing, layer on your own judgement and preferences to select your title/subtitle combination.

Subtitle quantitative testing results
Rank your 3-5 subtitles based on the results of the quant testing.

Subtitle candidate	Votes (%)
1.	
2.	
3.	
4.	
5.	

Main quantitative testing results
Rank your 3-5 main titles based on the results of the quant testing.

Main title candidate	Votes (%)
1.	
2.	
3.	
4.	
5.	

Title / subtitle selection
Based on the qualitative testing, quantitative testing, and your own preferences and judgement, choose a title and subtitle for your book.

10.2 Design brief

Answer the following questions and provide them to your publisher or designer to communicate your design requirements and preferences. If you don't have a strong opinion on a particular item, simply indicate "please recommend". Also, be sure to share your Positioning Statement and Table of Contents with your designer so they're well-aware of the contents of your book.

Book title

Subtitle

Author's name as it should appear on the cover

Book formats requiring design

☐ Paperback (cover and internal layout)
☐ Hardcover (cover and internal layout)
☐ eBook (cover and internal layout)
☐ Audiobook (cover adaptation)

Preferred trim size (with example dimensions)

○ Pocket (4.0" x 6.0" | 154 mm x 102 mm)
○ Standard (5.5" x 8.5" | 210 mm x 140 mm)
○ Large (6.0" x 9.0" | 229 mm x 152 mm)
○ Oversized (7.0" x 10.0" | 254 mm x 178 mm)
○ Other: _____

First impression
What's the first impression you want to give your readers when they see your book?

Design concept ideas
Do you have any specific ideas you'd like explored in your cover designs?

Books for inspiration
What are some examples of books designs you like? What do you like about them?

Designs to avoid
Is there anything you specifically *don't* want on the cover? Colours to avoid? Certain icons, symbols, or imagery?

Descriptors
What adjectives would you like your readers to use when describing your book?

☐ Classy
☐ Clean
☐ Professional
☐ Creative
☐ Warm

☐ Academic
☐ Fun
☐ Edgy
☐ Clever
☐ Cool

☐ Young
☐ Mature
☐ Informal
☐ Classic
☐ Masculine

☐ Feminin
☐ Other: _____
☐ Other: _____
☐ Other: _____
☐ Other: _____

Number of visuals
The total number of visual elements in the book:

Production of visual elements
Indicate which of the following situation applies:

○ No internal visuals
○ Print-ready visuals will be provided

○ Rough visuals will be provided, requiring clean-up
○ I would like to work with a deisgner/illustrator to create custom visuals from scratch.

Additional notes
Add any additional notes or guidance relevant to your cover or internal design.

10.3 Supporting elements

Write up a draft of the following supporting elements and have your editor or publisher review them.

Book description
Your book description should be 100-200 words and cover the following:

1. For whom your book is written and why they need it (2-3 sentences)
2. Who you are and why you're qualified to write this book (1-2 sentences)
3. The payoff the reader should expect from reading your book (3-5 bullet points)
4. A closing pitch and call-to-action that reinforces why your book should matter to your ideal reader (one sentence)

About the Author bio
Your bio for the About the Author page (interior content) should be 100-200 words and cover the following:

1. Your experience or perspectives that make you credible on your topic
2. Awards, achievements, and accomplishments that lend further credibility
3. Any other books you've written

Author bio (back cover)
Your bio for the back cover should be 50-60 words and include a brief description of your primary, relevant role(s) and a few credibility-enhancing accomplishments or recognitions.

Dedication
1-3 sentences dedicating the book to loved ones, a mentor, or someone else important to you.

Acknowledgments
Thank those who contributed to your book, to the ideas within it, or to the journey that brought you to where you are today.

Chapter 11: Book Formats

The formats in which you choose to publish your book impact the total available market for it, its brand perception among readers, and the value signals that readers have related to it.

11.1 Book formats

Place a checkmark next to each of the formats you plan to publish your book in

☐ Paperback
☐ Hardcover
☐ eBook
☐ Audiobook

11.2 Audiobook narration (if applicable)

If publishing an audiobook, who will narrate it?

☐ Narrated by the author
☐ Narrated by a professional voice actor

If using a voice actor for narration, answer the following questions:

What accent should be used?

For example: Standard Canadian, Australian, Southern US, etc.

Performance notes

Tone: Warm, lighthearted, cold, dark, etc.

Pace: Fast, slow, mellow, urgent, etc.

Feeling: Authoratative, sympathetic, excited, serious, etc.

General pronunciation instructions

List any words from your manuscript that are difficult to pronounce, or have a specific or unique pronunciation that is not abundantly clear.

Word	Pronunciation

Chapter 12: Distribution Channels

Distribution is how you make your book available and accessible to readers. It's important to think about which channels will work best for your book, your readers, and your goals.

12.1 Distribution channels

Place a checkmark next to each of the distribution channels you plan to prioritize

- ☐ Direct distribution
- ☐ Online retail distribution
- ☐ Online subscription services
- ☐ Physical bookstores
- ☐ Other: _____

Direct distribution

Inventory
How much inventory will you maintain? Where will you store inventory?

Fulfillment
Where and how will you take and fulfill orders? Do you need any new technology or relationships with service providers?

Online and/or physical (bookstore) retail

Discount rate
What discount rate will you offer retailers?

- ○ 30-35% (minimum discount rate – typical for online retail distribution)
- ○ 55% (maximum discount rate – expected for physical retail distribution)
- ○ Other: _____

Returns
Will you allow retailers to return unsold copies?

- ○ No (typical for online retail distribution)
- ○ Yes (expected for physical retail distribution)

Online subscription services

Kindle Unlimited (KU) exclusivity
Will you make your book available exclusively through Kingle Unlimited?

- ○ No (recommended)
- ○ Yes

Partnership distribution

Potential partners
Develop an initial short-list of potential partners you can approach.

Chapter 13: Book Promotion

By starting promotion planning early, your efforts will be both more effective and feel less onerous. The best time is during the final stages of editing and publishing your book.

13.1 Book website planning

Use the template at the right to plan your book website landing page content

Most of the copy can be pulled from content you've already written, either for your book's cover, back matter, or from earlier activities you've completed in planning, positioning, and writing your manuscript.

Where will you host your book website/page?

☐ As a page within my business website
☐ As a page within my personal website
☐ On a standalone website
    URL: _____

Link to your book listing on your preferred online retailer website, or (if you plan to sell direct) to your website shopping cart.

Include 3-5 of the more popular online retailer links relevant to your ideal reader (e.g. Amazon.ca, Chapter-Indigo, etc. if based in Canada).

This is a web form that should connect to your CRM/email marketing platform.

A VISUAL REPRESENTING YOUR BOOK

BOOK TITLE
Complete Book Subtitle

1-2 sentence hook – often the first part of the book description

The rest of the book description, including the:

- Three to five
- Points describing the
- Benefits your reader can
- Expect from your book

FRONT COVER IMAGE

Ending with a compelling reason to read the book.

A compelling call to action of why your ideal reader should read your book.

BUY NOW

Or order from these book retailers

A heading teasing your unique solution to the central question

A sentence or two describing your unique solution and introducing the core elements of the model, framework, or approach.

Element 1
25-50 words that describe this element.

Element 2
25-50 words that describe this element.

Element 3
25-50 words that describe this element.

Compelling call to action to opt into your email list using a lead magnet as an incentive (e.g. 2-chapter sample)

Name | Email | DOWNLOAD

Meet the Author

Your 100- to 200-word author bio. Typically the same or similar to the About the Author copy from the interior of your book (i.e. in the back matter).

AUTHOR PHOTO

Headline that describes the major benefit of reading your book

Then speak to the problems people may be experiencing that would make them an ideal reader for your book ("This book is for you if…"

- Problem one
- Problem two
- Etc.

Repeat the "Buy Now" call to action (can be re-worded)

BUY NOW

13.2 Media, influencer, podcast, vlog, etc. 'Hit list'

Identify and contact 25+ media and influencers who are relevant to your ideal readers

Name, contact info, platform, and URL	Rationale and value	The ask and proposal
Identify the specific person you need to get in touch with, locate their contact details (email, social media handle, etc.), what type of platform they have, and the relevant brand URL.	*Describe why this influencer is attractive for you, and why you and your book should be attractive to them and their audience.*	*In bullet-point form, clarify what you will propose and what your specific ask of them will be, for example to review your book, be podcast guest, write a guest blog, etc.)*

Name, contact info, platform, and URL	Rationale and value	The ask and proposal
Joe Rogan (Joe Rogan Experience podcast) **Contact info** www.joerogan.com/contact **Platform Type** Podcast **Brand URL** www.joerogan.com	**Rationale:** Millions of views per episode / strong audience fit with IRP / typical guests incl. comediens (key interest for ideal reader). **Value:** Interesting, comedic, and contrarian POV on current political trends / large existing platform (additive to JRE's) / book aligns with JRE's core audience.	• Simultaneous podcast (episode shared both to my audience and to JRE's). • Possible discussion topics: Political engagement, the death of centrism, political comedy, etc. • Will provide pre-release Advance Reader Copy (ARC) of the book.

Name, contact info, platform, and URL	Rationale and value	The ask and proposal

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13.3 News creation planner

Identify relevant news themes

Brainstorm 10+ trends, topics, current events, seasonal themes, and the like that are relevant to the content of your book or you as its author.

Brainstorm ideas for news stories that connect your book (or you) to the above themes

Theme, context, and timing considerations	Tie-in	Relevant media
Identify the relevant theme from the above list and briefly describe the current situation related to it, and why (and for whom) it's relevant. If applicable, indicate any timing considerations such as urgency or seasonality.	*Articulate how this theme is related to your book and what value your book (or you as its author) adds to the discussion around this theme.*	*List 2-3 news outlets, brands, influencers, etc. who could be a good target for this story and a contact you could reach out to.*

13.4 Reader review tracker

Identify 25-30 people willing to read your book and leave a review on Amazon

Even those with the best intentions may drop the ball despite your best efforts to keep them on track, so it's wise to over-estimate the number of people you need to engage in order to get a reasonable number of reader reviews posted (aim to get 10+ verified reviews on Amazon in the first few weeks after your book listing goes live). If possible, I recommend releasing your eBook edition early on Amazon (while other editions are in production) so that you can engage your ARC (Advance Reader Copy) Team as soon as possible and get reviews up before print editions go live.

Instructions

1. Solicit volunteers to join your ARC team (through a message to your email list, social media contacts, and other audiences, for example). It's helpful to first ask for an expression of interest so you can review candidates and select those that match your IRP.

2. Select your ARC Team and send them instructions for how to get the book, how to leave a review, and other important details. I recommend the following approach:
   - Have readers actually buy the eBook directly from their Amazon account then reimburse them for the purchase price. This way, when they leave a review, it will be a "verified" review, meaning that Amazon can confirm the reviewer bought the book and thus they'll display it on Amazon marketplaces, rather than only on the reviewer's local one. Be sure to request details needed for reimbursement (banking details, Paypal account, etc.)
   - Make it clear to your ARC Team that a) they're under no obligation to leave a review (Amazon doesn't allow you to *require* readers to review – for example, by making reimbursement or a free copy of your book conditional on doing so). You should also make it clear that you want them to leave an *honest* review (again, Amazon forbids specifically asking for a *positive* only).

3. Use the table below to track progress of your ARC Team and reader review efforts.

Name *First and last name*	Email *Email address*	Mailing address *For sending signed copy if you said you'd do so.*	Agreed *Agreed to participate?*	Reviewed *Amazon review left?*	Rating *Number of stars rated?*	Reimbursed *Reimbursment sent?*

Name *First and last name*	Email *Email address*	Mailing address *For sending signed copy if you said you'd do so.*	Agreed *Agreed to participate?*	Reviewed *Amazon review left?*	Rating *Number of stars rated?*	Reimbursed *Reimbursment sent?*

Chapter 14: Building Authority

Building authority is not only the most common goal that entrepreneurs have when writing a book, it's also foundational to nearly every other goal you might have.

14.1 Your boilerplate bio

You'll need to communicate about yourself and your business in a variety of contexts. The best way to prepare yourself to do so is to craft a detailed bio that covers all of the important information about you that can then be cut down to shorter versions when needed. By doing so, you can be assured that all your bios, profiles, and the like will hang together and be consistent.

Instructions

1. Use the worksheets on this page and the pages that follow to write your master, boilerplate bio.
2. Then use the master boilerplate to create shorter versions, focusing on the most important aspects you want to communicate.
3. Whenever you need to provide a bio for a new context (for a speaking engagement, for example), use these as your starting point, but consider adapting them for the specific audience.

1,500-word boilerplate bio

Full name:	**Headline (50 words or fewer)** "Helping <ideal customer> get <desired result or outcome>."
Title(s)/role(s):	
Company:	

Frame the customer problem (250-300 words)
Describe the core problems that your ideal customers are experiencing, the questions they're struggling with, and the implications of these on their professional and personal lives.

1,500-word boilerplate bio (continued)

Describe your unique approach or solution (250-300 words)
Introduce the unique methodology, approach, solution, or framworks for solving your ideal customer's problems that differentiates you from your competition.

Establish your authority and credibility (250-300 words)
Explain why you're an expert in this area. This should include mention of your book(s), relevant experience, significant clients, acheivements, awards, recognition, media mentions, and so on.

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1,500-word boilerplate bio (continued)

Make it personal (250-300 words)
Describe why you do what you do and how it ladders up to a higher purpose of vision. You might also include how you and your business are giving back to your community.

Call to action (50 words or fewer)
Briefly invite the reader to get in touch with you to learn more, to chat, etc.

Shortened bio versions

Using your 1,500-word master boilerplate bio, create shortened versions that you can use when space is more limited. The following table provides a feel for the various lengths and when each may be suitable.

Characters (including spaces)	Words (6-7 characters per word)	Pages (Letter-sized, 12 pt type)	Example uses
10,000 characters	1,500 words	5 to 6 pages	Master boilerplate Brochures
6,800 characters	1,000 words	3 to 4 pages	Brochures Book intros, long-form video
3,400 characters	500 words	1 to 2 pages	Speaker and award kits Course syllabi (long)
1,700 characters	250 words	0.5 to 1 page	LinkedIn summary About the Author book page Course syllabi (short)
280 characters	40 words	n.m.	Author bios for articles Media and speaker bios Pitch decks Back cover or flap of book
150 characters	20 words	n.m.	Social media bios / headlines Directory listings

1,000-word bio

Trim your 1,500-word bio to 1,000 words by keeping the same overall structure, but reducing the word-count in each section as follows:

- *Name, title(s)/role(s), company, and headline (50 words or fewer)*
- *Customer problem (150-250 words)*
- *Unique approach or solution (150-250 words)*

- *Your authority and credibility (150-250 words)*
- *Make it personal (150-250 words)*
- *Call to action (50 words or fewer)*

1,000-word bio (continued)
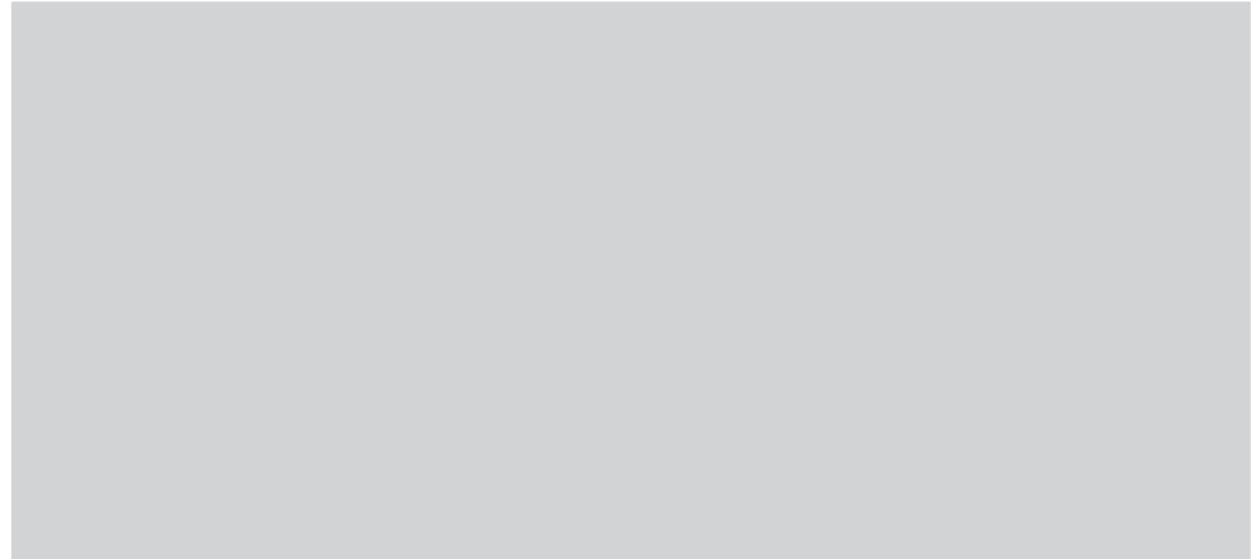
500-word bio

Trim your 1,000-word bio to 500 words by keeping the same overall structure, but reducing the word-count in each section as follows:

- *Name, title(s)/role(s), company, and headline (50 words or fewer)*
- *Customer problem (100 words)*
- *Unique approach or solution (100 words)*

- *Your authority and credibility (100 words)*
- *Make it personal (100 words)*
- *Call to action (50 words or fewer)*

250-word bio

Trim your 500-word bio to 250 words by keeping the same overall structure, but reducing the word-count in each section as follows:

- *Name, title(s)/role(s), company, and headline (50 words or fewer)*
- *Customer problem (50 words)*
- *Unique approach or solution (50 words)*

- *Your authority and credibility (50 words)*
- *Make it personal (50 words)*
- *Call to action (25 words or fewer)*

280-character (40-50 words) bio

280 characters isn't much space, so it will be hard to maintain the same overall structure as your full boilerplate bio. Instead, write your this version using the "title(s)/role(s), company, and headline" content from the beginning of your master bio. Spend time trimming superfluous words, tightening up the language, and focusing on the highest-impact points to fit it into the 280-character limit.

150-character (15-25 words) bio

150 characters is an incredibly short space in which to communicate who you are. But, it's the space provided by most social media platforms, so it's important to get it right. The iterative approach you've used to whittle down your bio helps ensure your 150-character bio is as impactful as possible. Work from your 280-character version and trim it back to its vital essence to get under the 150-character limit.

Social media bios: Current character limits

For reference, here is a list of the current character limits for bios on the major social media platforms.

Social media platform	Character limit	Approx. number of words (incl. spaces)
LinkedIN (headline)	120 characters	15-20 words
LinkedIN (summary)	2,000 characters	300 words
Facebook	101 characters	17-18 words
Instagram	150 characters	20-23 words
Twitter	160 characters	22-25 words
Pinterest	160 characters	22-25 words
Medium	160 characters	22-25 words

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14.2 Your personal brand style guide

Consider working with a graphic designer or a branding consultant on the development of a visual identity for your personal brand, which can be articulated in a branding guide you can then provide to any service provider creating visual assets for you. This ensures that the work they do remains consistent with the look and feel you've established.

Logo/wordmarks

Colour version	**Black and white version**	**Reverse version**

Brand colours

Dominant colour **Secondary colours** **Gradients or pattens (optional)**

Brand typefaces

	Typeface name, sizes, weights	Usage guidelines
Primary typeface		
Secondary typeface		

Brand icons

Brand visual reference

Use this space to create a visual mood board that demonstrates the type of photographs, illustrations, graphics, etc. that are consistent with your brand. Alternatively, this can be done using a platform such as Pinterest, which makes it easy to find and save imagery.

14.3 Personal website planning

As with your book website, use the template at the right to plan your personal website

Most of the copy can be pulled from your boilerplate bio, supplemented by other content from your book promotion assets and business assets.

At what domain will your personal website reside?

URL: _____

Highlight your most compelling media mentions by featuring the logo of the source, and linking through to the article, video, podcast episode, etc.

This is a web form that should connect to your CRM/email marketing platform.

What 4-6 sub-pages will you include on your personal website?

Link to these from the top navigation menu and (where relevant) from "Learn More" links in specific sections of the home page.

Don't clutter your site with too much content. Rather prioritize the most important information that is specific to you as an influential thought-leader. Unless your business brand and personal brand are one and the same, link to your business website for more detail about your products and how people can work with you.

- ☐ Podcast (if you have one)
- ☐ Blog (if you plan to have one)
- ☐ Book (link to your book website)
- ☐ <Company Name> (link to your business website)
- ☐ Press/Media (press kit & links to media mentions)
- ☐ Speaking (speakers kit and booking details)
- ☐ Videos (if a significant content pillar for you)
- ☐ Resources (links to useful resources)
- ☐ Products (links to your product offers)
- ☐ About <Name> (more detailed bio)
- ☐ Other:_____
- ☐ Other:_____
- ☐ Other:_____
- ☐ Other:_____
- ☐ Other:_____
- ☐ Other:_____

Example main navigation links...see below to plan which other pages to include on your personal website.

CTA Button should feature the primary action you want visitors to take (e.g. book a consultation, take an assessment, etc.

Personal Logo | Podcast Blog Book Work w/ Me Press | CTA Button

HERO IMAGE OF YOU

FULL NAME
TITLE/KEY ROLE(S)
Tag line.

<Name> has been featured in or has contributed to

About <Name>
Include the 250-word version of your bio here. Wordsmith it and even trim it down further so that it's crisp and compelling.
Learn More

Professional Headshot Photo

A compelling call to action to join your email list.
Offer a compelling lead-magnet to incentivize sign-ups.
Name | Email | **DOWNLOAD**

A heading highlighting your book
Front Cover

One sentence describing your book's central question and introducing 3-5 benefits readers will get from it:
1. Briefly describe first benefit
2. Briefly describe second benefit
3. Briefly describe third benefit
Learn More

Testimonials
Include a few short recommendations or testimonials from people who've worked with you and got great results.
"Keep these short and pithy. Ideally, just 1-2 sentences."
Name Title, Company
"Keep these short and pithy. Ideally, just 1-2 sentences."
Name Title, Company
"Keep these short and pithy. Ideally, just 1-2 sentences."
Name Title, Company

Featured offer
Highlight a core offer you want visitors to take up. e.g. speaking, coaching, book a consultation, etc.
Benefit #1 Incl. a very short description
Benefit #2 Incl. a very short description
Benefit #3 Incl. a very short description
Relevant image
Learn More

Repeat your call to action to join your email list.
Offer a compelling lead-magnet to incentivize sign-ups.
Name | Email | **DOWNLOAD**

Let's talk
email@address.com (987) 654-3210 and/or appointment booking link
Social Media Links
businesssite.com yourbooksite.com

14.4 Publishing content planner

Use this content planning worksheet to plan out the content you'll create and publish
This should be done separately for each brand that you are actively publishing content for. In other words, you might create a content plan for your personal brand and one for your business brand.

Your five thematic pillars

Every brand should have a set of consistent content pillars that are continually reinforced. This helps to 1) build a consistent brand, 2) ensure variety of content, and 3) make content planning and production easier. Identify 5 content pillars that you are (for your personal brand) or your business is (for your company brand) passionate about or that reinforce your brand's core values and identity.

For example,

My five pillars are:
1. Family
2. Food and drink
3. Culture
4. Entrepreneurship
5. Media

By contrast,

Grammar Factory's five pillars are:
1. Expert nonfiction authors
2. Writing and publishing (educating about)
3. Design excellence (editorial design)
4. Business strategy
5. Grammatical and editorial excellence

①	②	③	④	⑤

Your primary content creation medium

Each of us tends to gravitate toward one of three media for content creation: Text, audio, or video (there are others, such as still images, interactivity, data, etc., however text, audio, and video are by far the most common and most relevant for expert authors). Next you'll decide which of these three will be your primary thrust for content creation. That doesn't mean you can't or shouldn't produce content in the other two media, it just means that you'll generally develop the initial content asset in your medium of choice. It can then be adapted into other types of media, either by you or by a content production team.

○ Text   ○ Audio   ○ Video

Your primary and secondary social media channels

Similarly, each of us tends to gravitate toward one social media channel as our main go-to channel. I recommend picking one social platform that you'll go all-in on, and reposting content on (or ignoring altogether) other channels unless you love (and have time to be equally active on) many different platforms. There are two things to consider when choosing a primary platform: 1) Where are you most comfortable showing up, and 2) Where do your ideal customers congregate?

Facebook	○ Major focus	○ Minor focus	○ No focus
LinkedIN	○ Major focus	○ Minor focus	○ No focus
Twitter	○ Major focus	○ Minor focus	○ No focus
Instagram	○ Major focus	○ Minor focus	○ No focus
Pinterest	○ Major focus	○ Minor focus	○ No focus
Medium	○ Major focus	○ Minor focus	○ No focus
YouTube	○ Major focus	○ Minor focus	○ No focus
Snap Chat	○ Major focus	○ Minor focus	○ No focus
Goodreads	○ Major focus	○ Minor focus	○ No focus
Other: _____	○ Major focus	○ Minor focus	○ No focus
Other: _____	○ Major focus	○ Minor focus	○ No focus

Master content asset(s)

Each month (or more frequently, if you wish), plan to create one significant piece of content that will act as a master content asset. For the next while, you'll be able to use the IP from your book as the basis for this, pulling a topic from it and turning it into an article, for example. But eventually, you'll exhaust the book content, and you'll need to come up with new ideas each month. Pro Tip: When you reach that point, consider planning these out so that they can support the IP of your *next* book.

For your monthly master content asset, choose a topic, flesh out the idea using the following worksheet, and then use it to create a long-form piece of content in your preferred medium (such as an article, a podcast, or a video).

Headline

Hook
A controversial statement, interesting question/fact/stat, quick story, etc. to pique interest.

The what
Now explain what it is you're going to cover.

The why
Next, explain why the topic is important (the benefits to getting to right or understanding it, the risks of getting it wrong or not understanding it).

The how
Now teach the topic. This could be sharing a new approach, explaining (or showing) how something works, giving tips, etc.

Close
Summarize what you've shared and give a key action that your audience can take on the topic. And consider if there's something you want them to do for *you* (like, subscribe, share, etc.)

Repurposing master content assets

Whenever you create a master content asset, there's a gold mine of derivative content you can create (or have created) for a wide range of different uses. We've already noted the three major media (text, audio, and video). We'll now add in static images and interativity. And we'll also add in another dimension...complexity.

These two dimensions (Medium and Complexity) result in a matrix that helps inform how we can repurpose a master content asset.

| | **MEDIUM** | | | | |
	Text	**Audio**	**Video**	**Images**	**Interactivity**
Simple/micro	Tweets SMS Messaging	Audio tweets Voice messages	Video messages	Icons	Chatbots Quizzes
Moderate/short	Social posts Press releases	Audio alerts Voice assistants	Facebook Lives (and similar)	Photographs Illustrations	Calculators Simple tools Diagnostics
Complex/long	Articles White papers Reports	Podcasts	Episodic videos Webinars	Diagrams Infographics Slides	Courses

(Left axis label: **COMPLEXITY**)

Re-purposing plan

Using the examples in the matrix above (and other similar content assets) as a guide, plan out what content you'll create from your master content asset. Indicate the type of content (e.g. "Tweets") and the number of assets you expect to be able to create (e.g. "10 x Tweets"). Of course, the number of simple assets you can create from your master asset will be much greater than the number of complex ones.

Note: Don't feel you have to fill every box, but do try to plan at least *some* content in each row and each column.

	Text	Audio	Video	Images	Interactivity
Simple					
Moderate					
Complex					

Monthly content calendar

Plan when (and where) you'll post each piece of content on this weekly content calendar worksheet. Consistency is more important than frequency. In other words, it's better to publish a couple of times per week, every week than to post every day one week, and then miss a couple weeks before picking things up again in week four.

WEEK 1

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Social (primary)							
Social (secondary)							
Website (business)							
Website (personal)							
Podcast							
Email list							
Other: _____							
Other: _____							

WEEK 2

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Social (primary)							
Social (secondary)							
Website (business)							
Website (personal)							
Podcast							
Email list							
Other: _____							
Other: _____							

Monthly Content Calendar (Continued)

WEEK 3	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Social (primary)							
Social (secondary)							
Website (business)							
Website (personal)							
Podcast							
Email list							
Other: _____							
Other: _____							

WEEK 4	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Social (primary)							
Social (secondary)							
Website (business)							
Website (personal)							
Podcast							
Email list							
Other: _____							
Other: _____							

Monthly Content Calendar (Continued)

WEEK 5

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Social (primary)							
Social (secondary)							
Website (business)							
Website (personal)							
Podcast							
Email list							
Other: _____							
Other: _____							

WEEK 6

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Social (primary)							
Social (secondary)							
Website (business)							
Website (personal)							
Podcast							
Email list							
Other: _____							
Other: _____							

14.5 Awards and contests 'Hit list'

Research contests and awards you can apply for and record key details in the list below.

Award name, submission page URL, award type, entry fee	Key dates and deadline(s)	Relevant contest categories
Canadian Business Book Awards www.canadianbba.com/entry/ Award type: Book award Submission fee: $100/entry ($75 per add'l category)	2021 awards launch: September 1, 2020 Entry deadline (early bird): November 30, 2020 Entry deadline (final): December 31, 2020 Winners announced: February 28, 2021	▪ Business Book of the Year ▪ Best Business Book (Strategy) ▪ Best Business Book (Sales and Marketing) ▪ Best Business Book Cover

Example

Chapter 15: Monetization

The bottom-line question for the entrepreneur-turned-author is: "Will my book grow my business?" and this is fundamentally a financial impact question.

15.1 Your primary monetization focus

Decide which monetization strategy will be your primary focus:

○ None. My primary focus will be solely on building authority as described in Chapter 14.
○ The Lead-Generation Strategy (proceed to section 15.2)
○ The Product-Development Strategy (proceed to section 15.3)
○ The Serial-Author Strategy (proceed to section 15.4)

15.2 The Lead-Generation strategy

Next logical product (NLP)

What need does your book solve for your ideal customer?

What NLP do you hope to ultimately sell to readers?

What need does your NLP solve for your ideal customer?

Finding/attracting your ideal customers

Identify 3-6 places where your ideal customers gather (physically/virtually, literally/figuratively). These may be associations, events, influencers, brands, media, search terms, etc. but you must be able to identify and reach your ideal customers through these "places".

Distribution to your ideal customers

How will you get your book into the hands of your ideal customers?

☐ Direct gifting   ☐ Live event (own)
☐ Partnerships   ☐ Live event (3rd party)
☐ Online giveaway   ☐ Other: _____

Establishing a relationship

How will you get contact information from your ideal customers who read your book?

☐ Directly through distribution channel itself
☐ In-book call-to-action driving to bonus offer
☐ Through distribution or event partner
☐ Other: _____

Building the relationship

How will you build the relationship with your ideal customers until they're ready to buy your NLP?

Converting the relationship

How will you turn your leads into customers?

15.3 The Product Development strategy

Product ecosystem and architecture

Architect your offerings as an entire ecosystem of products that fit logically together rather than as a single product or service. You can use the Productization Planner that follows to plan out the details of each of these products.

Attention product(s)	Entry product	Core product	Add-On product(s)	Sell-On product(s)
Customer objective Prove value	**Customer objective** Low-risk trial	**Customer objective** Deliver fullsome value	**Customer objective** Customize offering	**Customer objective** Meet next logical need
Business objective Build authority	**Business objective** Establish relationship	**Business objective** Generate revenue	**Business objective** Maximize revenue	**Business objective** Maximize profit
Revenue $0	**Revenue** Low	**Revenue** High	**Revenue** Low	**Revenue** Low-Medium
Margin $0 or less	**Margin** Low	**Margin** Medium	**Margin** High	**Margin** High

What's your #1 attention product?	What's your entry product?	What's your core product?	What's your #1 add-on product?	What's your #1 sell-on product?
Price ($)	**Price ($)**	**Price ($)**	**Price ($)**	**Price ($)**
Estimated cost to deliver ($)	**Estimated cost to deliver ($)**	**Estimated cost to deliver ($)**	**Estimated cost to deliver ($)**	**Estimated cost to deliver ($)**
Estimated profit ($)	**Estimated profit ($)**	**Estimated profit ($)**	**Estimated profit ($)**	**Estimated profit ($)**
Estimated margin (%)	**Estimated margin (%)**	**Estimated margin (%)**	**Estimated margin (%)**	**Estimated margin (%)**

+

What's your #2 attention product?			What's your #1 add-on product?	What's your #1 sell-on product?
Price ($)			**Price ($)**	**Price ($)**
Estimated cost to deliver ($)			**Estimated cost to deliver ($)**	**Estimated cost to deliver ($)**
Estimated profit ($)			**Estimated profit ($)**	**Estimated profit ($)**
Estimated margin (%)			**Estimated margin (%)**	**Estimated margin (%)**

Productization planner

A product is an offer you make to a prospective customer and it includes far more than simply the delivery of a good or service. Use this planner to design each of your product offerings so it's appealing to your prospects and profitable for you.

Product name

Brand your product by giving it a unique and ownable name that reflects the desireable outcome you'll deliver for your customers.

Problems it solves

Articulate the problems that this product solves for customers…

…and benefits it delivers

List the associated benefits this product delivers for customers.

Features it includes

Describe the key features and sub-products that this product includes in order to deliver the desired outcome for customers.

Process you follow

Similarly, sketch out the major process steps you'll need to follow in delivering the product features and benefits to customers.

Value it delivers

Estimate the value of the outcome that your product delivers to customers by considering the sum of the value of all the benefits.

Cost to deliver

Estimate what it will cost you to deliver the outcome by considering the cost of time, labour, and materials across the entire process.

$

$

Price

What will you charge for this product? This may be $0 for Attention Products, and that's perfectly OK as long as costs are acceptable.

$

What is the value multiple of this price for customers?
(i.e. "Value ÷ Price")

X

Profit

How profitable is this product for you? (i.e. "Price – Cost to deliver"). Note: This is normally $0 or even negative for Attention Products.

$

What is the profit margin for this product?
(i.e. "Profit ($) ÷ Cost to deliver")

%

Product thought-starters

Use this worksheet to brainstorm products you might offer your customers. These may be standalone offerings (which should still be productized using the Productization Planner) or a feature of a broader package of offerings packaged under a single product name.

Coaching

Coaching improves client performance through a combination of teaching, assessment, feedback, and training, whether one-on-one or in a group, and can be delivered in person, online, or mixed.

Expert services

People hire experts to provide a variety of expert services, ranging from advice to analysis to the delivery of a specific outcome or activity. Expert services are most often sought when the client lacks internal knowledge in an area or lacks capacity to do it in-house.

Advisory. Retainer model (client pays for guaranteed access to you when needed) or case model (you're hired to provide analysis, conclusions, and recommendations on a specific topic).

Expert services. Providing a specific outcome to the client for a fee. The focus is on an outcome rather than an activity and is often the basis of a freelance-type engagement.

Metered services. Billed based not on outcome, but on a variable metric, such as time, output, distance, etc. Not ideal as a core product, but can work as part of an add-on.

Trainings

Typically focus on transferring knowledge around a narrow skill or outcome. May be delivered in person or online via workshop, webinar, video, audio, interactive, or mixed-media format.

Physical products

Tangible products that customers either consume or reuse. May be either durable (lifespan of three or more years) or non-durable (shorter lifespan, like food, clothes, and supplies).

Software

Many businesses build software as their core product, but others have developed simple tools that play a specific role within a broader product ecosystem.

Licensing and certification

Licensing leases the right to use your methodology, brand, and/or technology to other businesses. Often paired with certification, where training is provided to the licensee to ensure delivery quality.

Subscriptions and memberships

Subscriptions are recurring revenue products that deliver access or an outcome at a regular frequency. Memberships provide a basket of benefits via subscription rather than a single product.

Experiences

Experiences can be in-person or virtual but their value comes from being delivered live. Compared to a training or workshop, the focus is on the experience, first and foremost.

Other

Are there other types of products you can think of that would be relevant to your customers you could offer?

15.4 The Serial-Author strategy

If your priority monetization strategy is the Serial-Author Strategy, decide which type of series you will write:

○ Deep-dive series
○ Ideal-reader series
○ Reader-segment series

Book series planner

Although your plans may change over time, develop an initial roadmap for your book series by thinking through the key elements of the first three to five books in the series using the worksheet below.

Series title
Give this series a working title.

	Working title	Ideal reader	Central question	Desired action	Target date
	Give each book a working title.	*For a deep-dive or ideal-reader series, this will be the same for each book.*	*For a reader-segment series, this will be the same for each book (perhaps tweaked for the new reader segment).*	*What do you want the reader to do after finishing the book? Read the next one? Work with you?*	*When do you ideally want the book to be published?*
Book 1 *(likely the one you're writing now)*					
Book 2					
Book 3					
Book 4 (optional)					
Book 5 (optional)					

NOTE FROM THE AUTHOR

Congratulations on completing the companion activities to *Entrepreneur to Author: 5 STEPS to Writing and Publishing a Nonfiction Book That Builds Authority and Grows Your Business*.

Let me know what you found most helpful in this workbook and any ideas you have for inclusion in future editions or follow-on publications in the *Entrepreneur to Author* series.

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grammarfactory.com
info@grammarfactory.com

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